



**Guide to Grants for Arts in Education
Residency Grant Program
Fiscal Year 2004**

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The Arkansas Arts Council was created by an act of the Arkansas State Legislature in 1971, following federal legislation that created the National Foundation of the Arts and Humanities in 1965.

Seventeen members appointed by the governor meet four times a year to oversee state arts policies. Meetings are open to the public.

ARKANSAS ARTS COUNCIL
1500 Tower Building
323 Center Street
Little Rock, AR 72201
501-324-9766
info@arkansasarts.com
Visit the Arts Council at www.arkansasarts.com

The Arkansas Arts Council is an agency of the Department of Arkansas Heritage.

Funding for the Arkansas Arts Council and its programs is provided by the State of Arkansas and the National Endowment for the Arts, a federal agency.



**NATIONAL
ENDOWMENT
FOR THE ARTS**

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Arts in Education Residency Program Application Sequence

- Read the guidelines described in this booklet. Call the Arkansas Arts Council's AIE Program Manager if assistance is needed in planning an AIE residency program or in completing the application form. *Planning a Successful Arts in Education Program* guidebook is also available from the Arkansas Arts Council office. To get a copy, contact Cynthia Haas, AIE Program Manager at 501-324-9769 or cynthia@arkansasheritage.org.
- Assess the needs of the site to determine the artistic disciplines required. Allow the necessary time to carefully plan the project. Note the narrative questions on page 18 as a guide in planning.
- Determine potential artists from the AIE Artist Roster, contact them to discuss availability, and collaborate with selected artist(s) in planning the AIE residency program and writing the grant narrative.
- Read all instructions and complete the grant application. Type cannot be smaller than 12 point if computer-generated. For a guaranteed pre-deadline review, applicants are strongly encouraged to send a draft copy of their application(s) to the AIE Program Manager by **January 3, 2003**.
- **Deadline: The complete application must be postmarked or hand delivered to the Arkansas Arts Council office no later than 4:30 p.m. on Friday, January 31, 2003.** Late applications will not be accepted. Applications that are incomplete will be determined ineligible and changes cannot be made after the application

deadline. We strongly recommend you send material "return receipt requested." Without proof of mailing from the delivery service, the Arts Council may not accept applications that are delayed or lost in the mail.

"Complete application" means **two collated sets** of all indicated parts of the application. Any application missing either a requested item or a sufficient number of copies will be eliminated from the review process.

- Mailed applications must be received at the following address:

**Arkansas Arts Council
1500 Tower Building
323 Center St.
Little Rock, AR 72201**

Hand-delivered applications may be delivered to **room 1400 of the Tower Building**.

General Information

Arts in Education Residency program grant awards are made for projects, programs and activities occurring between July 1, 2003 and June 30, 2004. Grant award payments are scheduled to accommodate the grantee's program requirements to the extent possible.

Grants funds are supplementary to the budget of any grantee. Applicants are encouraged to secure and demonstrate broadly based financial commitments for the proposal submitted.

Grant awards are based on anticipated Arkansas Arts Council revenues and can be reduced at any time during the grant period.

The grant awards process is highly competitive and past receipt of an award does not guarantee an award in the next funding cycle.

Eligibility

ORGANIZATIONS MUST

Be exempt from federal income tax under section 501(c)(3) of the IRS code, OR have applied for 501(c)(3) status at the time of application and formed an agreement with a tax-exempt arts or community planning institution to act as a pass-through fiscal agent for one year, OR be a state agency, public school, local government or institution of higher learning applying for events that involve the general public or a special constituency and that demonstrate broad financial support.

Application Limits

Eligible applicants may submit either two proposals in the Arts in Education categories, or one proposal in Arts in Education and one proposal in the Project Support category. Eligible General Operating Support applicants and Major Arts Partners may submit a third application for administrative expenses.

Matching Funds

A 1:1 cash match is required. Matching funds that are anticipated at the time of application must be received and obligated no later than June 30, 2004.

In-kind contributions may not be used as matching funds on applications or counted as matching funds on final reports. They may, however, be included in application as evidence of the commitment of additional resources.

Funding Restrictions

Under these guidelines, funding for organizations is not available for:

- Deficits or start-up costs for new organizations
- Contingency funds or any form of scholarship or student financial aid
- Contributions and donations to other organizations or individuals
- Building renovations or capital expenditures for facilities
- Entertainment expenses
- Tuition for academic study
- Staff or Faculty salaries
- Lobbying expenses
- Interest and other financial costs

Legal Requirements

The applicant gives assurance to the Arkansas Arts Council (officially, the Office of Arkansas State Arts and Humanities) that

- (1) The filing of this application has been authorized by the governing body of the applicant, and that the signed representative has been authorized to

file this application for and in behalf of said applicant, and otherwise to act as the authorized representative in connection with this application.

- (2) Applicant shall comply with all applicable federal and state laws including Title IV of the Civil Rights Act of 1964; Title IX of the Education Amendments of 1972; Fair Labor Standards under Section 5(j) of the National Foundation for the Arts and Humanities Act of 1965; Section 504 of the Rehabilitation Act of 1973; Title VI, Section 504 of the Age Discrimination Act; Executive Order 12549; the Americans with Disabilities Act of 1990; the Drug-Free Workplace Act of 1988; Section 6002 of the Resource Conservation and Recovery act; Section 304 of the Department of Interior and Related Agencies Appropriations Act of 1990; the Arkansas Freedom of Information Act, the Single Audit Act of 1984, P.L. 98-502 and the Single Audit Act amendments of 1996, P.O. 104-156 (OMB Circular A-133).
- (3) Funds granted shall be utilized solely for activities described in the approved application. Changes in the approved plan can be made only after the Arts Council's receipt of a Grant Modification Form and written approval from the Arts Council being given for the modification.
- (4) The applicant agrees to the stipulation that all publicity, programs, brochures, etc. will acknowledge the support of the Arkansas Arts Council for the activity by using the stated Arkansas Arts Council credit line:

This program is supported, in part, by the Arkansas Arts Council, an agency of the Department of Arkansas Heritage, and the National Endowment for the Arts.

