

TEACHER RESOURCE GUIDE

# Balinese Performing Arts

for Your Students *FALL 2019 - SPRING 2020*

SUITABLE FOR

# K-12



With identified connections to **Common Core State Standards (CCSS)** and **Hawai'i Content & Performance Standards (HCPS III)**. To view connections, visit our webpage at [www.cseashawaii.org/programs/performance/wayang-listrik](http://www.cseashawaii.org/programs/performance/wayang-listrik)

Photo courtesy of Eric Chang at the East-West Center Arts Program

**THIS TEACHER RESOURCE GUIDE** is designed in conjunction with the Balinese Wayang Listrik show from February 7 to 16, 2020. Contact [kt youth@hawaii.edu](mailto:kt youth@hawaii.edu) for details on school show tickets (Feb 12 & 13).



UNIVERSITY OF HAWAII  
**theatre + dance**  
theater for young audiences  
asian theatre program

**2019-2020 Balinese**  
**WAYANGLISTRIK**  
Asian Theatre Program, University of Hawai'i-Mānoa



# Aloha educators!

**Welcome, and  
Selamat Datang!**

The  
**UH Mānoa Asian  
Theatre Program**  
and the  
**Center for Southeast  
Asian Studies**  
are pleased to bring  
Balinese performing  
arts to the children  
and youth of Hawai'i!

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### ABOUT THIS GUIDE

This educational resource guide includes materials and resources to introduce you and your students to traditional and contemporary Balinese performing arts.

This resource guide is also downloadable on our website, along with updates on the production, outreach events, educational behind-the-scene videos and other ways to connect.

[www.cseashawaii.org/  
programs/performance/  
wayang-listrik](http://www.cseashawaii.org/programs/performance/wayang-listrik)

Information in this guide works best with our in-school "play-shops," but can also be used as standalone material. It is not necessary to have seen the Kennedy Theatre Spring 2020 production of Balinese Wayang Listrik in

order to benefit from the material presented in this guide.

### WHY BALINESE PERFORMING ARTS?

Bali is a small island in the island nation of Indonesia in Southeast Asia. Balinese music, dance, theatre, and shadow puppetry are rich with history, culture, and storytelling in ways that naturally invoke creativity in every child.

Most Balinese artists would have begun their creative endeavor very early in their lives, making Balinese performing arts readily accessible to children and youth of prime learning age. We are excited for you and your students to discover all that our program has to offer!

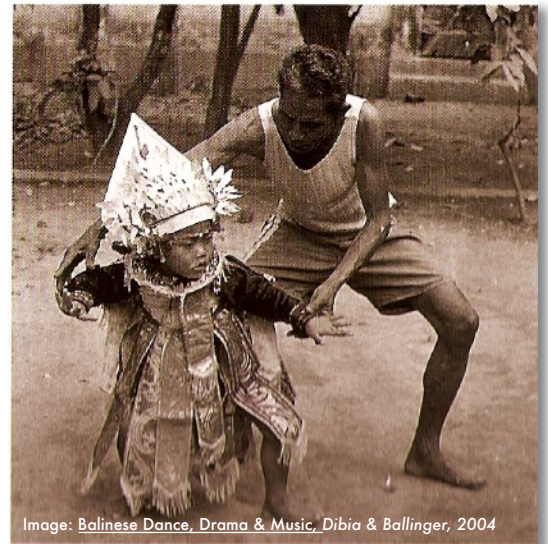
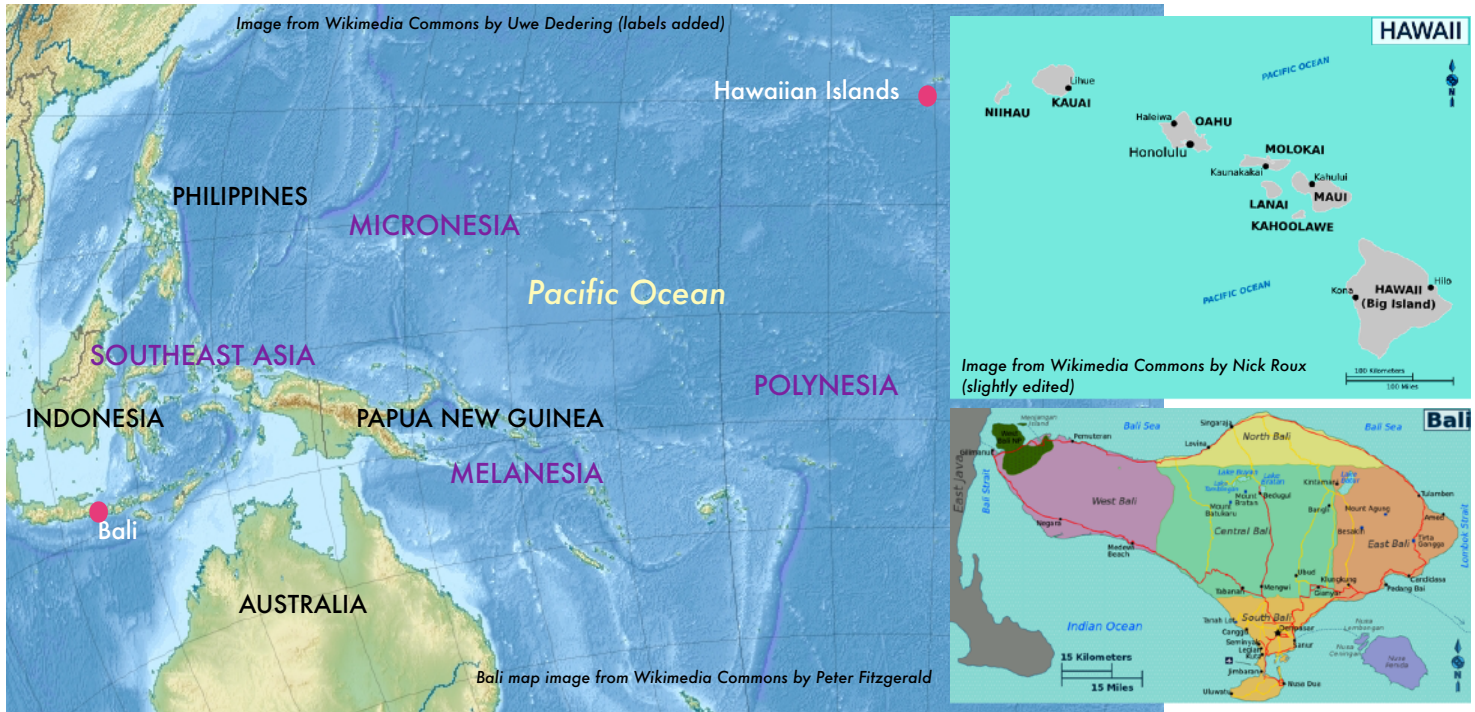


