

**ARTS**

**INTEGRATION**

**LEARNING LAB**

**MUNCIE, IN  
JULY 13, 2022**



**INDIANA ARTS  
COMMISSION**  
MAKING THE ARTS HAPPEN



**INDIANA  
DEPARTMENT of  
EDUCATION**



**MuncieArts**  
& CULTURE COUNCIL

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Arts Integration Learning Lab

# Learning Outcomes

**Today we hope participants will walk away with:**

1. Teachers and teaching artists will be able to define arts integration and see its place in their work.
2. Teachers and teaching artists will feel confident in executing an arts integration residency.
3. Teachers and teaching artists will gain strategies for effective co-planning and co-teaching.
4. Teachers and teaching artists will be able to feel confident in knowing how to develop a network of partners to support arts integration work in their community.
5. Teachers and teaching artists will understand how arts integration supports student engagement, critical thinking, collaboration, and social and emotional learning skills along with academic standards.



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## What is Arts Integration?

### Definition

Arts integration is the thoughtful combination of arts learning with learning in another academic or life-skills subject in the same lesson.

Some key elements of Arts integration are that:

- A. The arts and other curricular areas are balanced well. One side doesn't get more attention than the other.
- B. And that the arts aren't just a vehicle for learning, but that they have their own learning outcomes related to the skills, knowledge, and processes of that artform.

### Other definitions

Other people around the country (and world) have come up with varying definitions:

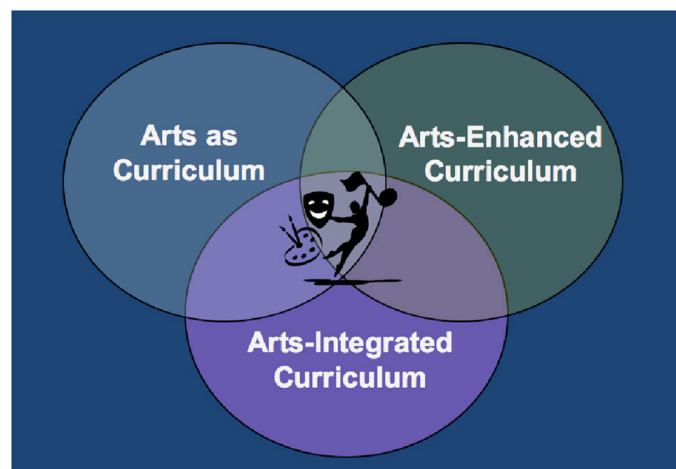
#### **Kennedy Center for the Performing Arts definition:**

Arts Integration is an APPROACH to TEACHING in which students construct and demonstrate UNDERSTANDING through an ART FORM. Students engage in a CREATIVE PROCESS which CONNECTS an art form and another subject area and meets EVOLVING OBJECTIVES in both.

Kennedy Center also gives us this helpful venn diagram of the various ways education can utilize arts, not all of which are arts integration.





- Arts as Curriculum
- Arts-Enhanced Curriculum
- Arts-Integrated Curriculum







All three variations are important, needed, and valid. All benefit from being supported by arts experiences—where students attend performances and exhibits by professional artists to engage in authentic experiences that deepen and broaden their arts understandings. Find more on the [Kennedy Center Education website](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/collections/arts-integration-resources/what-is-arts-integration/).



Source: <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/collections/arts-integration-resources/what-is-arts-integration/>