- (5) Applicant shall submit a Final Report to the Arts Council in such a form and detail as requested within thirty days after the end of the grant period. Failure to comply can delay state and federal reporting requirements and result in the loss of part or all of current or future grant funds to the applicant.
- (7) For accounting purposes, financial records shall reflect all receipts, obligations and disbursements of grant and matching monies. The financial accounts shall be subject to audit by appropriate agencies of the Arkansas Arts Council, state of Arkansas, and/or the Federal Government. The grantee shall be responsible for the safekeeping and identification of records maintained to account for funds awarded herein. Said records must be kept in the grantee's file for a period of three years after completion of the project.

ARTS IN EDUCATION RESIDENCY GRANT PROGRAM

*Draft deadline for staff review (Optional):
January 3, 2003*

*Final Application Due Date:
January 31, 2003*

Maximum Award: \$40,000

Match: 1:1 cash match

Contact: AIE Program Manager

The Arkansas Arts Council Arts in Education (AIE) residency grants of up to \$40,000, on a 1:1 cash matching basis, are awarded to place professional artists in residencies at specific school sites or in conjunction with other non-profit community or governmental organizations and institutions. The AIE residency program provides a way for artists to demonstrate their art form, create, or perform works of art so that participants may observe the creative process, and relate their art form to other K-12 curriculum areas.

The AIE residency grant program is designed to strengthen the role of the arts in education with the understanding that the development of aesthetic awareness and participation in the arts should be an integral part of life and the basic education process. Based on guidelines provided by the National Endowment for the Arts, Arts in Education residency programs are funded by the Arkansas Arts Council, the National Endowment for the Arts and local sponsoring schools or organizations.

All prospective applicants are encouraged to carefully read the guidelines in this application booklet, and to obtain and follow the guidelines in the Arkansas Arts Council publication, *Planning a Successful Arts in Education Program*, before submitting an application. Contact Cynthia Haas, Arts in Education

Program Manager, at 501-324-9769 or cynthia@arkansasheritage.org, if assistance is needed in planning the AIE residency program or completing the grant application form.

Support Limitations

Funds from the AIE residency grant may be used only for contracted administrative or artistic expenses related to the proposed AIE residency program. Funds cannot be used for faculty salaries/benefits, capital expenditures or for artistic and technical staff salaries/benefits. The source for matching funds cannot be other Arts Council funds, Arkansas Arts on Tour reimbursements, Heartland Arts Fund subsidies for artist fees through the Mid-America Arts Alliance or grants from the National Endowment for the Arts.

Artists

Artists must be selected from the *Artist Roster: Arts in Education* book that is included with this application booklet, unless prior approval is obtained from the AIE Program Manager to use a non-roster artist. A review panel of experts selects artists for the roster based on the quality of their work, their record of professional achievement and their skills and experience in communicating with participants. Applicants selecting artists or disciplines not represented in this roster must contact the AIE program manager for more information.

Residency Description

Schools and community non-profit organizations can sponsor professional artists at a site for a minimum of ten days, with longer residencies lasting up to ten months, or the entire school year. During the residency program, an artist is based in a school or community organization where he or she works with the site coordinator and key staff to develop programs and activities based on the site's needs and facilities. The site coordinator is usually the person who initiates the grant, or serves as the contact person, and is involved with the site on a regular basis. At the site, the artist may instruct students, conduct in-

service workshops for teachers or staff, advise activity groups, present lectures and demonstrations to local community organizations, organize exhibitions of work by students, teachers or themselves, initiate field trips, supervise student projects, and encourage and develop arts curricula and materials.

The artist-in-residence is a resource and creative catalyst, not a replacement for a teacher or staff member. Participating teachers/staff must be aware of the artist's schedule. Teachers/staff are required to remain in the classroom/activity site during the proposed arts activities and should serve as a co-teacher with the artist or as a fellow learner with the participating youth. Residencies are designed to meet special needs of schools and sponsoring organizations and highlight strengths of artists, but certain characteristics are typical of each residency program:

- * Residencies are usually based on a 40-hour, five-day workweek with maximum 20 hours contact time between artists and residency participants. These hours need not be on sequential days; they must, however, provide an intensive arts experience for participating group. The other remaining time may be reserved for the artist's own creative work and professional development.

- * Artists may be scheduled for up to 4 hours per day at the site to work with both a core and a peripheral group of students. The core group is usually a smaller class and receives the most intensive arts experience. There should be specific outcomes for what this group is to achieve or know by the residency's end. The peripheral group, or majority of students, gains an exposure to the artist and art form through demonstrations, assemblies or short workshops.

- * The emphasis of the residency program is on the artist as a practitioner, rather than as a teacher/staff member in the usual sense.

- * The school or sponsoring organization, as the grant recipient and primary sponsor of the program, is responsible for administering the

residency. Other groups may be included in residency activities without being primary sponsors.

- * For best results, sponsors, teachers/staff and artists work together in the development, planning and implementation of the residency program.

Professional Development In-Service

Included in a residency program is a requirement for an in-service workshop to be conducted by the artist for the teachers/administrators/staff involved with the residency program. The in-service should focus on assisting these groups to increase their personal and professional comfort level with integrating the arts into curriculum. This will help ensure long-term benefits from the residency. The sponsoring organization or school and the artist may determine in-service length and content. It may take place in one block of time, or may be spread out over the course of the residency. An in-service should not be considered a planning meeting.

