



Hawai'i State Foundation on Culture & the Arts
 Artists in the Schools Program
 2017-2018



PARTNERSHIP GRANT APPLICATION INSTRUCTIONS

TITLE:	Hawai'i State Foundation on Culture and the Arts (HSFCA) 2017-2018 Artists in the Schools (AITS) Program Partnership Grant
PURPOSE OF THE GRANT:	<ul style="list-style-type: none"> • To provide schools with direct-service residencies focused on the Fine Arts Standards by providing funds to contract teaching artists from the Artistic Teaching Partners Roster (on HSFCA website: https://sfca.hawaii.gov/wp-content/uploads/2017/02/Artistic-Teaching-Partners-Roster_2017-2018-R1.pdf) • An AITS residency is a partnership between the school and the teaching artist. Teachers are expected to play an active and essential role by participating in planning, follow-through with students, professional development, student assessment, and reflection. Compared to past years, a higher level of collaboration between the teaching artist and classroom teachers is expected. • Residencies are based on Fine Arts Standards from Department of Education Hawai'i Content and Performance Standards III, and support 21st Century learning skills—creativity, critical thinking, communication and collaboration. All residencies involve students in the three artistic processes of creating, sharing/exhibiting/performing, and responding. • An AITS residency should enhance a school's fine arts curriculum, not supplant it. • This year, as a pilot project, HSFCA is also funding a new category of grants: AITS Art in Public Places (AITS APP). See FAQs for details.
ELIGIBILITY:	<p>At the time of application, a school must have been in operation, providing services to its students, for a minimum of one semester. Schools may apply for only one of the following grants:</p> <ul style="list-style-type: none"> • All Hawai'i public schools, including public charter schools, are eligible to apply for the <i>regular</i> AITS grant. • Only Neighbor Island schools that have an HSFCA-commissioned Permanent Work of Art (PWA) that was installed on campus after 1993 are eligible to apply for the <i>new</i> AITS APP pilot grant category. If interested in the new grant category, check your school's eligibility here.
GRANT PERIOD:	<p>School Year 2017-2018</p> <p>All funds must be used by the last day of school instruction in SY2017-2018.</p>
MAXIMUM AWARD:	<p>Award amount is based on the school's request as outlined in the proposal.</p> <ul style="list-style-type: none"> • For regular AITS grants, \$6,000 is the maximum a school may receive. Schools must contribute 10% of the grant amount, in cash (not in-kind), towards residency expenses. • For the new AITS APP pilot grant category, \$6,600 is the maximum a school



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	<p>may receive. For 2017-2018, the 10% contribution will be waived.</p>
<p>REQUIREMENTS:</p>	<p><i>Applications not meeting these requirements will not be considered.</i></p> <ul style="list-style-type: none"> • The 2017-2018 AITS grant application must be submitted on-line. Application forms from previous years will not be considered. • One application (from either category) per school only. Multiple teaching artists and art forms are OK, as long as total grant request is not more than \$6000 for regular AITS, or \$6,600 for AITS APP pilot grant category. • Proposed residency must be during the school day. No after school or summer school programs are eligible. • Proposed teaching artist(s) must be from current Artistic Teaching Partners Roster. • Residency with an Artistic Teaching Partner engages a core group of students for eight or more sessions for elementary schools OR five or more sessions for secondary schools (core group = same group of students for all lessons). Each session is a minimum of 30 minutes for lower elementary and 45 minutes for upper elementary and above. • In addition to the sessions for students, professional development (PD) for teachers, led by the teaching artist, is a required part of the residency. The purpose of professional development is to develop classroom teacher knowledge, skill and confidence in the art form. There should be at minimum, a one-hour workshop. More time for PD demonstrates higher school commitment; two or three sessions are optimum. • Signed statements of support (using forms provided) from the teaching artist(s), lead teacher and principal must be submitted. • Final Reports from any previous AITS grants must have been submitted by the stated deadline.
<p>ADDITIONAL INFORMATION:</p>	<ul style="list-style-type: none"> • School should work with the teaching artist to develop and write the application. • In addition to the sessions for students and professional development for teachers, a performance or lecture demonstration by the teaching artist may be included as part of the residency and must be related to Fine Arts Standards. • Teachers must be present during all residency sessions. • Final Report forms are due to the HSFCA thirty (30) days after the end of the residency, or by May 31, 2018, whichever is earlier. There are two required forms: <ul style="list-style-type: none"> ○ Part 1 is the Residency Data Final Report (to be completed by the lead teacher) ○ Part 2 is the Individual Teacher Evaluation (to be completed by each teacher involved in the residency) <p>Schools failing to submit these reports by the deadline jeopardize their receipt of future AITS grants.</p> • It is strongly suggested that the school principal notify the state representative and state senator from the school's district, in writing, of the receipt of an AITS grant. The notification should thank the legislator for funding the AITS Program



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	<p>through appropriations to the HSFCFA, and invite the legislator to observe some part of the AITS residency. A copy of the notification should be sent to Vivien Lee at HSFCFA address below (PDF OK).</p>
<p>ADDITIONAL BUDGET INFORMATION:</p>	<ul style="list-style-type: none"> • Use appropriate Budget form: either for regular AITS grant or for AITS APP pilot grant category. • On the Budget spreadsheet form, “Artist Fees” include co-planning time with classroom teachers and student instruction time. Teaching artists set their own fees. • On the Budget spreadsheet form, for “Ground Transportation,” enter either \$50 if total estimated miles driven for the entire residency is less than 200, or \$100 if total is 200 miles or more. • Generally, “non-consumable” supplies such as musical instruments are not funded. However, if a strong case can be demonstrated for the ability and commitment of teachers to continue using the items beyond the residency, it is possible that such supplies may be funded on a case-by-case basis. • All “Other Expenses” in the Budget must be specified and itemized. • Field trip expenses (e.g. buses, admission fees) are allowed if the field trip is directly related to the goals and outcomes of the residency. Explain how in the application narrative.
<p>WE DO NOT FUND: <i>(this list is not exhaustive)</i></p>	<ul style="list-style-type: none"> • Costs for food and/or refreshments • Enduring assets such as musical scores, books, costumes, and props • Commissions for visual artists to execute professional works of art • Un-itemized miscellaneous expenses in the Budget • Building, renovation, maintenance of facilities, or other capital expenditures • Activities completed prior to the project period • Fellowships, scholarships, theses, dissertations, tuition • Fund raising • Grant writing, grant management fees or indirect cost rates • Perquisites (non-salary compensation or other employee benefits) • Equipment purchases and/or long-term equipment rentals • Foreign travel • Subgrants or regrants • Interest payments, insurance, or similar finance cost; audits • Utilities and communications costs (e.g. water, electricity, telephone) • Maintenance or repair costs • Technology-related expenses, including but not limited to computer hardware or software, Internet, website, or E-mail, or contracted assistance to design or maintain such services • Festivals, community events, concerts, competitions • Conferences, symposia, lectures, continuing education courses, and similar activities. • Out-of-state collaborations