Image: Balinese Dance, Drama & Music, Dibia & Ballinger, 2004

Guest artist I Ketut Wirtawan when he was a young boy learning the baris warrior dance from his grandfather, the famous I Nyoman Kakul

### CONTACT US:

For questions on outreach activities and the Kennedy Theatre show, please contact Professor Kirstin Pauka, director of the Asian Theatre Program, at (808) 956-2587 and [pauka@hawaii.edu](mailto:pauka@hawaii.edu).



## ABOUT BALI (and connections to Hawai'i!)

- Bali is a small island in the eastern part of Indonesia, a country in Southeast Asia.
- Indonesia is a huge country with about 17,000 islands, 6,000 of which are inhabited, with different ethnic groups and languages.
- Bali is one of the smaller islands, just east of Java, and has about 4.2 million people.
- About eighty-four percent of the people in Bali are Balinese Hindu (though it's quite different from Hinduism in India).
- Most Balinese are bilingual, speaking both Indonesian and Balinese.

**DID YOU KNOW** that on April 14, 2014, Bali and Hawai'i became sister island states? This makes sense because not only are the two places part of the Asia Pacific region, they both comprise beautiful islands with rich performing art traditions. What is really cool is that they also share linguistic similarities despite being thousands of miles away. The Hawaiian and Balinese/Indonesian languages descend from a common ancestral speech community.

**\*\*Check out these Indonesian, Balinese and Hawaiian words that sound very similar to each other! Try them out loud with your students! \*\***

ENGLISH	HAWAIIAN	BALINESE (B) / INDONESIAN (I)
Fish	I'a	Ikan (I)
Eye	Maka	Mata (B/I)
Rooster/Bird	Manu	Manuk (B)
Coconut	Niu	Nyuh (B)
Water	Wai	Yeh/Air (B/I)
Me	A'u	Aku (I)
Flower	Pua	Bunga (I)
Come/Let's	Mai	Mai (B)
Body hair	Hulu	Bulu (B/I)
Leaf	Lau	Daun (B/I)
Fruit	Hua	Buah (B/I)
Root	A'a	Akah/Akar (B/I)
Three	Kolu	Telu (B)



# About Balinese Performing Arts



Photo courtesy of Eric Chang at the East-West Center Arts Program

## Life, ritual, and performance

Balinese performing arts are a smorgasbord of visual, tactile, and auditory richness. Bali is special because of the fluid intersection between spiritual life and creative endeavor. Music, dance, and theatre are learned and performed for the divine audience as well as for the human audience. Stories are told to teach the young about their traditions; at the same time, storytelling is a favorite activity enjoyed by all. Children are exposed to these art forms from a very early age through temple ceremonies and other community activities that happen on a regular basis.



Image from Wikimedia Commons by Spencer Weart

Children marvel at a lion dance mask during the Galungan religious festival in Bali.

Made Sidia, a well-known Balinese artist, greets students at a school outreach event during his East-West Center residency in Honolulu. He is wearing the *topeng tua* mask depicting an old man.

## Desa, kala, patra - Place, time, circumstance

In Bali, the performing arts are also rooted in Balinese religious and spiritual philosophy. One of the prevalent philosophies is that of *desa, kala, patra* or place, time, context. Embracing this philosophy motivates one to consider whether an action suits the particular place, time, and context that she or he is in. This extends to the performing arts as well. Instead of rendering the arts rigid and regimented, however, this philosophy may actually help explain why every performance is unique and - in some cases - improvisatory in nature and essence. For example, while the main story is an episode from the Ramayana, it is not unusual for a performance to incorporate social commentary on current events or the latest gadget trends!

## Telling stories through sound, movement, masks, and puppets

At the core of the craft, as is the case generally in Balinese performing arts, is learning how to breathe life into an object (including one's own body!) and tell a story or depict a character in a compelling, entertaining and almost other-worldly way.