Arkansas Department of Education State Standards

Applicants are strongly encouraged to correlate their proposals to the Arkansas Department of Education's statewide goals for Arkansas students as established by the publication *Frameworks*, which defines state academic standards for curriculum planning. The site can be downloaded from the Arkansas Department of Education web site:

<http://arkedu.state.ar.us/curriculum/frameworks.html>

Residency Lengths

AIE residency programs may vary in length and have different goals and budget constraints. A *short-term residency* program may last from a minimum of 10 days to a maximum of 2 months. A short-term residency helps broaden a participant's arts experience by adding an arts component to an existing program or curriculum, and can provide a foundation upon

which long-term programs can be built. *Long-term residencies* last from 2 months to 10 months and allow greater access to the artist. It provides the flexibility of working in more detail with the artist to develop a program tailored to the site's needs and more opportunities for comprehensive participant interaction. *Visiting artist* residencies last from 1 day to 5 days and allow other roster artists to augment the work of the artist selected for the AIE residency program. This type of residency is suggested as a portion of a long-term program.

Budget Information

Fees

Artists must be paid at the Arkansas Arts Council rates listed below. The artist and sponsoring organization or school may negotiate higher artist fees, but any amount over the grant maximum must be paid from other funding sources. Sponsoring organizations/schools should budget for expenses to cover at least one planning meeting with the artist prior to the start of the AIE residency program.

Hourly = \$31.25 (up to the \$125/day limit)
1 day (four hours contact time) = \$125
1 week (5 working days) = \$625
1 month (4 weeks) = \$2,500

Artist preparation time and costs should be considered as part of the residency and should be planned and budgeted accordingly.

Artist Travel

If the artist lives outside of the residency site's phone calling area, reasonable round trip travel expenses may be included in the budget proposal. Travel by car should be estimated at 29 cents per mile. If an artist lives in another state, travel expenses can only be estimated from the Arkansas state line to the location of the residency.

Lodging and Meals

The Arkansas Arts Council will fund meals at \$30 per day and lodging expenses up to a maximum of \$55 per night for the artist during the AIE residency program. Any costs over these limits must be paid from other sources of funding. If an artist must travel more than 50 miles per day, it is recommended they stay overnight in the site's community.

Prior to submitting an AIE residency application, the sponsoring organization or school should consult with the artist to determine acceptable lodging arrangements prior to submitting the application. Sponsors are encouraged to pursue possible in-kind donations for lodging.

Supplies

Sponsoring organizations or schools should discuss supply needs with the artist and determine costs prior to submitting the application. In-kind donations for supplies are encouraged.

Application Review Process

Prior to the beginning of the grant cycle each year, the Arkansas Arts Council approves grant categories, policies, and review procedures. The Council uses a panel review process at the time of application to determine grant recommendations. All panel recommendations are then presented to the full Council for review and are voted on at the annual funding meeting to determine final grant amounts. Grant award payment schedules are designed relative to the activity periods outlined in the approved grant applications.

Panel Selection

Review panels are composed of Arts Council members and field representatives. The Arts Council Chair appoints Council panelists chosen from members who have expressed an interest in reviewing a particular grant category. Members serve on panels as ex-officio advisors to facilitate the review process and to provide insight and historical perspective.

Field representatives are chosen from a pool of nominations consisting of former panelists, academicians, arts administrators, discipline specialists and interested citizens. Staff members select panelists from the pool based on consideration of geographic, artistic, racial/gender diversity, and availability. The executive director of the Arts Council approves final panel selections. Each panelist completes a conflict of interest statement prior to the application review and does not participate in any application review where a potential conflict may exist.

Application Processing

Applicants must submit a complete application package as outlined in the *Guide to Grants for Arts In Education Residency Grant Program Fiscal Year 2004* no later than the stated application deadline. Once an organization submits its application package, the Arts Council

staff checks the components for lateness and technical completeness. Any question of application eligibility is resolved at that time.

Ineligible line items requested in an application budget are noted and are subtracted from the application request. The Total Income projected for FY04 budgets in any of the grant programs should equal the Total Expenses. Any surplus amount of operating income indicated will be subtracted from the grant request before panel review. These changes are communicated to the panel before the discussion part of the grant review begins.

Each panelist receives copies of the application for analysis prior to the scheduled panel review. The signed copy of each submitted application is available in the Arts Council office for review.

Review Attendance

Applicants are notified of a general time frame in which their application will be discussed during the scheduled review. Representatives of the organization are encouraged, but not required, to attend the panel review and to utilize the review comments as a management tool. Non-attendance does not affect application scores, recommendation, or funding awards made by the Council.

Application Review

Procedural rules are stated prior to the beginning of the panel discussion of the applications to insure that all panelists understand their responsibilities. The panel chair, facilitated by staff, is responsible for enforcing procedural rules.

The discussion for each application is limited to the amount of time agreed upon in advance of the reviews. The time limit is strictly enforced. A timekeeper will monitor the time, give a five-minute warning and notify the chair when the time limit has been reached.

The panel chair introduces each application to the panel. The staff facilitator presents comments on technical aspects of the application based on the information submitted, including any reduction in request amount due to ineligible line items or a projected budget surplus.

The panel then discusses and evaluates the information in each application relative to each established criterion. **Official representatives of an applicant organization will be given the chance to answer specific questions addressed to them by the panel during its discussion of the application narrative. Answers will be limited to the specific questions posed by panel members.**

Panel Recommendations

Each panel discussion is recorded and a staff member takes separate notes based on the panelists' comments. These notes are read back and the panelists agree upon a consensus statement that serves as a formal evaluation for the application.

Each panelist uses a review sheet listing the criteria established by the Council for evaluating an application to provide a numerical score and comments. The criteria are the four mission points of the Arkansas Arts Council, plus a fifth criterion for planning and evaluation. The completed panelist review sheets are signed, dated and submitted to the Council staff for processing.

The staff calculates an average of the field panelists' scores and an average of the Council member panelists' scores. The panel compares the lists of the two averages, with further discussion held on any application with significant score discrepancies.

The average of the field panelists is given precedence in determining the panel's recommendation to the Council. If panel agreement on a final score cannot be reached, the matter will be forwarded to the full Council for discussion. All scores are reported to the

Council. Review sheets are kept on file in the Arts Council's office.

Criteria Scoring

The Council has established a weighted scoring scale that the panels are instructed to use in reviewing each application.