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<p>ONLINE APPLICATION (GO Smart, formerly GO.5):</p>	<p>The HSFCA is using an updated online application system this year called GO Smart to receive and review grant applications. To access the GO Smart website and the application, click here: https://hawaii.gosmart.org. This electronic grants application system allows the HSFCA to capture and archive applicant information and allows grant review panels to review applications in consistent formats and structures.</p> <p>GO Smart will open for applications February 22, 2017.</p>
<p>CREATING AN APPLICANT PROFILE ONLINE:</p>	<p>Applicants will first be prompted to create an applicant profile on GO Smart website.</p> <p>The school is the applicant for the Artists in the Schools grant. Each applicant/school creates a Profile that can be used year after year.</p> <p>If your school applied for an AITS grant for school year 2016-2017, please check with your Principal for the username and password.</p> <p>Usernames and passwords can be reset on the GO Smart log in page using the email associated with the account. Please contact sfcaprogasst@gmail.com if you are unsure what email was used or if the contact email has changed.</p> <p><i>Schools that did not apply 2016-2017 will need to create their own username and password.</i></p> <p>This Profile Page is a pre-existing template that the AITS Program could not revise to perfectly fit our needs. You will only need to answer the following questions. Please follow these directions so that the template accepts your answers.</p> <ul style="list-style-type: none"> • Type of Profile – Choose “Organization” • First Name – enter shortened name of school, e.g. “Kuhio” or “Innovations” • Last Name – enter school level, or kind of school, e.g. “Elementary School” or “Public Charter School” • Phone – enter School Phone # • Email – enter email address at which you wish to receive AITS notifications (this may be updated from year to year) • User Name & Password • Legal Name – enter Full School Name, e.g. “Prince Jonah Kuhio Elementary School” • FEIN/ Tax ID – enter all zeros “00-0000000” • Address – enter School Mailing Address • Phone – enter School Phone # (again) • Applicant Status – Choose “None of the Above” • Applicant Discipline – Choose “Multidisciplinary” • Grantee Race – Choose “No Single Group”



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	<p><i>Username and Password will need to be shared amongst all people involved in writing the application.</i></p>
<p>INSTRUCTIONS FOR COMPLETING AN APPLICATION IN GO Smart:</p>	<p>Applicants are advised to develop responses to all application questions and information requests using the AITS Application Questions Word.doc and to copy and paste completed responses into the GO Smart application. Within the GO Smart system, applicants are presented with a series of questions and requests for information. Some of these questions and requests require applicants to use check boxes and drop-down selection screens and others require a narrative response. See "Tech Tips" on the GO Smart website for more help.</p> <p>Below are some general suggestions to help applicants navigate the GO Smart application process:</p> <ul style="list-style-type: none"> • Multiple Users - To avoid losing work, ensure that only 1 person is working on the application at any given time. Multiple users should communicate frequently with each other. • GO Smart "times out" if an applicant remains on one page for an extended period of time. To avoid losing work, save often using the "Save Work" button at the bottom of each page. • Applicants must use tab or mouse to move from question to question. When an applicant hits "enter," the system will save the page, but will not move to the next question. • Narrative responses are limited to a maximum character (not word) count, including spaces. Applicants will be notified on each question if the maximum character count has been exceeded. (See 'Application Contents' below) • Formatted text is not accepted by GO Smart; applicants cannot bold, <i>italicize</i> or <u>underline</u> text or change font style or size. • Once submitted, applications cannot be revised.
<p>APPLICATION CONTENTS:</p>	<p>Compose your answers to the following narrative questions in the AITS Application Questions Word.doc before you begin the online application. These questions require time and editing to prepare a thoughtful and complete answer. Do not feel obligated to use the maximum character count. The application questions are the same for both grant categories.</p> <p><u>Overview</u></p> <ul style="list-style-type: none"> • AITS Project Title <i>(75 character maximum, including spaces)</i> • Summary of Project <i>(250 character maximum, including spaces)</i> <p><u>Questions for Teaching Artist & Teachers (to jointly answer)</u></p>



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1. Residency Description (worth 20 points)

1A. Topic of residency – In 3 to 4 sentences, summarize what students will learn in and/or through the art form. If the arts are integrated with another core subject and/or GLO, state here as part of topic. If there is an Essential Question, state here. *(1000 character maximum, including spaces)*

1B. Rationale – In 2 to 3 sentences, summarize why it is important that students learn this. *(1000 character maximum, including spaces)*

1C. Who – Identify the core group of students (what grade level, # of classes per grade level). *(100 character maximum, including spaces)*

1D. What is the projected schedule (# of sessions, length of sessions)? *(500 character maximum, including spaces)*

2. Benchmarks (worth 5 points)

Identify the one or two primary Fine Arts Benchmarks (HCPS III), or portions thereof, that this Artists in the Schools residency will address. However, for a Literary Arts residency, benchmarks should come from the Common Core English Language Arts standards. If the residency is arts integrated, also list one or two primary benchmarks from the other core subject area (Common Core or HCPS III, as appropriate). *(1500 character maximum, including spaces)*

3. Expected Results (worth 15 points)

3A. As a result of participating in this residency, students will KNOW... (What knowledge, facts, or information will students learn?)
(1000 character maximum, including spaces)

