

LOCAL CAPACITY BUILDING INITIATIVE GRANT PROGRAM 2008-2009 PROPOSAL GUIDELINES & APPLICATION

Background and Purpose

The Local Capacity Building Initiative is a local arts in education funding program administered in Nassau and Suffolk counties by the East End Arts Council. This program is funded and supported by the Local Capacity Building Initiative of the Arts in Education Program at the New York State Council on the Arts (NYSCA).

The Local Capacity Building Initiative is a statewide effort to provide local support for widespread participation in arts in education. To that end, our agency was invited by NYSCA to make grants in support of partnerships between schools and teaching artists or cultural organizations that focus on the integrated study of the arts and non-arts subjects. The applicants of record for this program will be a school and either an individual teaching artist or a cultural organization. However, eligible projects will involve a direct collaboration between at least one classroom teacher and one teaching artist. Funding decisions are based on the criteria and local funding priorities as they are outlined in these application materials.

Eligibility Criteria

Partnerships between schools and teaching artists or cultural organizations are eligible to apply for grant funds up to \$5,000.

- Schools may be public, private, parochial, or charter. BOCES-related schools are also eligible.
- Schools must be based in Nassau or Suffolk counties.
- Cultural organizations must show evidence of non-profit status.
- Partnerships must serve students in grades pre-kindergarten through 12.

Projects are eligible if:

- Activities will occur during the regular school day;
- They will involve at least three contact sessions between the same teacher, teaching artist, and group of students
- Activities and outcomes will be collaboratively designed, planned, taught, and evaluated by the participating teacher(s), teaching artist(s), and other school and community members;
- They will address the New York State Learning Standards for both the arts and the non-arts subjects.

Proposals may score higher in deliberations if:

- Artists are residents of New York State;
- Contact sessions are separated by enough time for reflection and refining;
- The school's certified art, music, dance, and/or theater teachers participate in the project in addition to the non-arts teacher(s);
- Collaborative professional development activities support the project;
- The arts are used as a tool to foster cross cultural communication and understanding among students.

This program does not fund:

- Home schools;
- Stand-alone assembly programs, single performances, or one-time visits to cultural institutions;
- Projects that appear to replace the role of certified art, music, dance, or theatre teachers;
- Projects that focus on non-integrated, sequential arts education;

- Extracurricular activities that take place after the school day, in the summer, or during non-school hours;
- Programs for which selected students are taken out of regular classes or are self-selected for participation; or
- College-level courses, scholarships, contests, or student performing groups.
- Projects that are currently supported by or under consideration for New York State Council on the Arts Empire State Partnership (ESP) and/or Partners for Arts Education/School Arts Partnership (SAP) funding.

Budgetary Requirements

- These grants are matching grants. Partnership applicants must show that for every dollar they request from the grant program, they have secured at least one matching dollar in income.

Example: if a partnership requests \$1,000 from the grant program, it must show that it has already secured at least \$1,000 in matching income.

- Of the matching income, the school partner must contribute an amount that equals at least 50% of the grant request. If the cultural partner is an individual teaching artist, the school will likely contribute the entire match. If the partner is a cultural organization, they may contribute up to one-half of the match in cash.

In the example above, the school would have to show that it is contributing at least \$500 of the match. If the partner is an individual teaching artist, however, the school will likely contribute the entire \$1,000 of the match. If a cultural organization is the partner, it can contribute up to \$500 of the match in cash.

- The school's matching funds may be comprised of a combination of cash and in-kind resources. However the school must show that it is contributing at least 25 percent of the grant request in cash.

Examples of cash contributions include money that is spent on materials, busing, payments to substitutes, payments to teachers to stay after school, payments to artists, etc. Examples of in-kind contributions include teachers donating time to stay after school, donations of materials from outside groups, etc. See the Budget Worksheet for additional help.

- The recommended minimum daily rate for artist planning time and services is \$250. Applicants should include in their budget not less than \$250 for artists' planning time.

Other Requirements

- Partnerships must document as well as publicize residencies in and out of school crediting EEAC, the New York State Council on the Arts, and other funders.
- Partnerships must notify EEAC of scheduling changes to facilitate record keeping and auditing by staff.
- Partnerships must submit a Final Report form, a financial statement, and publicity samples to EEAC after project completion and prior to final payment.
- Resumes of artists and other professionals should be included in the application package.
- A Partnership Coordinator should be designated as the primary partnership contact.
- Funded residencies shall be completed no later than December 31, 2009.