# Schedule

Time	Location	Classroom Educator Track 	Teaching Artist Track 
8:00am-8:30am	3rd floor hallway	<b>Registration opens - coffee &amp; pastries available.</b> Come early to grab a coffee and network.	
8:30am-8:50am	Grand Hall	<b>Opening Artistic Experience</b> <i>Artist: Leon Crosby</i> Start your creative juices flowing with a lesson in street art styles and how to make your name in a graffiti style.	
8:50am-9:10am	Grand Hall	<b>Welcome Remarks from the IAC, IDOE, Arts Ed Advisory Committee, &amp; Muncie Arts</b>	
9:10am-10:10am	Grand Hall	<b>Keynote Presentation - "SEL &amp; Arts Integration"</b> <i>Speaker: Yorel Lashley, PhD</i> Introduction by Lacey Bohlen, IDOE	
10:10am-10:15am	<b>Break</b>		
10:15am-10:45am	Grand Hall	<b>Demystifying Arts Integration</b> <i>Guest Speakers: Stephanie Haines, Christy Burgess</i> A quick breakdown of the key terminology and approaches that make up Arts Integration along with a brief history of the exciting research showing how successful arts integration can be in Indiana.	
10:50am-11:20am	Legacy Room 	<b>Hands-on workshop: Silent Filmmaking &amp; Language Arts</b> <i>Teaching Artist: Bryant Rozier</i> Participate in a lesson and learn first-hand the power of arts integration.	Grand Hall  <b>Hands-on workshop: Theatre Integration: Acting for Learning</b> <i>Teaching Artist: Christy Burgess</i> Participate in a lesson and learn first-hand the power of arts integration.
11:25am-11:45am	Grand Hall	<b>Co-planning Practice - Part 1</b> <i>Facilitator: Robert Townsend</i> Artists and teachers in small groups debrief what they saw in the arts integration workshops and begin to design their own versions.	
11:45am-12:50pm	Grand Hall	<b>Learning Lunch: Where are the Arts Networks across the state?</b> <i>Guest speaker: Paige Sharp</i> How can educators find artists outside of the learning labs? The Indiana Arts Commission has some tips on how to tap into the arts networks across the state.	
12:50pm-1:00pm	<b>Break</b>		

1:00pm-1:45pm	Legacy Room 	<b>Creating a Creative Classroom</b> <i>Guest speaker: Susanna Lauer</i> Tips from an experienced teacher including, what role does the teaching artist play in the classroom, and how to be comfortable with artistic energy in the classroom.	Grand Hall 	<b>Creative Lessons: Designing arts experiences for school settings</b> <i>Guest speaker: Clockwork Janz</i> How to translate your artistic practice into a format schools are looking for, including, how to lesson plan, understand standards, and break your work down into bite-sized pieces.
1:45pm-1:55pm	<b>Break</b>			
2:00pm-2:30pm	Legacy Room 	<b>Hands-on workshop: Music to their ears: Singing lessons for arts integration</b> <i>Teaching Artist: Stephanie Carlson</i> Participate in a lesson and learn first-hand the power of arts integration.	Grand Hall 	<b>Hands-on workshop: Movement for students: Dance Integration fun</b> <i>Teaching Artist: Melli Hoppe</i> Participate in a lesson and learn first-hand the power of arts integration.
2:30pm-2:50pm	Grand Hall	<b>Co-planning Practice - Part 2</b> <i>Facilitator: Josiah McCruiston</i> Group discussion about how arts integration can help with some of the toughest curriculum units.		
2:55pm - 3:40pm	Grand Hall 	<b>Things you should know</b> <i>Guest Speaker: Rachel Green Sharpe</i> Making arts integration a reality: Logistics and preparation for bringing artists into your classroom.	Legacy Room 	<b>Things you should know</b> <i>Guest Speaker: Robert Townsend</i> A crash course for artists in education basics including classroom management, school eco-system, & more.
3:45p - 4:00p	Grand Hall	<b>Next steps: Fellowship application and other resources</b> <i>Guest Speakers: Stephanie Haines &amp; Lacey Bohlen</i> Funding & Resources to send you back into the real world.		
4:00pm-4:30pm	Grand Hall	<b>Closing Artistic Experience - Tour the Muncie Civic Theatre (5 min walk or 1 min drive- 0.3 mile)</b> Civic theatres can be great resources in your community. Get a VIP Backstage Tour of this unique, historic theatre space.		

# **Meet your Arts Integration Learning Labs Keynote Speaker! Yorel Lashley, PhD.**



**Yorel Lashley is the Director of Arts in the Office of Professional Learning and Community Education at UW—Madison’s School of Education and Director of Student Empowerment for the Center for Arts Education and Social and Emotional Learning. He is a developmental psychologist interested in self-efficacy and social-emotional learning in arts, academic and integrated environments as well as the Founder/Director of Drum Power. Drum Power uses West African Traditional, Afro-Brazilian, and Afro-Cuban percussion to help young people develop and practice social-emotional skills—discipline, community, and leadership. The program has supported more than 4,000 young people from New York City, Denver, and Madison, Wisconsin to date. Lashley, who also provides professional development, created the Relationships First framework for building and maintaining healthy classroom culture, fully integrating academic content with social-emotional learning. Yorel is also a trained musician who trained with the Kankouran West African Dance Company in Washington, DC and the Harbor Conservatory for the performing arts in Spanish Harlem and led bands in New York City.**

# Guest Speakers

**Christy Burgess** is the lead teacher for the award-winning Robinson Shakespeare Company, which provides quality drama instruction to over 400 students in schools throughout the South Bend community through after-school programs and in-class drama integration. Christy attended the University of Alaska Fairbanks and received her M.A. in Drama and Theatre Education from the University of Warwick. Before Moving to South Bend, Christy worked at the Fairbanks Shakespeare Theatre as Education Manager and had the pleasure of traveling to parts of rural Alaska to teach Shakespeare workshops to youth and Alaska Native Elders. In 2011-2012, she was honored to be a North American Teaching Consultant for the Royal Shakespeare Company. Christy was named a 2018 Journey Fellow, as well as Michiana's 40 under 40, and in 2016 she was awarded the D. Susan Wisely Youth Worker of the Year Award.