Map of 16th century Bali showing 9 kingdoms, along with vassals and colonies. Today, Bali retains many of these borders, but only as administrative regencies (*kabupaten*), because Bali is now part of the Republic of Indonesia.

## Multiple sources of stories

The different Balinese art forms draw from many sources of stories. The main ones are native and specific to Bali and nearby Java - old epic poetry recounting tales of the grandeur of old Javanese kingdoms such as the

pan-Southeast Asian *Panji* cycle or the *Babad Dalem* (chronicle of Balinese kings), as well as local adaptations of the Indian *Ramayana* and *Mahabharata*.

For the 2020 production, we will be telling the story of the "Last King of Bali" taken from the *Babad Dalem* – a semi-historical text chronicling key events in Balinese political history surrounding the lives of Balinese kings, often blended with legends and myths. One famous late 17th century account tells the story of Dalem Dimade, son of the famed Dalem Watuenggong, who reigned from Gelgel in the Klungkung regency during a period considered to be the golden age of Balinese kings. This famous story has traditionally been told through the Balinese *topeng* or mask dance genre. The production will be the first time that it is adapted for the contemporary *wayang listrik* theatre genre.



Image from Wikimedia Commons from the Tropenmuseum collection

An intricate painting by Ida Bagoes Togog of an episode from the *Ramayana*, portraying the battle of Sugriwa and Subali born out of an unfortunate misunderstanding

## Character types in Balinese performance

Across the different genres of performance, character types in the stories or sketches being performed can roughly be divided into strong (*keras*) and refined (*alus*). And then there are the clown characters, typically the narrators in Balinese performance, who are able to translate from the ancient literary language *kawi* (old Balinese/Javanese) to present-day Balinese, acting as a conduit between the world of the characters and that of the audience.



**Balinese gamelan music culture and education are multitudinous and dynamic.** In general, *gamelan* can be described as different kinds of ensembles of percussion-based traditional instruments made up of metallophones, kettle-gongs, hanging gongs, and drums. However, this detailed description does little justice to the variety and recent developments in approaches to the creation of sound and music both in and outside of Bali using the instruments. For example, the traditional *gamelan jegog* from Jembrana in west Bali comprises vibraphone-like bamboo-based rather than metal-based instruments; not to mention different scales being used, such as the popular pentatonic *gamelan gong kebyar*, the 4-tone *angklung*, and the more recent 7-tone *gamelan semaradana*.

**Perhaps most important is the concept of teamwork - *gamelan* is a group effort, both in terms of the socialization of its practice and the actual physical creation of sound and is therefore a wonderful tool for learning.** A perceived melody or rhythm to the audience can in fact be produced by all twenty or so musicians - every part is important. Almost every instrument is part of a pair, played by two different people, tuned to slightly different frequencies to create the characteristic *ngumbang-ngisep* or shimmering sound of *gamelan* due to sound wave interference. The rich sound of *gamelan* melodies and rhythms also comes from the concept of *kotekan*, which is when two interlocking melodies, played by two different people, create one rich melody and rhythm. When multiple *kotekan* patterns are built into a particular composition, we have what truly is an ensemble. This means that it is critical that rehearsals are fully attended, and overzealous individualistic personalities rarely make it very far in an ensemble.



Youth performers of the world-touring Çudamani ensemble from the village of Pengosekan in Ubud, Bali

**FUN FACT:** In December 2015, nine traditional Balinese dances were officially recognized as part of UNESCO's list of humanity's intangible cultural heritage.

# Balinese Gamelan MUSIC and DANCE



A young Balinese performs the *baris* warrior dance.

**Balinese dance is characterized by precise movements, both slow and sudden, as well as bold and refined.** Dances are performed as offerings to the spirit world. Sometimes a dance is a re-enactment of a scene from a story. Sometimes they are not stories, but character sketches. The movements themselves are abstract - and generally do not literally "act out" the actions in a story, nor do they simply mime the mannerisms of the character.

**Much of the movement phrases are abstract interpretations of the natural and social environment.** For example, one movement in Balinese dance called *nyegut* is used during key moments of faster tempo during which the eyes dart to the side, center, down, and center again, repeatedly. This is inspired by the veins of a leaf – the straight line of the main vein down the middle and the tributary veins coming off of the main vein going sideways. When the dancer does this move in the *legong* dance, however, she is not trying to portray a leaf - instead she is embodying the heightened energy in the music that changed suddenly from slow to fast. The leaf is simply an inspiration. This is what is meant by abstraction. Another dance phrase is inspired by how a gecko scuttles away on water called *lasan megat yeh*, which translates into the dancer moving side-to-side, isolating her neck and shaking her head while her arms cross her body over her chest, and her feet tiptoe while shuffling sideways.





# Wayang: SHADOW Puppet Theatre

Balinese shadow puppetry consists of leather puppets (*wayang kulit*) on sticks, a source of light (traditionally an oil lamp called *blencong* or *damar*), and a screen (*kelir*) on which the shadow is cast.

Puppets not in use would be stuck into the *gedebong*, traditionally the trunk of a banana tree. The *gamelan* ensemble that usually accompanies a traditional *wayang kulit* performance is called the *gamelan gender wayang*. The puppeteer, called the *dalang*, is a true master artist, playing the role of puppeteer, actor, dancer, musician, and conductor all at the same time. He also must have deep knowledge of the old Balinese and Hindu texts from which *wayang* stories are derived.