Project Summary

On a separate typewritten page, please briefly summarize in about 100 words, the nature of the project, grades served, and educational goals. This will be the first item read by the grant panel.

Project Narrative

On separate typewritten pages, please describe your partnership using the following questions. Please limit your response to 6 to 8 pages.

1. What are the shared educational and artistic goals and expected student outcomes for this project?
2. List the art and non-art curricular areas on which your project will focus. Briefly describe how students will study these subjects in an interdisciplinary or integrated fashion. Briefly describe how the primary New York State Learning Standards in the arts and non-arts areas will be supported.
3. Provide a brief timeline of the project activities. Include planning meetings, artist contact sessions, sessions where teachers will work with students before or between teaching artist sessions, reflection meetings, etc. If professional development will be a project component, include these sessions in the timeline and describe the proposed activities. In addition, if certified art, music, dance, and/or theater teachers will participate in the project, describe their role.
4. Describe how parents, school, and community members will be made aware of the project.
5. How will you recognize success?
 - Describe the methods you will use to evaluate the effectiveness of your planning and project implementation (e.g., final feedback sessions, interim reflection meeting(s) to discuss what’s working and what isn’t).
 - Describe the methods you will use to capture changes in student learning (e.g., rubrics, portfolios, journal writing, pre/post testing, checklist, etc.). Be sure to indicate the changes you’ll hope to achieve and how you will know whether and to what extent they occurred.
 - Identify who will be responsible for analyzing the information and describe how the information will be used (e.g., fodder for discussion at a final reflection meeting, as a way to inform parents, school, and community members of the success of the project, etc.).
6. Briefly describe the credentials and previous experience of the teaching artist(s) that will be involved in the project.
7. List the Planning & Implementation Team Members, their positions or affiliations and their roles in the project.
8. If you previously received funding for this project, describe what you learned from your evaluation process and what improvements you are planning to implement.
9. If any team members have received previous LCB funding, please provide a description of the funded project.

Selection Process

A rotating panel with expertise in the arts and education will review applications according to the Evaluative Criteria and general provisions as stated in the Guidelines. An applicant wishing to appeal a panel decision should contact the LCB Coordinator in writing.

Evaluative Criteria

1. Clarity and appropriateness of the shared educational and artistic goals and expected student outcomes in relation to proposed project activities and grade levels served.
2. Degree to which the project will strengthen learning of curricula in both the art and non-art subjects.
3. Depth and authenticity of the connection between the art and non-art subjects.
4. Degree to which the project will support the cited NYS Learning Standards in both the art and non-art subjects.
5. Degree to which the timeline will allow for reflection, further investigation, and fine tuning between work sessions.

6. Appropriateness of professional development in relation to project goals and expected student outcomes. (If applicable)
7. Degree to which certified art, music, dance, and/or theater teachers will participate in the project. (If applicable)
8. Clarity, appropriateness, and feasibility of evaluation and student assessment plans.
9. Quality of expertise and appropriateness of proposed artists or professionals.
10. Appropriateness of the members of the planning and implementation team.
11. Appropriateness and cost-effectiveness of the proposed budget.

Deadlines and Timetable

Application Workshops*:	October 2008
Deadline for Proposals:	November 30, 2008
Notification of Funding:	January 2009

** Attendance at one or more sessions is strongly encouraged.*

Contact

For questions or additional information, contact Laura Helms, LCB Coordinator, at support@eastendarts.org or 631-727-0900.

The East End Arts Council's website www.eastendarts.org for information on current LCB grant programs and to download additional applications (when available).

Proposal Submission

Please submit 10 copies of your proposal and supporting material no later than 5 PM of the deadline date to the East End Arts Council, 133 East Main Street, Riverhead, NY 11901.

Each proposal package should contain the following in the listed order:

1. Project Summary
2. Grant Application Sheet
3. Budget Worksheet
4. Partnership Planning Worksheet
5. Project Narrative (Limited to 6 to 8 pages)
6. Supporting Materials (Written materials are encouraged. Video and DVD's may not be viewed. Items will not be returned to the applicant.)