3B. As a result of participating in this residency, students will BE ABLE TO... (What will students do with what they know? What skills will they have learned?) *(1000 character maximum, including spaces)*

3C. As a result of this residency, students will APPRECIATE... (At the end, what do you hope students will think/feel about the experience?)
(1000 character maximum, including spaces)

4. Art Activities (worth 15 points)

Describe the art activities you are proposing, and how they will help students achieve the expected results and the benchmarks listed above:

4A. How/what will students create? *(1000 character maximum, including spaces)*

4B. How will students share/perform/exhibit? (Could range from informal sharing of student artwork with classmates, to a more formal presentation.)
(1000 character maximum, including spaces)

4C. How will students respond (reflect on their own and others' artwork)?
(1000 character maximum, including spaces)



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5. Assessment (worth 10 points)

In addition to planning and instruction, good teaching also includes continual assessment of student learning. Assessment should provide evidence of student learning that is a result of your instruction. The evidence may be exactly what you expected or you may need to make adjustments to your instruction.

5A. To answer this question, select one of your expected results from application question #3A or #3B and copy here. *(1000 character maximum, including spaces)*

5B. In relation to the selected expected result, describe one specific assessment task students will do to demonstrate their learned skills and understandings. *(500 character maximum, including spaces)*

5C. Define three criteria you will use to judge the quality of what students do for the above stated assessment task. *(1000 character maximum, including spaces)*

5D. Finally, state how you will provide feedback to students to help them improve what they did. *(1000 character maximum, including spaces)*

6. Professional Development (worth 15 points)

6A. Describe the PD session(s) and how it will increase the classroom teachers' knowledge, skills or confidence in the art form. *(1000 character maximum, including spaces)*

6B. Give # of PD sessions, # of hours, # of teachers. *(100 character maximum, including spaces)*

Questions for Teachers (worth 10 points)

7A. How will you as a teacher benefit from this AITS residency?
(1000 character maximum, including spaces)

7B. How will teachers be involved during this residency?
(1000 character maximum, including spaces)

Questions for Principal (worth 10 points)

8A. Tell us more about your school community and why your school should receive this grant.
(1000 character maximum, including spaces)

8B. What are your expectations for teachers' involvement in the AITS Program?
(1000 character maximum, including spaces)

8C. How will the administration demonstrate commitment to the overall success of AITS?
(1000 character maximum, including spaces)



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	<p><u>Budget Form</u> All applicants must submit a completed residency budget using one of the two templates provided.</p> <ul style="list-style-type: none"> • Download either the AITS Budget Form or the AITS APP Budget Form, found on the website at http://sfca.hawaii.gov/grants-programs/artists-in-the-schools/ • Complete the appropriate budget form in full. Save a copy of the form as a PDF to your computer using the following file name format: [SchoolName]_AITSFY18_Budget • Upload your completed Budget Form to GO Smart on the “Budget Form” page of the online application <p><u>Signature Forms</u> All applicants must submit signed Signature Forms. There are separate forms for the Teaching Artist, Lead Teacher and Principal.</p> <ul style="list-style-type: none"> • Download the appropriate Signature Form, found on the website at http://sfca.hawaii.gov/grants-programs/artists-in-the-schools/ • You may E-sign or Print and sign the Signature Form. If printing, you must then scan and save a copy of the form as a PDF to your computer using the following file name format: [SchoolName]_AITSFY18_Sign_TA (Teaching Artist) [SchoolName]_AITSFY18_Sign_LT (Lead Teacher) [SchoolName]_AITSFY18_Sign_P (Principal) • Upload your completed Signature Form to GO Smart on the “Signature Forms” page of the online application • For arts organizations, the Education Director must sign the form <p>If you are unable to scan and upload the Signature form, please call 586-0306 or email sfcaprogasst@gmail.com</p>
<p>APPLICATION DUE DATE:</p>	<p>Tuesday, May 2, 2017 at 4:00pm HST (on-line submit deadline) <i>Application cannot be mailed, faxed or emailed.</i></p>
<p>HOW APPLICATIONS ARE REVIEWED & SELECTED:</p>	<ul style="list-style-type: none"> • Applications will be reviewed by staff for completeness and eligibility • Applications will be reviewed and scored (100 points max.) by a panel using pre-determined criteria – see “AITS Application Rating Form” below • Applications may be given up to 6 additional “need” points as follows: <ul style="list-style-type: none"> ○ 3 extra points if school is 80-100% Free & Reduced Lunch (FRL) ○ 2 extra points if school is 70-79% FRL ○ 1 extra point if school is 47.2-69% FRL ○ 2 extra points if school is designated “rural” ○ 1 extra point if the school has not received an AITS grant in the last 5 years • The panel will then rank the applications and make recommendations to the HSFCFA Board of Commissioners for AITS grants funding • The Board of Commissioners meets to discuss and review panel recommendations; approves funding pending availability of funds



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	<ul style="list-style-type: none"> • Grants are awarded based on ranked order, until AITS funds are depleted <p><u>Who are Panelists?</u> Panelists are community members with experience and expertise in arts education. A pool of possible panelists in our state is regularly updated. Individuals in the panel pool include University professors, arts education administrators, retired and current DOE professionals, arts organization leaders, and teaching artists.</p>
<p>HOW THE AITS PROGRAM IS FUNDED:</p>	<p>The Hawai'i State Foundation on Culture and the Arts receives General Funds from the State Legislature, which are allocated for AITS grants. The new AITS APP pilot grant category is being funded by the HSFCA Art in Public Places Program. Since 2008-2009, the Hawai'i Community Foundation has been matching the state's funds with private funds, doubling the amount of funding available to schools.</p>
<p>GRANT TIMELINE:</p>	<p>These are the approximate dates for the AITS Program:</p> <ul style="list-style-type: none"> • March 1, 2017 – disseminate application information to public schools and teaching artists • May 2, 2017 – deadline for on-line application submittal • June 2017 – panel meets to make recommendations • July 2017 – the Board of Commissioners meets to discuss and review panel recommendations; approve funding pending availability of funds • August 2017 – AITS funds budgeted and encumbered • September 2017 – official notification to granted schools • September 2017 through May 2018 – AITS residencies; principals write 'mahalo letters' to Legislators • May 31, 2018 - Final Reports & Evaluations due, or 30 days after residency finished, whichever is earlier
<p>QUESTIONS? CONTACT:</p>	<p>Vivien Lee, Arts Program Specialist Hawai'i State Foundation on Culture and the Arts 250 S. Hotel St., 2nd Floor Honolulu, HI 96813 Phone: 586-0768 Email: vivien.lee@hawaii.gov</p>