To acknowledge the importance of quality programming, access and planning in Arts in Education programs, the review criteria are scored on the following scale:

- Artistic innovation, diversity and excellence—30 points
- Access to the arts for all Arkansans—20 points
- Education for lifelong learning—20 points
- Community cultural development—10 points
- Planning and evaluation—20 points

Funding Decisions

Applicants should remember that the final amount of funding awarded for each grant application is determined at the annual funding meeting of the Arkansas Arts Council.

A formula based on the panel's numerical score, the amount of request adjusted for non-allowable items, and the available Arkansas Arts Council funds, provides the basic amount of funding recommended for each applicant. To determine the final grant to recommend to the Arkansas Arts Council, the Arts Council staff then reviews the formula amount for each application.

The recommended amount is presented to the Council along with a prepared summary on each application review that also includes the following information:

- Name of the applicant, grant category, grant application number, amount of request
- Staff review with notes on any technical problems from the administrative side, the programs managers, and the director
- Panel consensus statement
- Explanation of staff funding recommendation

The Council reviews the recommendations and votes to approve or reject the grant amounts. A copy of this summary will be sent to each grant applicant after the Council meeting as part of the official announcement of the grant award.

Request for Reconsideration

Once the Arkansas Arts Council determines the awards, an applicant may request reconsideration of a decision. A request for reconsideration may be made if the applicant must demonstrate any of the following:

- The review of its application was based on criteria other than those appearing in the grant application instructions.
- The final decision was unduly influenced by a panelist with undisclosed conflicts of interest
- Required information submitted by the applicant was withheld from the review panel or the Arts Council

Dissatisfaction with either the denial of an application or the amount of an award is not sufficient reason to request a Council reconsideration.

Reconsideration Process

To request reconsideration, an organization should consult with the appropriate program manager to review the factors that contributed to the Council's decision.

If an applicant believes there are grounds for reconsideration, its representative must write a formal letter to the Arkansas Arts Council executive director within ten (10) working days of funding notification requesting reconsideration. The letter should contain evidence to support one or more of the listed grounds for reconsideration.

Members of the agency staff and the Executive Committee of the Arts Council will review the request. The Executive Committee may deny the request or recommend a review by the full Council at its next scheduled meeting. The applicant will be notified in writing of any decision made by the Executive Committee and by the Arkansas Arts Council within thirty days of the decision.

Instructions to Complete AIE Residency Program Application

Blank application forms are provided for Sections 1-8 following these application instructions. A hard copy, a disc, or a computer-generated template for these sections is available from the Arts Council staff upon request; the forms are also available online at the Arkansas Arts Council website www.arkansasarts.com. To request, contact Cynthia Haas, AIE Program Manager, at cynthia@arkansasheritage.org. Pages for Sections 9-14 are to be provided by the applicant.

SECTION 1: APPLICANT INFORMATION

- a.-g. Self-explanatory
- h. Web site: The <http://> address of the applicant's Internet web page.
- i. Executive director/principal: The name of the person directly responsible for administrative management of the applicant organization.
- j. Board president/school district official: The name of the person chairing the Board of Directors/advisory group for the applicant organization.
- k. Description of area served (include radius in miles): provide a socio-economic and geographical description of the area to be served by the proposal. Include a specific listing of locations, communities, cities, towns etc. where programs indicated in the proposal will occur.

SECTION 2: ORGANIZATION DESCRIPTION

Use the space provided to write a brief statement describing the organization.

SECTION 3: PROPOSAL SUMMARY AND BUDGET SPECIFICS

Use the space provided to write a brief summary of the AIE Residency proposal detailed in the application Narrative (Section 9). The summary should include a statement indicating how the applicant plans to spend the specific grant dollars requested.

SECTION 4: PROPOSAL INFORMATION

- a. Amount of Request: The dollar amount requested in this AIE residency application. Round to nearest whole dollar.
- b. Project Dates: The month, specific date and year of the beginning and ending of the AIE residency program proposal period.
- c. Contact Person: The name of the person most familiar with the AIE residency application information who can answer questions from the agency staff.
- d. Phone: The phone number of the contact person.
- e. Estimated Audience for this Project: The number of people expected to attend or participate in all programs and services included in the AIE residency program proposal.
- f. Number of FY04 AAC proposals (including this one): The total number of applications being made to the AAC in all categories for FY04.
- g. Total FY04 AAC Dollar Request (including this one): The combined dollar amount of funds being requested in all categories for FY03.
- h. Total FY04 Projected Operating Budget: The total amount of all operating expenses budgeted by the applicant organization for FY04. The Arts in Education budget total provided on line C 28 in Section 8 (the Budget page) is only a portion of the Total FY04 Projected Operating Budget listed here in Section 4.h.

SECTION 5: MISSION STATEMENT

Provide the mission statement approved by the Board of Directors of the applicant organization. School applicants refer to Section 12.

SECTION 6: DEMOGRAPHIC ANALYSIS

List the numbers, **not percentages**, of each ethnic group to be served in the applicant's proposal area (as defined in Section 1.k.) and in all the other categories listed.

The **Estimated Project Audience** should be the total number of participants in the activities described in the AIE residency proposal.

The **Current Audience Base** is the total number of all audience members served by the organization during the last completed fiscal year.

The **Current Area Population** is the total number of inhabitants living in the geographic area served by your organization.

The **Current Staff** is the total number of full and part-time paid employees working for your organization.

The **Current Board** is the total number of Board members overseeing your organization.

For each group total, list the number of people under 18 years of age participating, the number of people over 65 participating and the number of people with disabilities participating.

SECTION 7: AUTHORIZATION

The executive director/principal and the board president/school district official of the applicant organization/school must sign and date the application form after reading the Legal Requirements and completing all application materials required.