In Balinese *wayang kulit*, similar to other shadow puppet theatre in Southeast Asia, there are two major kinds of characters and therefore puppets: the “clown” puppets who are narrators and typically assistants to the main characters; and the characters who are purely from the actual story itself, such as kings, angels, ogres, warriors, etc.

(continued on the next page)

## STEP 1

### FIND/MAKE A SCREEN

You and your class can easily create a mini *wayang kulit* theatre from daily objects and materials. The screen can be white cloth, white paper or even a white wall!

## STEP 2

### MAKE THE PUPPETS

Have your students draw the shape of their character on a piece of stiff paper, and cut out the shape. You can also use the cut-outs in this guide (see pages 11-12). Tape a bamboo kebab skewer or chopstick to the back of the cut-out and you have a puppet!

MAKE YOUR  
OWN SHADOW  
PLAY!

## STEP 3

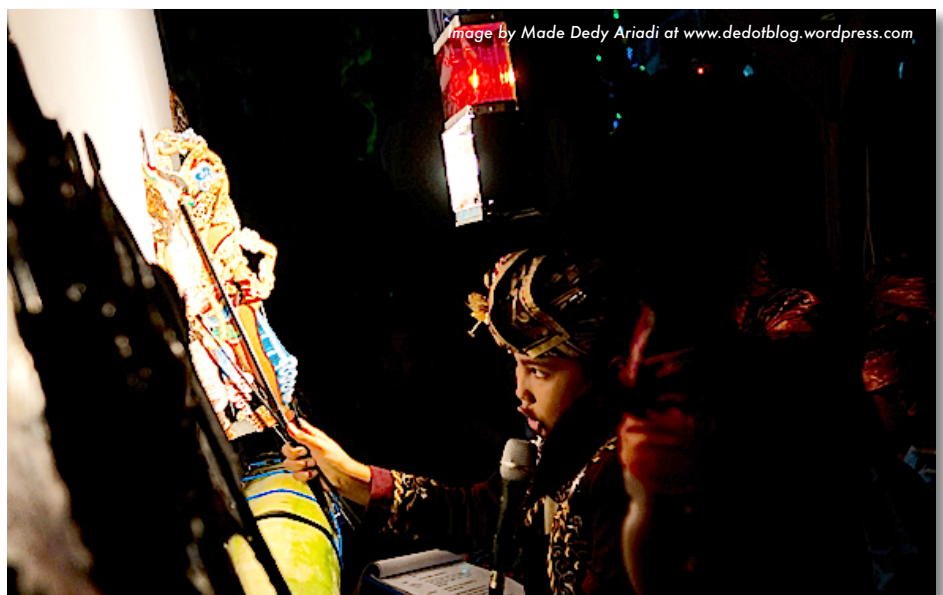
### SHINE SOME LIGHT

While the flickering nature of an open flame is what gives life to a traditional *wayang kulit* shadow, for school settings, it is a fire hazard. A strong-shining study lamp, or a slide or data projector would do. Have it shine from behind the puppet, so that the shadow is cast onto the screen.

## STEP 4

### BE A DALANG!

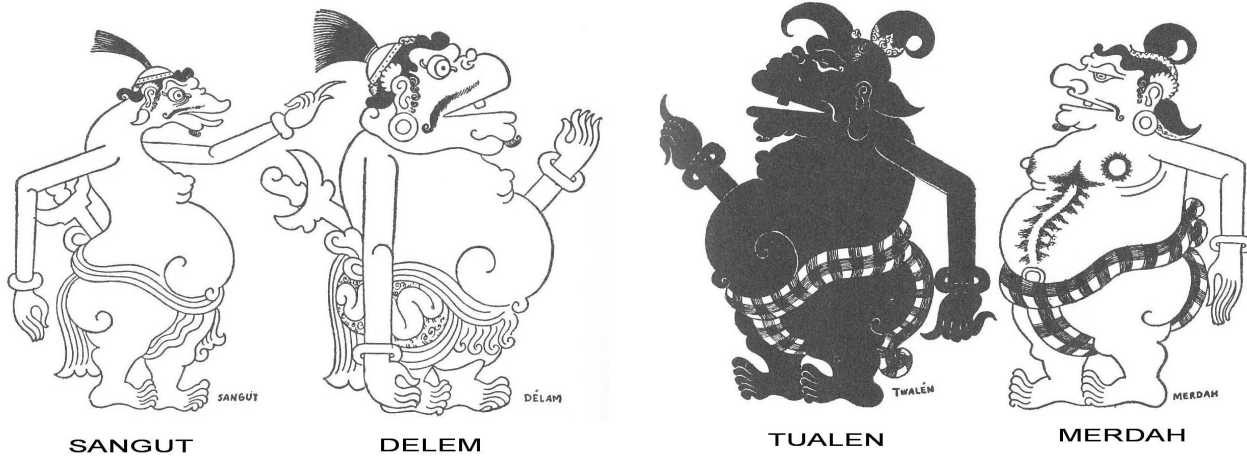
The playfulness and spirit of joy in what the *dalang* does lie in all of us, evident when we first begin role-playing at an early age. Allow your students to call on this playfulness and joy, doing different voices and improvising as they go along.