Hawai'i State Foundation on Culture & the Arts
 Artists in the Schools Program
 Residency Grant Application Form



SAMPLE BUDGET #1
For Total Residency Expenses ≤ \$6,600
 2017-2018
BUDGET

This Excel spreadsheet will automatically calculate subtotals, total expenses and income, and the breakdown between AITS Funds Requested from HSFCA and the School Funds. Schools are required to contribute 10% of AITS grants amount, in cash (not in-kind), towards the residency expenses. *The maximum amount schools may request from HSFCA is \$6,000.*

Artist Fees: (Cost per Session x Number of Sessions x Number of Classes Participating = Total Cost)	Cost per Session	# of Sessions	# of Classes Participating	Total Cost
Kindergarten				\$0
Gr. 1	\$80	10	2	\$1,600
Gr. 2 & 3 Combo class	\$80	10	2	\$1,600
Gr. 3				\$0
Gr. 4 & 5 Combo class	\$80	10	2	\$1,600
Gr. 5				\$0
Gr. 6				\$0
Gr. 7				\$0
Gr. 8				\$0
Gr. 9				\$0
Gr. 10				\$0
Gr. 11				\$0
Gr. 12				\$0
Subtotal of Artist Fees:				\$4,800
Other Expenses:				
Professional Development for Teachers				
Two 1-hour workshops for Gr. 1,2,3,4 & 5 teachers				\$300
Supplies (itemize) paper, paint brushes, watercolor sets				\$700
Airfare				
Ground Transportation (\$50 if < 200 mi. total; \$100 if 200 mi. or more)				\$100
Misc (itemize)				
Subtotal of Other Expenses:				\$1,100
TOTAL RESIDENCY EXPENSES:				
IF TOTAL RESIDENCY EXPENSES ≤ \$6,600:				\$5,900
AITS Funds Requested (\$6,000=max. amount):				\$5,364
School Funds (10% of request=required min.):				\$536
IF TOTAL RESIDENCY EXPENSES > \$6,600:				
AITS Funds Requested (\$6,000=max. amount):				\$6,000
School Funds:				\$100

Ignore



Hawai'i State Foundation on Culture & the Arts
 Artists in the Schools Program
 Residency Grant Application Form



SAMPLE BUDGET #2 2017-2018
For Total Residency Expenses > \$6,600
BUDGET

This Excel spreadsheet will automatically calculate subtotals, total expenses and income, and the breakdown between AITS Funds Requested from HSFCFA and the School Funds. Schools are required to contribute 10% of AITS grants amount, in cash (not in-kind), towards the residency expenses. *The maximum amount schools may request from HSFCFA is \$6,000.*

Artist Fees: (Cost per Session x Number of Sessions x Number of Classes Participating = Total Cost)	Cost per Session	# of Sessions	# of Classes Participating	Total Cost
Kindergarten				\$0
Gr. 1				\$0
Gr. 2	\$80	10	4	\$3,200
Gr. 3	\$80	10	4	\$3,200
Gr. 4				\$0
Gr. 5				\$0
Gr. 6				\$0
Gr. 7				\$0
Gr. 8				\$0
Gr. 9				\$0
Gr. 10				\$0
Gr. 11				\$0
Gr. 12				\$0
Subtotal of Artist Fees:				\$6,400
Other Expenses:				
Professional Development for Teachers				
Two 1-hour meetings for Gr. 2-3 teachers				\$200
Supplies (itemize) paper, paint brushes, watercolor sets				\$800
Airfare				
Ground Transportation (\$50 if < 200 mi. total, \$100 if 200 mi. or more)				\$100
Misc (itemize)				
Subtotal of Other Expenses:				\$1,100
TOTAL RESIDENCY EXPENSES:				\$7,500
IF TOTAL RESIDENCY EXPENSES ≤ \$6,600:				\$0
AITS Funds Requested (\$6,000 max. amount):				\$0
School Funds (10% of request=required min.):				\$0
IF TOTAL RESIDENCY EXPENSES > \$6,600:				\$7,500
AITS Funds Requested (\$6,000=max. amount):				\$6,000
School Funds:				\$1,500



Hawai'i State Foundation on Culture & the Arts
 Artists in the Schools
 Partnership Grant Application Form
 2017-2018



SAMPLE BUDGET #3
For AITS APP pilot ≤ \$6,600

BUDGET
AITS APP Pilot Grant Category

School Name:

This Excel spreadsheet will automatically calculate subtotals and total expenses. For this **AITS APP** pilot grant category schools are not required to contribute 10% of AITS grant amount towards the residency expenses. *The maximum amount schools may request from SFCA for this pilot is \$6,600. If the Residency Expenses exceed \$6,600, school is responsible for the balance above \$6,600.*

Artist Fees: (Cost per Session x Number of Sessions x Number of Classes Participating = Total Cost)	Cost per Session	# of Sessions	# of Classes Participating	Total Cost
Kindergarten	\$75	8	3	\$1,800
Gr. 1	\$75	8	3	\$1,800
Gr. 2	\$90	8	3	\$2,160
Gr. 3				\$0
Gr. 4				\$0
Gr. 5				\$0
Gr. 6				\$0
Gr. 7				\$0
Gr. 8				\$0
Gr. 9				\$0
Gr. 10				\$0
Gr. 11				\$0
Gr. 12				\$0
Subtotal of Artist Fees:				\$5,760
Other Expenses:				
Professional Development for Teachers - Two 1-hour workshops for Gr. K, 1, 2 teachers	\$200	2		\$400
Supplies (itemize)				
Airfare				
Ground Transportation (\$50 if < 200 mi. total; \$100 if 200 mi. or more)				\$50
Misc (itemize)				
Subtotal of Other Expenses:				\$450
TOTAL RESIDENCY EXPENSES:				\$6,210
IF TOTAL RESIDENCY EXPENSES ≤ \$6,600:	<i>AITS APP funds requested =</i>			\$6,210
IF TOTAL RESIDENCY EXPENSES > \$6,600:	<i>AITS APP funds requested =</i>			\$0