**Stephanie Carlson** is an educator and performer, who received her Bachelor of Arts in Music from the University of Northern Colorado, and her Master of Music and Doctor of Musical Arts (ABD) in Voice Performance from the University of Arizona. While in Arizona, Ms. Carlson spent fifteen years working in the Tucson Unified School District as a teaching artist for the Opening Minds through the Arts (OMA) program, a nationally recognized student achievement program that integrates the arts with the tested core curriculum of Language Arts, Social Studies, Math and Science. Five years ago, Ms. Carlson moved back to her hometown of Fort Wayne, serving at both Heartland Sings and the Fort Wayne dance Collective, where she continued her love of education and performing by establishing the Arts Integrated Residency that uses the genres of both opera and dance to teach Language Arts and Literacy year-round in Northeast Indiana schools.



**Leon Crosby** is an eclectic artist who loves to immerse himself in all styles of art. He began his art journey in Toledo, Ohio where he studied formally and also through an immersion in street art culture. In 2020 he received the People's Choice Award for his piece titled "Won't You Be My Neighbor?" in the Muncie Arts Walk Chalk it Up to Kindness event. Crosby values the relationships he's built with his students of all ages. Through his philosophy of "Meet students where they are to develop their own style," Crosby is pleased that his teaching artistry also serves as a mentorship to young artists.



**Lena Darnay** is the Assistant Director of Digital Content and Strategy for Keep Indiana Learning, a department of Central Indiana Educational Service Center. She supports Indiana educators by creating innovative and engaging professional learning content in digital platforms, social media, and blended learning experiences. She is dedicated to developing and establishing powerful structures and inclusive environments for learning that build engaging, learner-centered, and authentic learning experiences.



**Melli Hoppe** is a teaching artist with Arts for Learning Indiana, is a Nationally Credentialed Teaching Artist with Young Audiences Arts for Learning, and is co-chair of the Nationally Credentialed Teaching Artist group. She has a B.A. in Dance from Columbia College in Chicago, MFA in Interdisciplinary Arts from Goddard College in Vermont, and received a Teaching Artist Certificate from Teachers College at Columbia University. She was the Artistic Director of Susurrus, an Indianapolis based not-for-profit performance group, from 1993-2013. Melli taught site-specific theatre and stage movement at Butler University and taught dance at Indiana University (IUPUI), Butler University, Broad Ripple High School and Shortridge Middle School in Indianapolis.





As the Director of Artist Programs at Arts for Learning Indiana, **Clockwork Janz** manages a roster of 50 teaching artists and ensembles. Before joining Arts for Learning, Clockwork accrued nearly 10 years of experience as a teaching artist working primarily in music and culinary media. Arts for Learning Indiana has been Indiana's premier provider of Arts Integrated learning for the past 60 years, partnering with communities across the state to serve students wherever they are at. In 2020, Art for Learning launched the "Artist Building Community Fellowship," an initiative intended to disrupt the power structure of the traditional non-profit model, supporting greater agency in the people being served.



After a twenty-year career as an opera singer, performing internationally in the Middle-East, Europe and America, Dramatic Soprano **Susanna R. Lauer**, a native of Washington, D.C., took the part of her career she loved most – teaching students to use music to enrich their lives and build confidence on and off the stage – and turned to teaching. Upon moving to Fort Wayne, she became the Director of Education for Heartland Sings, a vocal nonprofit. Ms. Lauer holds a Bachelor's degree in Vocal Performance from the Benjamin T. Rome School of Music at The Catholic University of America in Washington, D.C. and a Master's degree in Vocal Performance from West Virginia University, as well as a Masters in Teaching from University of St. Francis. Ms. Lauer lectures to professional and children's choirs in the Middle-East and holds vocal Masterclasses for professional musical productions on proper singing technique, emphasizing the importance of vocal health. Ms. Lauer is currently a fifth-grade teacher at Weisser Park Arts Magnet School in Fort Wayne, Indiana, where she uses her knowledge of Arts Integration daily in her 5th grade classroom.