A young Balinese dalang performs at a local youth wayang kulit competition.



Image from [www.radheyasuta.blogspot.com](http://www.radheyasuta.blogspot.com); original artist is Miguel Covarrubias in his book *Island of Bali* (1986)



The four *punakawan* narrator puppets in Balinese wayang

As opposed to only serving as narration and comic relief, the four clown puppets whose names are Delem, Sangut, Merdah, and Twalen are revered puppets and are particularly spiritually potent. They also demonstrate the absence of the “fourth wall” in Balinese theatre: the puppets in a *wayang kulit* performance interact with the audience in the middle of the story being told. In fact, anachronisms are part of *wayang kulit*! Your students can practice switching between “narrator” puppet and “character” puppet voices. Refined character types such as gods and goddesses, ministers and knights, angels and mystical creatures make up another group of puppets. You will notice that unlike the four clown-narrator puppets, these puppets do not have movable mouthpieces. They usually speak in high Balinese, with the clown-characters doing the translating for the audience.

In addition to the clown-narrators, refined royalty, and mystical creatures, there are numerous other puppet character types. The larger and more intricately carved puppets tend to actually be the demons, ogres, and giants. But a *wayang kulit* performance will never be complete without the most important puppet of all, the *kayonan* - the tree of life - that often opens and closes the entire story. Have fun making your Balinese shadow puppets on pages 11 and 12!

*Kayonan* -  
the tree of life



Image from Wikimedia Commons by Daderot

Kresna (typically  
spelled “Krishna”) from  
the *Mahabharata* Hindu  
epic



Image from Wikimedia Commons by ASITRAC



## WHAT IS “WAYANG LISTRIK”?

“Listrik” is the Indonesian word for “electric” or “electricity” referring to the use of electric light projections on large screens, which is a recent development that began in the late 1980s in Balinese shadow puppetry. Well-known *dalangs* and artists like I Ketut Kodi and I Made Sidia along with filmmaker and puppeteer Larry Reed experimented with this new media for wayang. Reed and Sidia further developed this form into what is referred to today as wayang listrik, combining large screens, paintings, film, complex lighting, shadow puppetry, and shadow actors. The Asian Theatre Program’s Balinese Wayang Listrik production incorporates elements borrowed and modified from existing Balinese performing art forms: theatre, music, dance, and shadow puppetry.

## QUICK GUIDE: Different genres of Balinese performing arts

### 1. Gamelan music

Bali, like many other Southeast Asian communities, has its own gamelan culture. A gamelan is an orchestra of metallophones, gongs, and drums. Different gamelan ensemble types could have as few as two instruments to as many as over twenty instruments.

### 2. Pelegongan and kebyar dances

Pelegongan is a classical refined female form, usually the first form that young girls learn and perfect throughout their dancing lives. The explosive kebyar form began to take root in the early 20th century; its first piece, Kebyar Legong, was choreographed to the gamelan gong kebyar orchestra in 1915 by Pan Wandres.

### 3. Topeng or masked dance-drama

Topeng dance always uses a variety of masks, depending on the character being performed, of which there are generally four kinds: clowns/narrators, refined royalty, strong aristocrats, and buffoon-like villains. Many topeng performances are commissioned in conjunction with a temple ritual.

### 4. Gambuh and arja dance-dramas

Bali also has a complex sung and spoken dance-drama culture embodied in the artistically challenging classical form of gambuh, dating as far back as the 14th century, as well as arja, a more recent development in the 19th century.

### 5. Wayang kulit or shadow puppetry

“Wayang” refers to “shadow” while “kulit” means “leather”, from which Balinese shadow puppets are made. A traditional night-time performance would have an oil lamp (blencong or damar) as the light source, with the shadow cast on a white cloth screen (kelir). Audience members, however, may watch from either side of the screen. And of course, the most important person is none other than the *dalang* - the shadow puppeteer.



Both masked and unmasked wayang listrik actors in front of the screen



View from behind the screen. Actors are wearing puppet shadow masks.



View from the audience side of the screen



Shadow actors interact with traditional wayang kulit puppets.



## POSSIBLE PRE-SHOW DISCUSSION QUESTIONS

1. What is a chronicle? Find examples of chronicles here at home in Hawai'i as well as other parts of the world. Identify some characteristics of a chronicle. What makes them different from stories that are considered pure mythology?
2. What are some similarities and differences between characters in, for example, Hawaiian stories and legends, and those in Balinese stories? Do you find some of the same character types? Or are they entirely different? In what ways?
3. Try to remember the last time you watched a story that attempts to recount something that happened a long time ago. It could be on a theatre stage, at home on TV, a film at the movie theatre, or perhaps through videos on Youtube or other social media platforms. What is it about some of these stories that make them good stories to you? Consider all aspects of the story, including images, sounds, music, narration, whether or not something seemed realistic, etc.

## MAKE A DANCE!

- Ask your students to think about things in nature or daily activities. For example, "a cat pouncing" or "flowers in a lei"... anything!
- For younger students, you can also make this a vocabulary exercise, so instead of a full phrase, it can just be a word such as "cat" or "lei".
- You can also have each student pick a phrase/word out of a hat.
- Ask the student to do a dance move from that phrase/word.
- The key here is to let them be creative and have fun with it so that they are not worried about trying to "reproduce" something exactly, but instead to imbue the movement with their own sense of aesthetic and just use the object, animal, or action as initial inspiration. (Remember the concept of "abstraction" from page 6.)