Artists in the Schools Application Rating Form 2017-2018

School Name: **SAMPLE**

Panelist's Initials:

Criteria	Max. Points	Your Score	Notes
1. Topic of Residency and Rationale (20%)	20		<i>FYI - This form will be used by the AITS panel to rate the applications. The criteria are linked to the Application questions.</i>
<ul style="list-style-type: none"> To what extent is the topic specific, well-defined, and relevant? To what extent will the residency benefit student learning? To what extent will the topic generate student excitement? To what extent is the residency schedule reasonable (number and length of sessions) given the topic? 			
2. Benchmarks (5%)	5		<i>Note that the criteria are weighted differently.</i>
<ul style="list-style-type: none"> To what extent are the benchmarks related to the residency topic and learning goals? 			
3. Description of Expected Results (15%)	15		
<ul style="list-style-type: none"> To what extent are the expected results clear, specific, realistic, and related to residency topic? 			
4. Description of Art Activities (CPR) (15%)	15		
<ul style="list-style-type: none"> To what extent are the activities specific, well-described, and relevant? Are creating, performing/exhibiting/sharing & responding/reflecting involved in a meaningful way? To what extent do the art activities support achievement of the fine arts benchmarks? To what extent will the art activities develop students who are creative, curious & imaginative? 			
5. Description of Assessment (10%)	10		
<ul style="list-style-type: none"> To what extent do the expected result, assessment task, criteria and feedback method align? To what extent does the described assessment have the potential to deepen student learning? 			
6. Professional Development for Teachers (15%)	15		
<ul style="list-style-type: none"> Is the professional development provided by the artist? To what extent is the professional development plan specific, well-described, and clear? To what extent does the professional development have the potential to build teachers' capacity in the arts? 			
7. Questions for Teachers (10%)	10		
<ul style="list-style-type: none"> How likely is it that teachers will benefit from the residency? To what extent will the teachers be involved and committed during the residency? 			
8. Questions for Principal (10%)	10		
<ul style="list-style-type: none"> To what extent is the principal specific about his/her understanding of, and support for, AITS? To what extent did the principal make a convincing case for receiving an AITS grant? 			
Please enter your total score:	100		



Artists in the Schools (AITS) Program Partnership Grant Application Sample Answers to Application Questions

Question 1: Residency Description

1A) Topic of Residency

Example A: "A Better Place" is a residency that helps children practice skills of communication, fairness and empathy in a safe and creative environment through the use of drama.

Example B: Stories of Hawai'i (mo`olelo) often describe important places and events. Children discover stories of place in a unit integrating music, social studies, and language arts. Students explore ways that music connects people to places, and how music can help us understand the environment, history, and culture of Hawai'i.

Example C (with Essential Question): How can dance translate science? Through action and experimenting, both dance and science understandings evolve, creating new opportunities for learning through hypothesizing (forming a new idea), planning (trying different dance movements), testing (dancing it), collecting data (observing self and each other-giving feedback), and revising.

Example D (with Essential Question): How does cultural identity reveal itself in visual language? This is a residency that helps students understand the history and artistic cultural expressions within the different ethnic groups that make up the school's diverse population. Students will explore how the arts can be used to discover, define, and express cultural knowledge and self awareness. Students will learn about these ethnic populations through tactile exploration of cultural artifacts, an interactive museum experience, and by creating their own "artifacts."

1B) Rationale

Example A: The colors, shapes and textures of the Hawaiian coral reef and wetland ecosystems are inspiring subject matter for creating art. The sequential process of printmaking will require students to plan by using critical thinking and problem solving skills. The collaborative process involved in creating a group mural will also help students develop cooperation and communication skills. Our students benefit from a multi-sensory approach to learning; participation in the arts will enhance their self-confidence.

Example B: The children of Hawai'i live in a culturally diverse world, and must be able to socialize and interact with each other on a day-to-day basis. Creative Dance helps to erase social boundaries and encourages individuality, which creates successful relationships. Students will experience different cultures through music and dance, which will help to foster tolerance and understanding towards each other.



Example C: Our project helps students deepen learning in core subjects by teaching them to observe closely and record their observations as sketches. At the same time, they learn drawing techniques to improve their ability to realistically record what they have observed.

Example D: We want our students to explore and develop positive ways of relating with others and solving conflicts on their own. Learning to resolve, or avoid conflicts, is a particular focus of this residency. Drama provides a laboratory for creating, performing and responding to social situations by exploring alternative points of view and perspectives.

Question 3: Expected Results

3A) KNOW

Examples:

- Students will know the elements of art and principles of design presented in the residency.
- Students will know the tools for identifying story plots, setting, themes and characters.
- Students will know songs, rhythms, dances and games from their own and other cultures.
- Students will know names of, and playing techniques for, numerous percussion instruments.

3B) BE ABLE TO

Examples:

- Students will be able to create their own artwork based on information in their sketchbooks, create 3-dimensional forms, show light source through value drawings, and use perspective.
- Students will be able to use drama strategies to bring a story to life and communicate with their peers.
- Students will be able to play an instrument and sing simultaneously.
- Students will be able to express confidently and creatively their comprehension of character, plot and setting by creating and performing short improvisational dances.

3C) APPRECIATE

Examples:

- Students will appreciate how artists, scientists, and writers use reference sketchbooks, and will be proud of their own sketchbooks.
- Students will appreciate the process of story exploration through dynamic reading, and the many ways that key elements of a story can be told.
- Students will appreciate the ways that music and dance are both different and the same across cultures, building awareness of and compassion for other cultures.
- Students will appreciate their own ability to express themselves through art, both visual and written, and how one art form informs the other.
- Students will appreciate the diversity of the instruments and the diversity of their classmates' creative expressions.