SECTION 8: BUDGET

Complete each column in Section 8 as noted. **The dollars should indicate only unrestricted monies. The figures should not include capital expenditures (plant, property or equipment) or restricted funds.**

Column A should indicate only the amount of Arts in Education support requested from the Arkansas Arts Council in the application. The request amount should be entered in the blank box on line 8,c in the Income portion of the budget and distributed as operating costs in the blank line items in the **Column A** Expenses portion of the budget.

Column B should indicate only the applicant's cash match for the amount requested from the Arts Council in **Column A**. The amount of the Applicant Match must at least equal the amount of the AIE request in **Column A**. The Income provided by the Applicant Match should be similarly distributed as operating cash in the blank line items in the **Column B** Expenses portion of the budget.

Column C should indicate the total budget for the AIE Residency proposal. **Column A** added to **Column B** should equal **Column C**. The **Total Income** in line 11 of **Column C** should equal the **Total Expenses** in line 28. **Any projected surplus will be subtracted from the request amount.**

Budget line items in Section 8 should be self-explanatory. If any of the budget line items in Section 8 are unclear, applicants should refer to the **Standard Definitions** section to determine what amounts should be included in a specific line item, or should consult with the AIE programs manager.

Any budget amounts from the applicant's own accounting system that do not fit into the application line items indicated on budget form should be combined in one of the "Other" items provided in each budget subsection. All "Other" line items should be listed by fiscal year on a separate 8½"x 11" page and broken out by type and amount.

SECTION 9: NARRATIVE OUTLINE

Answer each of the questions fully, but concisely, in the order presented. Use a maximum of four (4) separate 8½" x 11" pages. Follow the outline numbers given for the questions and repeat the questions on the narrative pages. On computer generated pages, use a font that is no smaller than 12 point.

Narrative summaries longer than the maximum of four pages cannot be shortened after the stated application deadline of January 31, 2003. The extra length will cause the whole application to be rejected.

SECTION 10: STAFF LIST

Enclose a list with the name of each employee of applicant organizations. Include position title and area of responsibility.

SECTION 11: BOARD OF DIRECTORS

Enclose a list of all Board members of the applicant organization. Include each director's name, address, city and occupation, along with their assigned committee roles on the Board. Indicate officers with a cross (+). Indicate any Board members who are Asian, Black/African American, Hispanic/Latino, American Indian/Alaska Native, or Native Hawaiian/Pacific Islander with an asterisk (*).

SECTION 12: IRS LETTER OF DETERMINATION

Any applicant organization that is not nonprofit by law should enclose a copy of its 501(c)(3) Letter of Determination from the Internal Revenue Service.

SECTION 13: FINANCIAL STATEMENT

If the income of the applicant organization was equal to or greater than \$100,000 for the last fiscal year, enclose a copy of the organization's most recent independent audit.

If the applicant organization's income was greater than \$25,000 but less than \$100,000 for the last fiscal year, enclose a copy of the organization's IRS form 990.

If the applicant organization's income was less than \$25,000 for the last fiscal year, enclose a statement indicating no form was filed because of the level of income.

Schools should contact their district business office for this information.

SECTION 14: SUPPLEMENTAL MATERIAL

Enclose **one copy** of the most representative supplemental material. This could be extra information about the artist(s) involved, or a brochure, review or other material from a previous project similar in nature to the application proposal. Materials can be organized and bound in a separate three-ring binder.

SECTION 15: NON-ROSTER ARTISTS

Applicants wishing to use a non-roster artist must also submit information with the application that will allow the artist to be reviewed in conjunction with the AIE proposal.

This packet of information includes:

- A letter stating why an AIE roster artist cannot be used, and why they have chosen this particular artist instead of one in the roster.
- An AIE Artist Roster application and required support materials completed by the non-roster artist.

AIE Residency Program Checklist

The complete AIE residency program application package consists of **TWO COMPLETE SETS of ALL REQUESTED materials**. Where possible, copy on the front and back of pages to reduce the total number of pages in the application package. Paper clips only may be used to group together separate copies. **Do not use staples or separate folders**. Each set should be collated in the specific order listed:

- **Sections 1-7 (Cover Page)**
- with original signatures

- **Section 8 (Budget)**
- with extra "**Other**" page if necessary

- **Section 9 (Narrative Outline)**

- **Section 10 (Staff List)**
Titles of all staff members with their areas of responsibility

- **Section 11 (Board of Directors)**
List of board members with their areas of responsibility.

- **Section 12 (IRS Letter of Determination)**

- **Section 13 (Financial Statement)**

- **Section 14 (Supplemental Material)**

- **Section 15 (Non-Roster Artists)**
Additional information needed to review non-roster artists.

Arkansas Arts Council FY04 Arts In Education Residency Grant Application Form

(for projects occurring between July 1, 2003 and June 30, 2004)

for AR Arts Council use only

FY04- _____ - _____

(revised 9/02)

1. Applicant Information

- a. Organization Name: _____
- b. Mailing Address: _____
- c. City: _____ d. Zip: _____
- e. Phone: _____ f. Fax: _____
- g. E-Mail: _____ h. Website: _____
- i. Executive Director/School Principal: _____
- j. Board President/School District Official: _____
- k. Description of area served (include radius in miles): _____

2. Organization Description (use only the space provided)

3. Proposal Summary and Budget Specifics (use only the space provided)

4. Proposal Information

- a. Amount of Request _____ b Project Dates: beginning date: _____ ending date: _____
- c. Contact Person: _____ d. Phone: _____
- e. Estimated Audience for this Project: _____
- f. Number of FY04 Arkansas Arts Council Proposals (including this one): _____
- g. Total FY04 Arkansas Arts Council Dollar Request (including this one): _____
- h. Total FY04 Projected Operating Budget: _____

AIE Residency Projects

5. Organization Mission Statement

6. Demographic Analysis (list numbers, not percentages)

Ethnicity/Racial Characteristic	Estimated Project Audience	Current Audience Base	Current Area Population	Current Staff	Current Board	Current Volunteers
Asian						
Black/ African American						
Hispanic/Latino						
American Indian/ Alaska Native						
Native Hawaiian/ Pacific Islander						
White						
TOTALS						
18 and under						
65 and older						
People with disabilities						

7. Authorization

By signing this application, the executive director/school principal and board president/school district official for the applicant organization certify that the information contained in the application, including all attachments and support materials, is true and correct to the best of their knowledge, and that the organization will comply with the requirements outlined in the “Legal Requirements” section of these guidelines.