## POSSIBLE POST-SHOW DISCUSSION QUESTIONS

1. What do you notice is different about Balinese shadow puppet theatre and other kinds of theatre or drama that you have watched before?
2. You may notice that sometimes the characters spoke in English, sometimes in Indonesian and sometimes in Balinese. Were you still able to follow the story? If so, how did you do this?
3. What do you think about the music and dance pieces that accompanied the story? What did they do for the telling of the story?
4. What was the story about, if you were to summarize it in 1-3 sentences? Were there any deeper lessons or meanings? What were they?
5. Which character(s) did you like, and which character(s) did you not like? Explain why.

- It does not have to be long, maybe just 4 single movements strung together into one short dance "word" or "phrase" on 4 counts.
- The students can be in groups of 2 or 3. First each member shows the others in their group their dance while their friends count the steps for them (it helps!).
- Then, if the students are up for some dance collaboration, each group can come up with a longer dance which is like a "sentence" made of "words" or "phrases".

**WATCH** the Spring 2016 Wayang Listrik show and behind-the-scenes documentary online at [www.cseashawaii.org/programs/performance/wayang-listrik](http://www.cseashawaii.org/programs/performance/wayang-listrik)

# PUPPET TEMPLATE: Refined Character

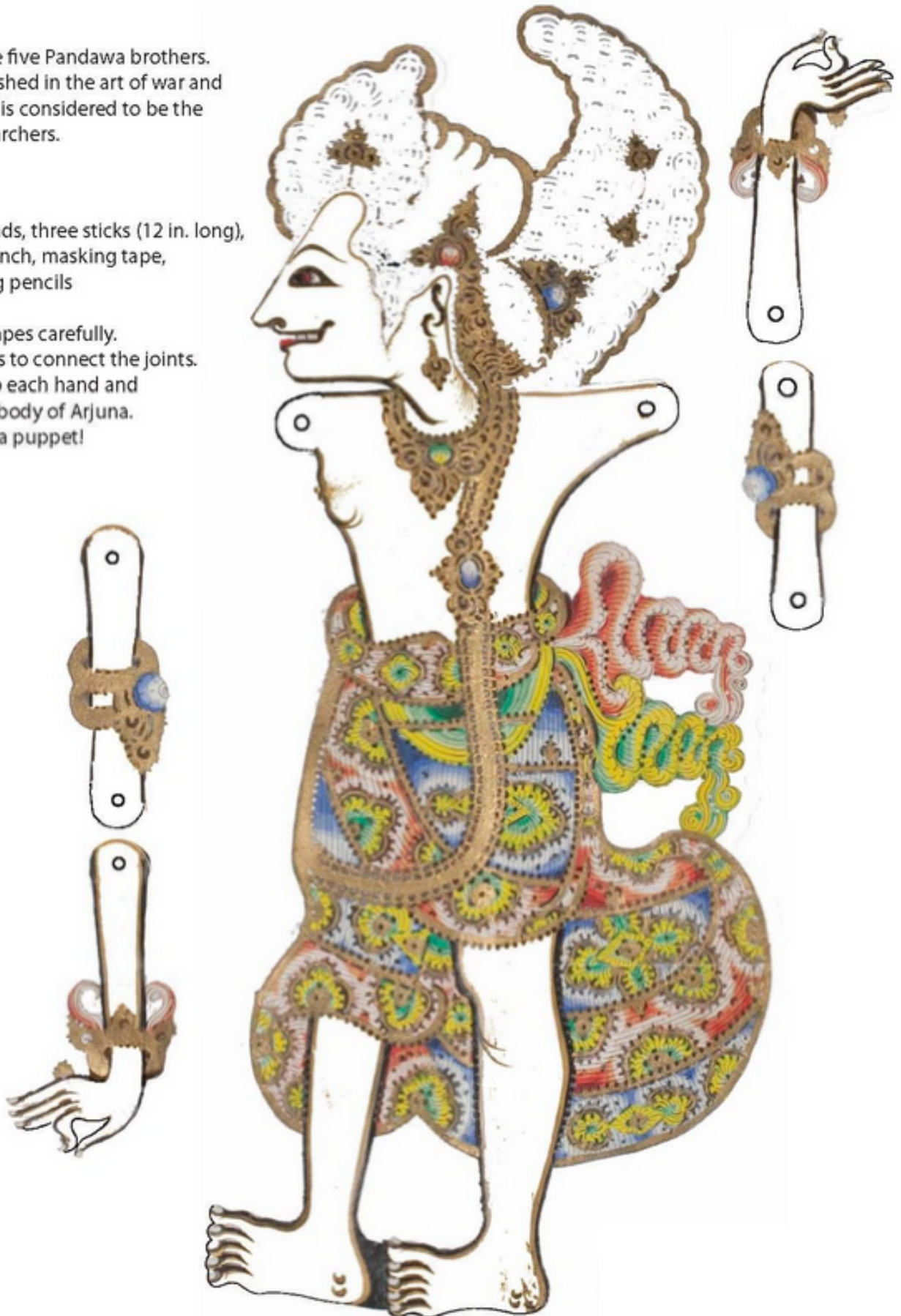
## Arjuna

The third of the five Pandawa brothers. Most accomplished in the art of war and meditation, he is considered to be the greatest of all archers.