Question 4: Describe art activities and how they will help students achieve the expected results and the benchmarks.

4A) How/what will students create?

Example A: Students will learn drawing skills and the art form of collage. Each student will create a collaged 10-inch by 10-inch “quilt square” based on the Hawaiian quilt motif, using symbols they’ve created. Through a collaborative process, students will assemble a “culture quilt” from their individual quilt squares. Students will learn the meaning of ‘symbol’ and ‘symmetrical balance,’ and that Hawaiian women used both in their quilts (FA.2.1.1 – Use the elements of shape and color and the principles of balance in the art form of collage.) They will also research facts and stories about their family’s culture (SS 2.2.1 – Investigating History of Family.)

Example B: The creative process is inherent in all of the residency sessions as students use science concepts they are studying to explore and create simple dances. For example, students create an improvisational movement sequence that represents how rocks, minerals, sand and soil are formed. (FA 4.4.2 – Create simple dances that communicate abstract ideas or feelings.)

4B) How will students share/perform/exhibit?

Example A: Students will routinely share their work in a gallery walk in which they observe, describe, interpret, and evaluate their work and that of their classmates. Students’ sketchbooks will be shared amongst students in different classes across the grade levels. This will happen twice between classes. The final artwork will be displayed in the school hallway. This emphasis on sharing will help students achieve one of the expected results: students will be able to plan and execute a finished painting from the initial sketch to the final detail.

Example B: Students will create tableaux in small groups then perform them for the rest of the class. Upper elementary students will also share the narration they have created for their tableaux along with verbal improvisation. These opportunities to perform will help students to ‘demonstrate effective collaboration in creating quality performances and being attentive audience members,’ one of the expected results of this residency.

4C) How will students respond?

Example A: Students will be introduced to the “observe, describe, interpret, evaluate” process applied to works of art. This process will provide students with the tools and vocabulary necessary for reflecting on their own work, as well as the work of others. The teaching artist, using open-ended questioning, will guide reflection and response. By doing these things, students will achieve the FA.3.1.4 benchmark - Use visual arts vocabulary to discuss and compare works of art.



Example B: Students will be asked to write about their ideas, feelings and learning relative to the lessons in a journal. Assessment rubric generated in class by the students will be used for self-assessment and improvement. These activities will help achieve the expected results enumerated above, specifically: 'students will be able to self-assess their performances in African drumming and dance using a rubric.'

Example C: Students will work in groups to create frozen scenarios. As they present their tableaux for the class, classmates are led through inquiry to describe their 'observable' aspects—how students are shaping their bodies to show the emotion or action. This leads them to *empathize* and *wonder* about what the characters in the story might be feeling and experiencing. (FA.4.3.1 - Interpret a character's external motivations.)

Question 5: Assessment

In addition to planning and instruction, good teaching also includes continual assessment of student learning. Assessment should provide evidence of student learning that is a result of your instruction. The evidence may be exactly what you expected or you may need to make adjustments to your instruction.

5A. To answer this question, select one of your expected results from application question #3A or #3B and copy here. (1000 character maximum, including spaces)

5B. In relation to the selected expected result, describe one specific assessment task students will do to demonstrate their learned skills and understandings. (500 character maximum, including spaces)

5C. Define three criteria you will use to judge the quality of what students do for the above stated assessment task. (1000 character maximum, including spaces)

5D. Finally, state how you will provide feedback to students to help them improve what they did. (1000 character maximum, including spaces)

Sample Answers (DANCE):

A.

Expected result: Students will be able to clearly express different energies with their bodies.
Assessment task: Move body with sharp energy for 8 counts, then smooth energy for 8 counts. Repeat until cue to stop.

Criteria to judge quality:

- 1) the sharp movements are very distinct from the smooth
- 2) the sharp movements are quick and sudden, with abrupt beginnings and endings
- 3) the smooth movements are fluid, never stopping, always flowing



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Feedback to students: through side-coaching--call out the above criteria while students are improvising, and use imagery, e.g. "sharp means to stop your arm movement suddenly, as if hitting an invisible wall"

B.

Expected result: Students will be able to control their bodies and keep their personal space.

Assessment task: Locomote through our space, changing from forward to sideways to backward walking without touching anyone or anything.

Criteria to judge quality:

- 1) Students are not touching one another
- 2) Students are looking where they are going, looking over their shoulders if traveling backwards
- 3) Walking speed is moderate

Feedback to students: After half the class watches the other half perform the assessment task, ask the audience if they saw self-control. If they saw bumping, ask what could be done to prevent bumps next time. Ask them to repeat the criteria if need be.

C.

Expected result: Students will know the difference between pantomime and abstract movement.

Assessment task: Choose an everyday task such as washing your hands or getting dressed.

Create a 16-count dance that starts by showing the task through pantomime, then gradually, use changes in body parts, energy, space and/or time to make the movement look very different, while keeping the essence of the original task.

Criteria to judge quality:

- 1) The pantomime is a very literal interpretation of the movement involved in performing the chosen task
- 2) One or more of these things gradually change: the size of the movement, the timing of the movement, the energy of the movement, and/or which body part is doing the movement
- 3) The most abstract version looks nothing like the original, but some element of the original movement remains

Feedback to students: while groups are working, coach, e.g. "make sure that your pantomime looks so real the audience thinks you are actually washing your hands; know which dance element you are changing first; change through exaggeration; exaggerate more; which part of your abstract movement retains the essence of the original pantomime?"

D.

Expected result: Students will be able to communicate ideas through dance.

Assessment task: Create a short dance with a beginning, middle and end that communicates the main idea in each line of your given haiku. Be ready to explain why you chose the movements you did.

Criteria to judge quality:

- 1) Students are able to explain the meaning of their haiku, line by line.
- 2) Students are able to articulate how their chosen movements represent ideas in the haiku.
- 3) Students are able to offer interpretations of their classmates' dances.