**Josiah McCruiston** is a regional actor, teaching artist, and youth pastor/director who believes in the power of the creative spirit. He has performed across the nation, has worked in museum theatre, and has worked in arts education for over eight years. He is currently working on a master's in art education at IUPUI. He works as the program director and youth pastor of Witherspoon Presbyterian Church and believes in community partnerships and responsibility. This past year, he has created art programs for Indianapolis near-west and east side with free piano lessons and visual artist programs. In both programs, students were able to work under accomplished artists, bond with a cohort of their peers, and showcase their work because of their efforts. Everyone is an artist and can create - yes, you too.



**William Bryant Rozier** owns Scrambled Egg(s), a media production company out of Northeast Indiana that creates, among other things, education materials. Rozier studied Creative Writing and Film Studies as an undergrad at Ball State University (2001), where he initiated a Creative Writing class for Cardinal Filmworks, the campus film group. Since graduating, Rozier's photography credits include USA Today, Black Enterprise Magazine and Poets & Writer's Magazine, and Ebony.com and Indian Country Today as a writer. Since June 2021, he's been producing an animated film with middle school students, using English and grammar principles as a through line.



**Rachel Green Sharpe** is the International Baccalaureate Coordinator at Center for Inquiry at School 84 in Indianapolis Public Schools. Rachel's career has spanned a wide range of experiences: she has worked with students in grades K-12; she has taught Visual Arts, English, and Creative Writing as well as served as a literacy coach and assistant principal; and she has worked in schools in Chicago, Gary, and Dallas, TX. Rachel grew up in Indianapolis and earned her BA in Art History and French Studies from Rice University in Houston, TX. Rachel also holds an MA in School Building Administration from Teachers College, Columbia University. In her free time Rachel enjoys exploring various creative and culinary pursuits and spending time outdoors with her husband and two children.



**Robert T. Townsend** is a professor in the School of Educational Leadership at Indiana Wesleyan University. He has a Bachelor of Music Degree from Western Michigan University, Master of Music Education degree from Indiana University-Bloomington, and completed the Ph.D. at the University of Illinois. Dr. Townsend has 15 years of public and private school music teaching experience and over 18 years of university teaching and administration experience, having held positions at IUPUI, Northern Illinois and Wayne State universities as well as a teaching assistant position at the University of Illinois, Champaign/Urbana. In addition, he serves as executive producer/conductor for the Philharmonic Orchestra of Indianapolis' Annual Gospel Concert. He also serves as Founder/board member of The Performing Arts Conservatory; an after-school program helping youth to perfect their gifts and talents in the performing arts. The organization is working toward opening a performing arts secondary school in the Indianapolis Metropolitan area. Robert resides in Indiana with his wife. Their daughter is a teacher in MSDLT.



# Participants



## Classroom Educators

**Vivian Brown**

*Amazing Grace Autism Behavioral Center*

**Ebene Burney**

*Pike High School*  
Youtube: myclassburney

**Tiffany King**

*Harriet Tubman School of Excellence*

**Julie Marie**

*Childs Elementary School*

**Melanie Mason**

*Columbia City High School*

**Kayla Pinckley**

*Batesville Intermediate School*

**Dana Riddle**

*Nappanee Elementary*

**Robin Smith**

*Guion Creek Elementary*

**Melissa Vogt**

*Stout Field Elementary*

**DianaLynn Wentzel**

*Pettit Park Elementary*

**Stacy Wheeler**

*Classroom Connections of ECI*  
FB: classroomconnectionsECI

**Rashieta Woods**

*Allisonville Elementary*  
twitter: Miss\_rwoods



## Teaching Artists

**Chris Acton**

*Porter County*  
actoncreative.net  
YT/FB/IG: actoncreative

**Austin Day**

*Marion County*  
IG: choreoblutz

**John Higgins**

*Madison County*

**Huali Fu**

*Delaware County*  
Website: hualiworlcs.com

**José Manuel Godoy**

*Allen County*  
IG: musical\_conexion

**Ellen Leigh**

*Delaware County*  
IG: \_ellen\_leigh\_

**Em Guerrero**

*Allen County*  
mexica-arts.com  
IG: mexica2000

**Chantel Massey**

*Marion County*  
chantelmassey.com  
IG: \_chantel.massey

**Kassie Woodworth**

*Marion County*  
kassiewoodworth.com

**Audrey Johnson**

*Tippecanoe County*  
oftheeising.com  
FB: oftheeising

**Jessica Myers**

*Hamilton County*  
myersreeds.com

**Jalynn Simmons**

*Marion County*  
FB: Jalyndsimmmons

**Kathy Wessel**

*Madison County*  
IG/FB: artist2theking

# Today I met...

A fun networking activity! We hope you'll take full advantage of today's activities to expand your network! Participants will be able to enter a raffle whose winners will be announced at the end of today!