You will need:

four brads, three sticks (12 in. long),  
hole punch, masking tape,  
coloring pencils

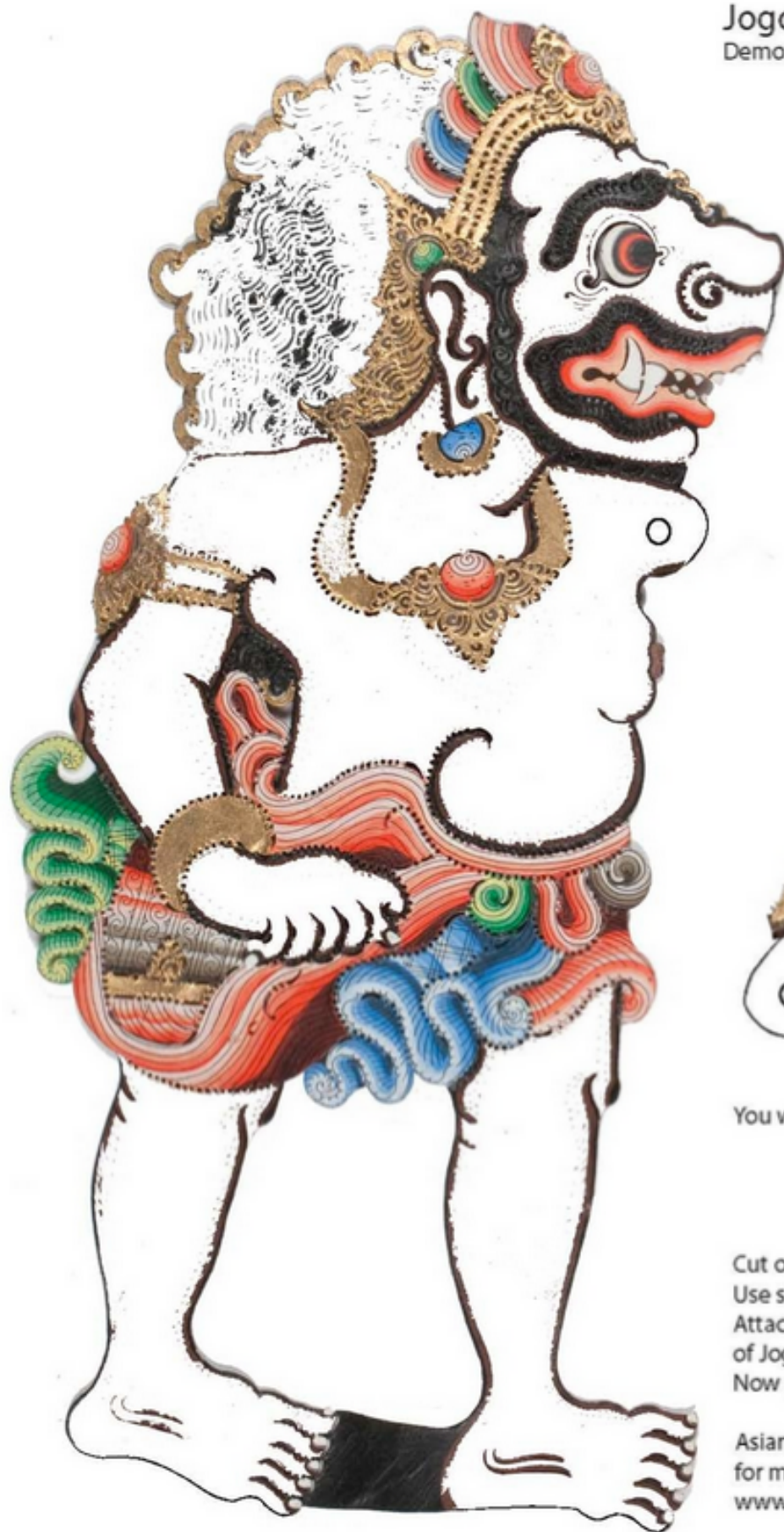
Cut out the shapes carefully.  
Use small brads to connect the joints.  
Attach sticks to each hand and  
also along the body of Arjuna.  
Now you have a puppet!







# PUPPET TEMPLATE: Ogre Character



**Jogormanik**

Demon minister-judge of the Hell, Yamaloka.



You will need:

two brads, two sticks (12 in. long),  
hole punch, masking tape,  
coloring pencils

Cut out the shapes carefully.

Use small brads to connect the joints.

Attach sticks to the hand and the body  
of Jogormanik.

Now you have a puppet!

Asian Art Museum  
for more fun art activities, visit  
[www.asianart.org](http://www.asianart.org).





## GUEST MASTER ARTISTS



**I Ketut Wirtawan** has trained extensively in *wayang kulit* and *gambuh*, one of Bali's most difficult and complicated dance-drama forms. He is not only a powerful dancer, but is an accomplished musician, vocalist, shadow puppeteer, painter, and director. He has taken over the spiritual and artistic responsibilities of his late father, the revered I Ketut Kantor and his legendary grandfather I Nyoman Kakul, carrying on the tradition of one of

Bali's most important artistic lines. Wirtawan is a sought after *dalang* (puppeteer) for both traditional and modern *wayang kulit* performances, and one of Bali's most dedicated and serious artists, who is able to perform work that even many of Bali's most acclaimed artists cannot. He has toured to Austria, Germany, France, Switzerland, India, Japan, Taiwan and Singapore.