_____ signature of executive director/school principal

_____ date

_____ signature of board president/school district official

_____ date

8. Budget (AIE Residency Projects) The Excel version of Section 8 on this CD will calculate budget totals.

Your current fiscal year began on: _____ and ends on: _____

		A. FY04 Council Request	B. FY04 Applicant Match	C. FY04 Project Total
INCOME				
Revenue (Earned Income)				
1)	Admissions			
	a) Single Ticket Sales	\$0		
	b) Subscriptions	\$0		
	c) Memberships	\$0		
	Total Admissions		\$0	
2)	Contracted Services			
	a) Workshops/Classes	\$0		
	b) Government Contracts	\$0		
	c) Performances/Residencies	\$0		
	d) Other (explain)	0		
	Total Contracted Services		\$0	
3)	Other Revenue			
	a) Sales/Concessions	\$0		
	b) Fundraising	\$0		
	c) Interest Received	\$0		
	d) Miscellaneous (explain)	\$0		
	Total Other Revenue		\$0	
4)	Subtotal - Revenue		\$0	
Support (Contributed Income)				
5)	Private Contributions (cash)			
	a) Individuals	\$0		
	b) Board Members	\$0		
	c) Affiliated Organizations	\$0		
	Total Private Contributions		\$0	
6)	Corporate Contributions		\$0	
7)	Foundation Grants		\$0	
8)	Government Support			
	a) City	\$0		
	b) County	\$0		
	c) State			
	AIE Residency (this		\$0	
	Other (explain)	\$0		
	d) Regional	\$0		
	e) Federal	\$0		
	Total Government Support			
9)	Applicant Cash		\$0	
10)	Subtotal - Support			
11)	TOTAL INCOME			
	(total of line 4+10)			
12)	In-Kind Contributions		\$0	

8. Budget continued (AIE Residency Projects)

EXPENSES		A. FY04 Council Request	B. FY04 Applicant Match	C. FY04 Project Total	
Administrative (Operating Expenses)					
13)	Staff Salaries/Benefits		\$0		
14)	Contracted Personnel				
15)	Marketing/Public Relations				
16)	Fundraising		\$0		
17)	Space/Facilities		\$0		
18)	Travel		\$0		
19)	Remaining Expenses				
	a) Phone/Postage/Fax	\$0			
	b) Insurance	\$0			
	c) Concessions/Sales	\$0			
	d) Other (explain)				
	Total Remaining Expenses				
20)	Subtotal-Admin. Expenses				
Artistic (Programming Expenses)					
21)	Staff Salaries/Benefits		\$0		
22)	Tech./Prod. Salaries/Benefits		\$0		
23)	Contracted Personnel				
	a) Artist/Consultant Fee				
	b) Travel				
	c) Lodging				
	d) Meals				
	e) Planning Meeting				
	f) Preparation Time				
	Total Contracted Personnel				
24)	Prod. Supplies/Materials				
25)	Rentals/Maint. (non-facility)				
26)	Remaining Expenses				
	a) Phone/Fax				
	b) Insurance				
	c) Travel (non-contract)				
	d) Shipping/Hauling				
	e) Documentation				
	f) Other (explain)				
	Total Remaining Expenses				
27)	Subtotal-Artistic Expenses				
28)	TOTAL EXPENSES				
	(total of line 20+27)				
29)	Surplus/(Deficit)		\$0		

9) Narrative Outline Questions (AIE Residency Projects)

Answer each of the questions fully, but concisely, in the order presented. Use a maximum of four (4) separate pages. Follow the outline numbers given for the questions and repeat the questions on the narrative pages. On computer generated pages, use a font that is no smaller than 12 point.

A) Artistic innovation, diversity and excellence:

1. Describe the proposed residency program in as much detail as possible. Outline the arts activities to be included and describe how these activities will support integrating the art form into the curriculum. If particular details are yet to be determined, indicate the plan to be followed to firm up the specifics.
2. Name the site coordinator and the proposed AIE roster artist(s) involved, and describe why the selected artist(s) is tailored to fit the needs of the proposed residency program
3. Describe how the residency program will be administered and monitored to ensure it is progressing as planned.

B) Access to the arts for all Arkansans:

1. Identify both the core and peripheral groups of students participating in the residency. Include the age level and number of participants in each group and describe how each group will participate.
2. Describe the plans to make this residency program accessible to the underserved and to those with special needs.
3. Describe the in-service portion of the residency program. Identify which teachers/administrators/staff will be involved and describe how in-service activities will be scheduled.

C) Education for life-long learning:

1. If a first-time residency program, describe methods used to determine the need for the residency; (OR) If building on a current or previous residency program, explain what was learned and how this residency experience will expand the current program; (OR) If this residency program is similar to previous residency programs, detail the rationale for continuing with the same type of residency.
2. If there are other arts programs at the school/site, identify them and describe how the proposed residency will relate to those programs.
3. Describe how the benefits of the residency program will be continued once it ends.

D) Community cultural development:

1. Describe the community support structure for the proposed AIE residency program.
2. Describe how parents and community members will be involved in residency-related activities and how they will be promoted within the community.

E) Planning and evaluation:

1. List the names and affiliations of all people involved in the planning process, and highlight the key steps taken to develop the residency program.
2. Describe the artist involvement in the planning and development process, including a brief description of pre-planning sessions with the artist and school/site prior to the start of the residency program.
3. Describe how the completed residency program will be evaluated in order to measure its value to students, teachers, parents, and other participants.
4. Describe how evaluation results will be used to make future residency programs more successful.
5. Describe how the residency program will be documented, and how the school/site will use this documentation in the future.