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Feedback to students: after viewing their dance, ask them questions—can all ideas be represented through dance? Are some ideas/words easier to represent through dance? Why? Could you have made a different choice of idea to represent?

Sample Answers (MUSIC):

A.

Expected Result: Students will be able to communicate ideas by using their voice as an expressive musical instrument.

Assessment Task: Using vocal sounds, create a five-second solo that musically represents a natural force or living thing as it goes through some kind of change, e.g. a fierce rainstorm dying down, the start and spread of a wildfire, a pod of whales swimming and breaching.

Criteria to judge quality:

- 1) Students' use of pitch, tempo, rhythm and timbre is suggestive of their chosen natural force or living thing.
- 2) Students are able to articulate how their vocalizations represent their chosen natural force or living thing.
- 3) Within the solo, there is variation in pitch, tempo, rhythm, or timbre, to signify the change.

Feedback to students: after listening to their solos, ask them questions—can all things in nature be represented through vocal sounds? Are some easier to represent? Why?

Can you make the change more apparent by altering the pitch/tempo/rhythm/timbre more?

B.

Expected Result: Students will understand what a 12 bar Blues song is.

Assessment Task: Compose your own 12 bar Blues song lyrics about something you feel, applying what you have learned about the format and content of Blues songs.

Criteria to judge quality:

- 1) The lyrics conform to the most common 12 bar Blues format: AAB where the first line (4 bars) is A, then the second line is repeated (A) and the third line (4 bars) is B.
- 2) The rhythm of the lyrics fits naturally with the above format.
- 3) The lyrics are about personal experiences, often oppressive or downtrodden, and express sad or frustrated feelings. These are lines AA. Line B shows a contrasting hope, humor, or thoughtfulness that contrasts A to give a feeling that there will be potentially be a happy or resolved ending.

Feedback to students: As students are writing, assist individuals to fit their words into the Blues rhythm, e.g. ask if there are synonyms that would better fit the rhythm? Would changing the order of the words help? Ask what emotions are being described.

Sample Answers (VISUAL ARTS):

A.

Expected Result: Students will be able to draw a proportioned human head and shoulders.

Assessment Task: Use a photo portrait as reference, drawing pencil, and ruler/protractor to accurately produce a drawing of proportioned human head and shoulders.

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Criteria to judge quality:

- 1) Measurements are accurate and individual features are placed in correct relation to each other
- 2) Features are correctly proportioned
- 3) Shoulders extend off the page and neck is wide enough to hold up a head

Feedback to students: As students are drawing, remind them to observe the spatial relationships of features (in the photo) first, measure the size of features second, and record “information” on the paper third.

B.

Expected result: Students will know the differences in techniques used to represent objects found in the foreground, middleground and background of a landscape.

Assessment Task: Draw a landscape that shows the effect of depth in space.

Criteria to judge quality:

- 1) Foreground – objects appear larger than those in the mid- and background, show more details, and have the most contrast in value and color intensity.
- 2) Middleground – objects appear smaller than those in the foreground, have less detail and less contrast in value and color intensity than those in the foreground.
- 3) Background – objects appear even smaller and show fewer details than in the middleground, and have the least contrast in value and color intensity.

Feedback to students: Assessment will be one-on-one throughout the residency. As students create their drawings, I will work with each individually. Solutions to the assignment will be shared with the entire class by calling attention to criteria showing 3-dimensional depth on a 2-dimensional space.

Sample Answers (DRAMA):

A.

Expected Result: Students will be able to compose and perform a quality tableau.

Assessment Task: In groups of three, create a tableau that demonstrates the responsibilities of your assigned group of people within an ‘ahupua‘a, with attention to use of space.

Criteria to judge quality:

- 1) Levels: Each member of the group is at a different level (high, medium, low).
- 2) Layers: Tableau has a foreground, middle ground, and background.
- 3) Point of Focus: Student focus directs the audience to an intentional point of focus.

Feedback to students: Following a simultaneous “dress rehearsal” provide general feedback to the group by describing the use of space. (e.g. “I see two actors who are in extremely high space with the use of a chair.”) Review the three criteria and ask students to discuss as a group, which is their strength and which is their area for improvement? Revise and repeat.

B.

Expected Result: Students will be able to verbally and vocally express character motivation.

Assessment Task: Within a partner snapshot, each actor speaks one line aloud in a thought-tracking exercise. One actor plays Molly Lou Melon and the other plays Ronald Durkin from the



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story “Stand Tall Molly Lou Melon.” Students are given a choice of a sentence stem: “I wish _____,” or “I want _____.”

Criteria to judge quality:

- 1) Content: The idea of the thought-track is consistent with the story and the character, based on what a reader might infer as the motivation of each.
- 2) Color: The vocal qualities of the statement include emotional coloring consistent with the content.
- 3) Commitment: The student speaks loudly, clearly, and with confidence, without breaking character.

Feedback to students: Students have three repetitions for round-robin rehearsal. After the first rehearsal, teaching artist provides feedback on content. (E.g. “The ideas were all good, but a little more detail would help. You can try adding “because...” and see where you go.”) After the second round, teaching artist provides feedback on vocal coloring. (E.g. “I could hear the attitudes and emotions, but I think you could exaggerate, try turning up the intensity.”) The third round includes feedback on commitment (E.g. “Now say it like you mean it, and try to keep your focus so you don’t break character.”)

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Teacher Professional Development in the AITS Residency

What **is** considered professional development?

- Session(s) led by the teaching artist (TA) that builds the teachers' capacity (skills, knowledge, confidence) to use the arts. It supports the goals and content of the residency.
- Teaching the teachers a do-able strategy they can use multiple times and in multiple ways in the classroom when the TA is not there - one that the TA uses during the residency, e.g. snapshot, echoing, mirroring, how to facilitate a discussion about artwork, etc.
- Teaching the teachers something about the art form, e.g. arts vocabulary, cultural context, historical context, etc. that they can use in the classroom.
- Giving teachers specific ideas and skills for following up with students in-between TA sessions.

What **is not** considered professional development?