**I Made Moja** is a prominent

Balinese painter, skilled in the traditional ink and watercolor technique of his native village of Batuan. The compositions are often very detailed and complex, drawing from Hindu mythology, traditional village life, and nature. In addition to creating and exhibiting his work in the Bay Area, such as at Stanford Art Spaces, the San Francisco Commonwealth Club, Somarts Gallery, and Pro Arts, Moja is also a *wayang listrik* specialist, working as a teaching artist at ShadowLight Productions, founded by Larry Reed, one of the proponents of the *wayang listrik* genre. Moja is also a principal dancer with Gamelan Sekar Jaya, an acclaimed Balinese orchestra and dance ensemble in the San Francisco Bay Area.



**I Made Widana**

holds a Bachelor of Arts in Balinese Traditional Music from the Indonesian Arts Institute in Denpasar, Bali. He is a professional musician, dancer, and composer. When in Bali, Widana teaches traditional *gamelan* music in villages throughout the island and at several

reputable music and dance studios. As a founding member and musician in the Bali-based world-renowned performing arts ensemble, Çudamani, Widana has participated in tours across the U.S., Japan, and in Europe. He has been a resident artist at the University of Hawai'i since 2009, serving as artistic director of the UH Mānoa Balinese

Gamelan Ensemble. He has also participated in numerous community outreach programs in the Hawaiian Islands under the sponsorship of the East-West Center Arts Program, the Mayor's Office of Culture and the Arts, and the UH Mānoa Outreach Statewide Cultural Extension Program. Along with spouse and collaborator Annie Reynolds, Widana will also serve as artistic and music director of Gamelan Taksu Gitaning Shanti, a 7-tone *semar pegulingan* set newly acquired by the Center for Southeast Asian Studies (CSEAS) at UH Mānoa.

## PRODUCERS



**Dr. Kirstin Pauka** is a professor of Asian theatre at UH Mānoa and production director for the *Wayang Listrik* project. Since 2001, she has produced and directed several Asian Theatre training-and-production shows working with guest artists and teachers from Indonesia and the Philippines. For the 2020 theatrical performance, she is collaborating with Balinese colleagues to oversee student training and logistics before directing the final production. Dr. Pauka also previously

served as the director of the Center for Southeast Asian Studies (CSEAS) at UH Mānoa and is an active member of the Kenny Endo Taiko Ensemble. She has also served as a member-at-large of the Hawai'i Gamelan Society.

**Dr. Annie Reynolds**

studied traditional performing arts at the Indonesian Arts Institute in Denpasar, Bali in 2004–2005, and has since taken regular trips to Bali to undertake intensive study of Balinese music and dance.

While in Bali, her primary focus was studying *gender wayang* which is the music of the traditional shadow theatre. She was also an active musician performing accompaniment for various *dalang* (puppeteers), and took part in many local ceremonial performances as well as in new collaborative projects with Balinese artists. In 2009, she assisted in reestablishing the UH Mānoa Balinese Gamelan Ensemble, and she is its assistant director. She spent 2013-14 in Bali conducting dissertation research and fieldwork on Balinese *legong* dance, obtaining her doctorate degree in 2018. She currently serves as program assistant at the East-West Centers Arts Program.



The ASIAN THEATRE PROGRAM at UH Mānoa is internationally recognized as the leading center for Asian theatre study and research in the United States. It has attained this status by providing students and scholars with an unprecedented focus on Asian contexts, the development of theatrical skills, and ongoing research opportunities for students situated domestically and abroad. Each year, celebrated Asian artists and teachers provide intensive training in a selected form of Asian performance that culminates in an authentically staged, English language production.



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- Burton White, HI Imin International Conference Center



## HELP US REACH MORE CHILDREN AND YOUTH!

You can help bring the outreach program to more schools – check out the crowdfunding page of our community partner **AFSEA (Arts Focus Southeast Asia)** at [www.artsfocus.org](http://www.artsfocus.org).

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### Arts Education for All Children: From Bali to Hawai'i

by Arts Focus Southeast Asia (a 501(c)(3) non-profit)

**\$264** of \$10,000 3 Donors

Outreach to local schools and neighbor islands

#### ABOUT THIS CAMPAIGN

Arts education should be accessible to all children. In the world's most isolated landmass and the nation's most expensive state to live in, **many children in Hawai'i do not have access** to arts education programs.

**WITH YOUR SUPPORT, we will:**

- Travel to more schools to give **FREE** performances and "play" shops across the K-12 spectrum, including neighbor island schools;
- Create **FREE** teacher resource guides and activity kits for classroom use (also available online for use beyond Hawai'i);
- Sponsor schoolchildren to come see the show at Kennedy Theatre in Honolulu.

#### MAKE A DONATION

**\$25**  
Help us create enough resource guides and activity kits for a classroom.

**\$50**  
Support a theatre educator to be able to travel and conduct school "play"shops.

**\$100**  
Sponsor schoolchildren to come see the show on MainStage at Kennedy Theatre in Honolulu.

**\$250**  
Help offset travel and accommodation cost of travel for outreach performances and workshops to neighbor island schools.

Every little bit helps us make the arts accessible to all children!

One Time Monthly

**CONTINUE**

♥ Give in honour of someone