Arts in Education Resources – check ‘Resources’ at www.artsined.info

1. [ARTSEEDGE](http://www.artsedge.kennedy-center.org) supports the place of arts education at the center of the curriculum through the creative and appropriate uses of technology. ARTSEEDGE helps educators to teach in, through and about the arts. www.artsedge.kennedy-center.org
2. [ArtSPAES](http://www.artspaes.org) is the Arts in Education Roundtable for Special Populations and Alternative Educational Settings. It is a state-wide (NY) professional consortium of arts in education organizations and teaching artists who work with emotionally disturbed children, incarcerated youth and/or many other populations restricted in their movement and ability to participate in the arts. www.artspaes.org
3. [Association of Teaching Artists \(ATA\)](http://www.teachingartists.com) is a not for profit advocacy organization that brings together artists who teach in schools and in the community to: Educate, Collaborate, and Communicate. www.teachingartists.com
4. [Empire State Partnerships \(ESP\)](http://www.espartsed.org) is dedicated to identifying, developing and nurturing promising practices in arts education through support of long-term collaborations between cultural organizations and schools. www.espartsed.org
5. [Kennedy Center Alliance for Arts Education Network](http://www.kennedy-center.org/education/kcaeen) is dedicated to the support of policies, practices and partnerships that ensure the arts are woven into the very fabric of American education. www.kennedy-center.org/education/kcaeen
6. [Long Island Arts in Education Roundtable](http://www.artsined.info) is dedicated to improving education on Long Island through information sharing and professional development in the arts. *Check this site regularly for updates to the LCB program guidelines and application deadlines!* www.artsined.info
7. [New York State Alliance for Arts Education](http://www.nysaae.org) is a statewide non-profit service organization, dedicated to ensuring that the arts become an integral part of every young person's education in New York State. www.nysaae.org
8. [New York State Council on the Arts \(NYSCA\)](http://www.nysca.org) is a funding agency that supports the activities of nonprofit arts and cultural organizations in New York State and helps to bring high-quality artistic programs to the citizens of the state. www.nysca.org
9. [New York Foundation for the Arts](http://www.nyfa.org) serves individual artists, promotes their freedom to develop and create and provides the broader public with opportunities to experience and understand their work. www.nyfa.org
10. [Partners for Arts Education \(PAE\)](http://www.arts4ed.org) inspires learning and leadership for arts-in-education in Central New York and throughout New York State. PAE provides funding and support to deepen and enrich educational experiences in and through the arts for students, teachers and artists. www.arts4ed.org

This project is made possible with funds from the Local Capacity Building Initiative, a regrant program of the Arts in Education Program of the New York State Council on the Arts, administered by the East End Arts and Humanities Council.



ARTS IN EDUCATION LOCAL CAPACITY BUILDING 2008-2009 GRANT APPLICATION

For a large type copy of this form, contact Laura Helms at support@eastendarts.org or 631.727.0900.

Partnership Coordinator

Contact Name and Title

Organizational Affiliation for purposes of this project

Address

Work Phone

Home Phone

Fax

Email

Website

Artist/Cultural Organization Partner *Please list other contact information on a separate sheet.*

Primary Contact Name and Title

Organization

Address

Work Phone

Home Phone

Fax

Email

Website

School/District Partner *Please list other contact information on a separate sheet.*

Primary Contact Name/Title

School or District

Address

Work Phone

Home Phone

Fax

Email

Website

Project Information

Project Name

School

School Address

School Principal

District Superintendent

County

County Legislative Rep.

NYS Assembly Rep.

NYS Senate Rep.

US Congressional Rep.

Proposed Project Dates (beginning & ending)

Core Grades, Students, Classes, Teachers Served () () () ()

Other Grades, Students, Classes, Teachers Served () () () ()

Curriculum Areas to be Addressed

Total Project Expenses

Amount Requested

Funding Payable To (school or 501©3 only):

Tax ID/EIN:



NYSCA

BUDGET WORKSHEET – Attach additional pages as necessary.



SCHOOL EXPENSES:

Type of Expense	Explanation (e.g., two subs @ \$50 ea.= \$100)	Amount
Substitute Teachers		
Buses		
Teacher after school time		
Materials/Supplies		
Other		
Total School Expenses:		\$

TEACHING ARTIST/CULTURAL ORGANIZATION EXPENSES:

Type of Expense	Explanation	Amount
Administrative Personnel		
Artist Fees		
Materials/Supplies		
Travel		
Other		
Total Artist/Cultural Org. Expenses:		\$

TOTAL EXPENSES:	\$
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INCOME FROM THE SCHOOL:

Cash from:	Source	Amount
Titled Funds (e.g., Title I)		
Professional Development Funds		
Substitute Teacher Funds		
Busing Funds		
Parent/Teacher Organization		
Other		
Foundations		
Businesses		
Total Cash:		\$

In-kind Contributions:	List each good/service	Value
Total In Kind Contribution:		\$
Total School Income:		\$

ARTIST/CULTURAL ORGANIZATION RESOURCES:

Cash from:	Source	Amount
Foundations		
Businesses		
Public (Local, State, Federal)		
Earned Income		
Other		
Total Cash:		\$

In-Kind Contributions:	Please list each good/service	Value
Total In-Kind Contributions:		\$
Total Cultural Organization Income:		\$

TOTAL INCOME:	\$
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TOTAL EXPENSES MINUS TOTAL INCOME = GRANT REQUEST AMOUNT. (May not exceed Total Income.)	\$
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Grant requests are limited to up to \$5,000

ARTS IN EDUCATION PARTNERSHIP PLANNING WORKSHEET (10-4-05)

Please add additional pages as necessary.