- TA co-planning time with teacher.
- Finding out about the student population (Special Ed, ELL students), the teacher's classroom management protocol, etc.
- Working out the residency schedule.
- Discussing the teacher's role in the residency.
- Going over what TA is going to do, handing out or explaining lesson plans.
- Teachers (merely) participating in and/or observing residency.

So, what is expected?

- The TA will lead at least one professional development session for the teachers involved in the residency, minimum of one hour, preferably longer.
- More sessions demonstrate higher teacher commitment and greater potential for teacher involvement, but the majority of the residency cost must be for direct services to students. Two or three sessions is optimum.
- Keep it simple! Leave teachers with one strategy or specific skill they are confident using.
- Make sure the application is clear and specific for the question of professional development and how it will build teacher capacity in the arts.
- Include professional development in the budget. The fee per PD workshop can be higher than the per-session teaching fee because it is understood that the TA is using his/her expertise in a different way for each.

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Artists in the Schools FAQs

1. What is the history of the Artists in the Schools Program?

The Artists in the Schools (AITS) Program was started by the Hawai'i Dept. of Education (DOE) in SY 1969-1970. It, along with the Artmobile, was authorized after a recommendation by the 1969 Legislature that both new programs be implemented. AITS was allotted \$33,700 of legislatively appropriated funds. The Hawai'i State Foundation on Culture and the Arts (HSFCA) provided an additional \$20,000 and was able to arrange for a grant from the National Endowment for the Arts (NEA). The services consisted of performances and lecture-demonstrations by artists.

2. What is the AITS Program today?

In SY 2007-2008, the AITS Program moved from the DOE to the HSFCA. Arts education is one of the HSFCA's Strategic Plan Priorities: "Strengthen arts education pre-K through 12 and plan for lifelong learning."

All public schools, including charter schools, are eligible to apply for an AITS grant of up to \$6,000 per school. In 2008-2009, the Hawai'i Community Foundation began matching HSFCA AITS funds, doubling what was available to schools. The total AITS budget for SY16-17 was \$524,473. Schools must contribute 10% of the grant amount received. Schools are required to use an artist from the Artistic Teaching Partners Roster to conduct a residency.

3. What is an AITS Residency?

A residency engages a core group of students for 8 or more sessions (elementary), or 5 or more sessions (secondary), in standards based lessons in fine arts—visual arts, dance, drama, music, and literary arts. The emphasis has evolved since 1969, and is now on classroom instruction rather than performances and lecture-demonstrations. The purpose is not only to spark students' awareness of and interest in the arts, but also to develop students' knowledge and skills in the arts. The emphasis is on students *doing* art. Many residencies integrate the arts with other core curricula. Another purpose is to build, through workshops, mentoring, and/or observation, the teachers' capacity to teach the arts.

4. What is the grant selection process?

Application materials are available in February. This year, applications are due May 2, 2017 at 11:59pm. A panel of arts educators and administrators reads the applications, rates them based on agreed upon criteria, and meets to discuss and make recommendations. After HSFCA Board approval of the recommendations, schools and artists are notified. Residencies must be completed by the end of the school year.

5. How many schools and artists received grants in SY16-17?

- 94 schools (out of 109 applying) received grants = 86%
- 23 (out of 37) ATP Roster individuals worked with granted schools
- 9 (out of 11) ATP Roster organizations worked with granted schools



Artists in the Schools Art in Public Places (AITS APP) Neighbor Island Grants FAQs

1. What is the HSFCA Art in Public Places (APP) Program?

In 1967, Hawaii became the first state in the nation to pass legislation that sets aside one percent of state construction appropriations to provide a funding base for the acquisition of works of art. The objectives of the APP Program are to enhance the environmental quality of public buildings and spaces throughout the state for the enjoyment and enrichment of the public; to cultivate the public's awareness of visual arts in all media, styles, and techniques; to contribute to the development and recognition of a professional artistic community; and to acquire, interpret, preserve, and display works of art expressive of the Hawaiian islands, the multicultural heritages of its people, and the creative interests of its artists.

2. What is the APP-Artists in Residence Program?

It is a collaborative program between the Department of Education and the HSFCA that provides permanent commissioned works of art in public schools. There are murals and sculptures in public schools across the state. These works of art reflect, and are appropriate to the school's environment, curriculum, cultural values, and aesthetics.

3. What is an AITS APP Residency?

The HSFCA Art in Public Places Program is funding a new category of AITS grants. The goal is to increase students' appreciation of, and engagement with, the permanent works of art at their school. Neighbor Island schools that have an HSFCA Permanent Work of Art (PWA) that was installed on campus after 1993 are eligible to apply. Oahu schools are not eligible at this time. As with all AITS residencies, an AITS APP residency engages a core group of students for 8 or more sessions (elementary), or 5 or more sessions (secondary), in standards based lessons in fine arts—visual arts, dance, drama, music, and literary arts. The emphasis for this new category of grant, however, is on *interpreting* the PWA by means of these art forms. The requirement that schools contribute 10% of the grant amount received will be waived for this pilot. (Schools receiving a "regular" AITS grant will still need to contribute 10%.)

4. What is meant by "interpreting" the PWA?

The school's Permanent Work of Art is the springboard for observing, describing, making meaning, and wondering. The teaching artist will facilitate the process of thinking and talking about the artwork—its materials, subject matter, theme, style, cultural significance, etc. Students will make personal connections to the artwork and create their own response to some aspect of the artwork through the art form of the teaching artist, i.e. through visual arts, dance, drama, music, or literary arts. As with all AITS residencies, students will be *doing* art.

5. What is the grant selection process?

Application materials will be available in February. Schools interested in the AITS APP grant should contact Vivien Lee, SFCA Arts Program Specialist at 808-586-0768 prior to filling out an application. The application questions are the same as on the regular AITS grant. HSFCA expects to fund up to 26 grants in this new category. Applications are due May 2, 2017 at 4:00pm. HST. A panel of arts educators and administrators reads the applications, rates them based on agreed upon criteria, and meets to discuss and make recommendations. After HSFCA Board approval of the recommendations, schools and artists are notified. Residencies must be completed by the end of the school year.