STANDARD DEFINITIONS

Administrative Staff Salaries/Benefits—Payments for full or part-time administrative employee salaries, wages and benefits specifically identified with the event(s) described in the application. This includes executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund-raisers, clerical staff such as secretaries, computer programmers, bookkeepers and supportive personnel such as maintenance and security staff, ushers and other front-of-the-house and box office personnel. This amount should include the salary portion of the Executive Director for time spent on administrative duties. The salary portion for time spent on artistic duties should be included in Artistic Staff Salaries/Benefits in item 20.

Affiliated Organizations—Cash support from separate but connected organizations that was or will be contributed for the event(s) described in the application. This amount may also be a portion of a larger grant that has been or will be set aside specifically for this proposal.

Artistic Salaries & Benefits—Payments for full or part-time artistic employee salaries, wages and benefits specifically identified with the event(s) described in the application. This includes artistic directors, staff stage directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. This amount should include the salary portion of the Executive Director for time spent on artistic duties. The salary portion for time spent on administrative duties should be included in Administrative Staff Salaries/Benefits in item 12.

Assets—Things of value held by the organization. The total listed under Assets in Section 11 includes figures that are both current (e.g. cash, accounts receivable, inventory and merchandise, pledges receivable, prepaid rent, prepaid insurance) that will be used up within one year, and fixed (e.g. equipment and vehicles) that are generally not converted to cash within one year. The amount listed for Property and Equipment in Section 11 should be included in the amount listed for Assets.

Board Members—Cash support from board members that was or will be contributed for the event(s) described in the application.

Capital Expenditures—Broadly speaking, all assets are capital assets except those specifically excluded by the tax Code. A capital expenditure is one made for assets with useful lives of more than one year. A capital improvement is one made to extend the useful life of a property or add to its value. Major repairs such as the replacement of a roof are capital improvements.

City—Cash support through grants or appropriations by city, or other local government agencies for the event(s) described in the application. This amount may also be a portion of a larger amount that has been or will be set aside specifically for this proposal.

Contracted Administrative Personnel—Payments for salaries for administrative employees not normally considered employees of the applicant, but hired specifically for the event(s) described in the application. This includes additional clerical staff or contracted technical staff involved with marketing, publicity or fundraising, etc.

Contracted Artistic Personnel—Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but whose services are specifically identified with the artistic event(s) described in the application. This includes artistic stage or music directors,

conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities and hired specifically for the event(s) described in the proposal. Totals for artists/consultants contracted for AIE residencies should also include artist fees, separate travel costs for residency artists/consultants if not included in artist fee, separate lodging costs, separate meal costs, planning meeting expenses, and payment for preparation time.

Contracted Services—Income earned from fees paid to the applicant for services other than this grant request. This can include fees from workshops/classes, etc. paid by other community organizations, government contracts for specific services, outside performance or residency fees, tuition, etc. Include foreign government support.

Corporate Contributions—Cash support that was or will be contributed by businesses, corporations or corporate foundations for the event(s) described in the application. This amount may also be a portion of a larger contribution that has been or will be set aside specifically for this proposal.

County—Cash support through grants or appropriations by county or in-state regional agencies for the event(s) described in the application. This amount may also be a portion of a larger amount that has been or will be set aside specifically for this proposal.

Federal—Cash support through grants or appropriations by the federal government for the event(s) described in this application. This amount may also be a portion of a larger amount that has been or will be set aside for this proposal. Grants from the National Endowment for the Arts cannot be used as part of the cash match required for this application.

Foundation Grants—Cash support that was or will be granted by private foundations for the event(s) described in the application. This amount may also be a portion of a larger grant that has been or will be set aside specifically for this proposal.

Fundraising—Payments for general fundraising activities. This may also be a portion of a larger amount that has been or will be set aside for this proposal. Do not include payments to individuals or firms that belong under administrative Contracted Personnel in item 13. This includes costs of advertising, printing, mailing, and food, drink or space rental when directly connected to general fundraising activities.

Individuals—Cash support from individual patrons that was or will be contributed for the event(s) described in the application.

In-Kind Contributions—The value of any administrative or artistic expense items specifically identified with the event(s) described in the application that are provided to the applicant by volunteers or outside parties at no cash expense to the applicant.

Interest Received—An amount received for the use of money that is to be repaid in full at a specified time or on demand.

Liabilities—What the organization owes creditors. The total listed under Liabilities in Section 11 includes figures that are both current (e.g. accounts payable, taxes, and wages) that are due within a year, and fixed (e.g. notes payable that have a five-year maturity) that are due in more than one year. The amount listed for Long-Term Debt in Section 11 should be included in the amount listed for Liabilities.

Local Arts Agency—A community organization or an agency of city or county government which provides financial support, services, or other programs for a variety of arts organizations and/or individual artists and the community as a whole.

Long-Term Debt—The amount owed creditors that is not due within one year. The amount listed for Long-Term Debt in Section 11 is part of the organization's total Liabilities.

Marketing/Public Relations—Payments for marketing, publicity and promotional efforts specifically identified with the event(s) described in the application. Do not include payments to individuals or firms, which belong under administrative Salaries/Benefits in item 12 or administrative Contracted Personnel in item 13. This includes costs of newspaper radio and television advertising, printing and mailing of brochures, flyers and poster, and food, drink or space rental when directly connected to promotion, publicity or advertising. Include the costs of catalogue production. Use Fundraising in item 15 to list expenses involved in fund-raising activities.

Memberships—Income earned through sale of special donor packages for the event(s) described in the application. These donor packages include extra benefits for the contributors.

Operational Deficit—The amount of money lacking when TOTAL EXPENSES in item 27 are subtracted from TOTAL INCOME in item 11 on General Operating Support budget page.

Other Revenue—Income earned from sources other than those listed above. This can include catalog sales, concessions, gross proceeds from fundraising events, interest earned as a result of investments made by the applicant, endowment income earned from a bequest or a gift set aside for the purpose of providing support for the applicant, advertising space in programs, gift shop income, parking income, etc.