SUBMIT A COMPLETED, SIGNED COPY OF THIS WORKSHEET WITH YOUR APPLICATION.

This worksheet will help you establish an AIE Co-Teaching Model in your partnership. AIE Co-Teaching involves teacher-artist pairs integrating concepts from the arts and non-arts disciplines that reinforce each other. At different points, students' experiences may focus more on the art form or on the non-arts subject, while at other times the arts and non-arts instruction appear seamless. The teacher and artist create lessons that guide the artist during sessions that focus on the arts, and clarify what the teacher will do when the artist is not present.]

PLANNING OBJECTIVES:

1. *Teachers will gain knowledge about an artist and an art form and understand what might take place in the classroom with students.*
2. *Artists will gain understanding of how their art form and their work as an artist will fit into a particular classroom teacher(s) educational goals and student learning outcomes.*

School Address Phone

Teacher(s) Name Phone E-mail address

Artist(s) Name Phone Address E-mail address

Indicate the teachers, classes and students at each grade level that will be served:

Direct (Core Group)

Indirect

Grade	# of Students	# of Teachers	# of Classes	Grade	# of Students	# of Teachers	# of Classes

Dates/Times of Classroom Sessions _____

I. Teacher(s) and artist discuss why each wants to collaborate, what each wants from the partnership, what each can contribute and what limits participation. Discuss any organizational limits and constraints (e.g., personnel, facilities, financial, policy or legal restrictions)

Teacher(s)	Artist

II. Discuss and agree upon a collaborative response to a learning related challenge(s). *(E.g., what concepts in a specific art and non-arts discipline are difficult for students to learn? How might your project integrate concepts from the arts and non-arts disciplines to reinforce each other?)*

Agreed Upon Learning Related Challenge(s)

III. Determine the shared artistic and educational goals and expected student outcomes (addressing the learning related challenge(s)).

Teacher's Goals & Expected Student Outcomes	Artist's Goals & Expected Student Outcomes	Shared Goals & Expected Student Outcomes

IV. Determine the dates and describe the project activities.

Planning	Artist Contact Sessions	Teacher Sessions (To advance the activities between artist sessions)	Reflection Sessions (To reflect on the success and implementation of the project)	Professional Development meetings (If applicable)

V. How will we recognize success?

List the methods you will use to evaluate the effectiveness of your project planning & Implementation (e.g., Final feedback session, Interim Planning meeting(s)—“What’s working, What isn’t”)	List methods used to capture changes in student learning (e.g., Journal writing, pre/post testing, checklist, etc.)	Identify who will be responsible for analyzing the information and how it will be used. <i>(E.g., As fodder for discussion at a final reflection meeting, as a way to inform parents, school and community members of the success of the project, etc.?)</i>
1. 2. 3.	1. 2. 3.	Who: How:

VI. What NYS Learning Standards will classroom activities support?

<i>Non Arts Standards</i>	<i>Arts Standards</i>
1.	1.
2.	2.
3.	3.

VII. Review the roles and responsibilities of the artist and teacher:

<i>What does the artist expect from the teacher?</i> (Suspend pre-conceived notions of teaching & learning, share vocabulary, prepare children, etc.)	<i>What does the teacher expect from the artist?</i> (Suspend pre-conceived notions of teaching & learning, share vocabulary, be on time, share how supporting NYS Learning Standards, etc.)
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

How will we communicate? (E.g. E-mail? Phone? Best times for each?) _____

VIII. Discuss the logistics:

Classroom space requirements?	Required Materials	Other logistical requirements?

The undersigned certify that this project in this location is not currently supported by or under consideration for NYSCA ESP and/or Partners for Arts Education/School Arts Partnership funding.

Artist Signature
Date

Teacher Signature

(Adapted from materials designed by Young Audiences of Rochester, Young Audiences of St. Louis, New York State Council on the Arts, Umass Learning Partnerships Workbook and Nan Westervelt Consulting)