Production Supplies/Materials—Payments for the purchase of limited use equipment or resources specifically for the artistic events(s) described in the application. This includes disposable artist materials, nonpermanent set materials, costumes and scripts, display materials, etc.

Property and Equipment—Value is recorded at cost, if purchased, or at appraised value at the date of receipt, if contributed. Depreciation is provided over the estimated useful lives of the respective assets on a straight-line basis. Artwork is valued at the historical cost if purchased, or at the appraised value at the time of donation. Artwork does not depreciate in value over time. The value determined for Property and Equipment in Section 11 is part of the organization's total Assets.

Regional—Cash support for artists obtained from the Heartland Arts Fund through the regional Mid-America Arts Alliance.

Remaining Artistic Expenses—Payments for all artistic expenses not entered in other artistic categories and specifically identified with the event(s) described in the application. This includes expenses for incidentals such as artist telephone and FAX expenses, specific insurance fees for artists, artist travel costs not included in contract fees, artistic shipping and hauling expenses not included in artist contract fees, documentation costs, and food and beverages for artists.

Remaining Operating Expenses—All payments not entered in other administrative items identified with the event(s) described in the application. This includes telephone, postage, and FAX costs, insurance fees, food consumed on administrative premises, incidental storage, interest charges, photographic supplies, publication purchases, administrative equipment rental, non-structural improvements, trucking, shipping and hauling, and Arts in Education planning meeting expenses.

Rentals/Maintenance (non-facility)—Payments for artistic space or equipment rental expenses, utilities and maintenance expenses specifically identified with the event(s) described in the application. Do not include payments that belong under administrative Space/Facilities in item 16 as part of normal operating expenses.

Single Ticket Sales—Income earned from the sale of single admissions tickets for the event(s) described in the application.

Single-discipline Organization—A producing/presenting agency in one art form with a permanent administrative facility, a representative board and at least a part-time executive or artistic director.

Space/Facilities—Payments for administrative space rental costs, utilities and maintenance costs identified with the events(s) described in the application. This may include purchase of permanent or generally immobile equipment identified with the event(s) described in the application, or acquisitions to a collection identified with the proposal. This includes purchase of buildings or real estate, renovations or improvements involving structural change, payments for roads, driveways or parking lots, grid systems or central air conditioning, works of art, artifacts, plants, animals or historic documents, etc. This may also be a portion of a larger amount that has been or will be set aside for this proposal.

State—Cash support from the Arkansas Arts Council through the grant request described in this application. The **first** State line item includes only the amount requested in the application. The **second** “Other” State line item includes all other grants from Arkansas besides this specific grant request that have been received or are anticipated, including Arkansas Arts Council Assistance Fund grants and artist fee subsidies for Arkansas Arts on Tour artists.

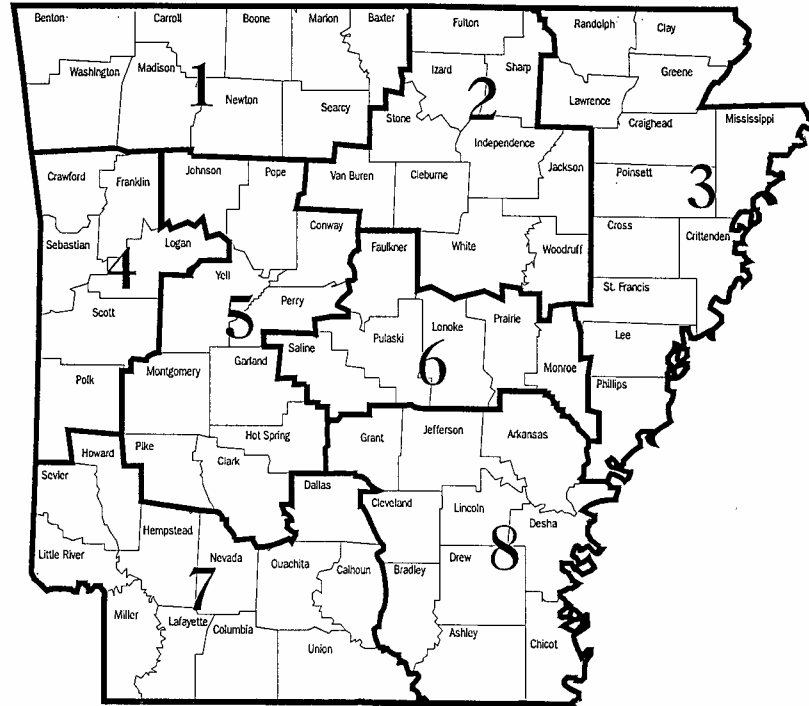
Subscriptions—Income earned from the sale of season tickets or subscriptions for the event(s) described in the application.

Technical/Production Salaries/Benefits—Payments for full or part-time artistic technical/production employee salaries, wages and benefits specifically identified with the events(s) described in the application. This includes technical management and production staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, video and film technicians, exhibition preparators and installers, etc.

Travel—Payments for administrative travel expenses and lodging in connection with the event(s) described in the application.

Surplus/(Deficit)—The amount of money remaining when TOTAL EXPENSES in item 28 are subtracted from TOTAL INCOME in item 11.

Arkansas Arts Council District Map



District One

Mary Benjamin - Siloam Springs
Dick Trammel - Rogers

District Two

Robin King - Batesville
Linda Van Trump - Onia

District Three

Ray Crutchfield - Paragould
Barbara Dodge - West Memphis

District Four

Nancy Beauchamp - Ozark
Lorraine Cravens - Fort Smith

District Five

Ken Futterer - Russellville
Bess Sanders - Hot Springs

District Six

Garbo Hearne - Little Rock
Michael Tidwell - Little Rock

District Seven

Lanatter Fox - El Dorado
Michael Malek - Hope

District Eight

Heath Bryant - Warren
Mildred Franco - Pine Bluff

At-Large

Anne Douglas - Texarkana

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