**Overview:** Start a conversation with **at least 3 people** and ask some questions to get to know them! The goal is to learn something new about each person. You can ask your own questions or check out the ideas below.

Bring your completed sheet to the registration desk to enter the raffle! Raffle prize packages include items such as: Canvas totes, flower vases, coffee mugs, etc.

## Question ideas:

1. What's something you'd like to see happen in the near future with your teaching/artistry?
2. What's something in your work as an educator/artist are you proud of?
3. Tell me a fun fact about you.
4. What is/are (some) cool project(s) you're working on or planning to work on?

	What Did you learn about them? (Jot a few notes. Doesn't have to be much.)
New friend 1 name:  Contact info (optional):	
New friend 2 name:  Contact info (optional):	
New friend 3 name:  Contact info (optional):	
New friend 4 name:  Contact info (optional):	





# Arts For Learning's Top Tips:

## Things to think about when considering inviting an artist into your classroom.

### The big idea

Why do you want to bring a teaching artist into your classroom? (make sure to communicate this to the artist)

- Is it for inspiration to kick off a new unit?
- To get your students more engaged?
- To help approach a particularly difficult lesson differently?

### Who/What?

- Do you have an artform in mind already? Or do you need someone to help make suggestions on artforms and artists? (there are experts for that!)
- If not a particular artform, what is the connection to be made with what is going on in the classroom (event, theme, SEL goal, or curricular connection)?
- Are you looking for a hands-on or observational experience for your students? Are they the makers or the audience?

### When?

- Is this a one-time occurrence or are you looking for multiple, sequential visits from the artist?  
» *Ask your artist or partner site what the differences are for these. Outcomes will vary based on type of approach.*
- Do you have an idea of when you want this to happen – a semester, month, or specific dates?
- Are there any upcoming school holidays, field trips, or testing windows that need to be avoided?

### Where?

- Will this be in your classroom or in another location? If it's a movement-based artform you may need to consider trying to arrange for a more open space like a media center or gymnasium.

### How?

- Who else needs to be made aware of or sign off on the idea?  
» *Principal? Custodians? Other teachers?*
- Do you have funding in place, or do you need to work with a partner to find funding before scheduling?

## Money

- Have you checked the artist/organization's website to see if pricing information is posted?
- Does pricing include supplies, if necessary? Are there other fees to be considered (such as travel, planning meeting, etc.)
- Do you know your budget?
- Find out when will payment be due
- Is it payable by credit card or check?
- What is their cancellation policy?
- What happens if the school has a delay or cancellation that day?
- Is there someone at the district who is handling the payment or needs to be aware?

## We have visit(s) confirmed, now what?

- Ask about support materials for use in your school newsletters and social media (info about the artist/program; Artist or Org social media handles to tag)
- What do I need to do as the first date approaches?
- Share with the visiting artist/Org your safety protocol such as background check, ID at the front desk, COVID related rules, safety drills, etc.
- Share your school's policy regarding video/photo releases.
- Pay your invoice(s) on time, or inform artist/Org of why you might not be able to (processing time, scheduled check cutting, etc.)

## After the visiting artist leaves

- Sometimes the companion documentation has recommended post-visit activities; do those
- Gather and share information that may be needed for grant reporting
- Create lessons where students reflect on the artist program
- Plan your next artist visit!

## *For more questions about the process:*

Angela Yetter

Scheduling Director

Arts for Learning

[ayetter@artsforlearningindiana.org](mailto:ayetter@artsforlearningindiana.org)

Arts for Learning is the premier provider of arts education programs for youth in Indiana. Each year, we partner with schools and community organizations throughout the state to engage approximately 40,000 youth in the arts. With our roster of teaching artists, we offer creative learning experiences to empower youth and transform education.

[www.artsforlearningindiana.org](http://www.artsforlearningindiana.org)

Arts Integration Learning Lab 2022







## Arts Integration Partnership and Planning Best Practices Checklist

This checklist is your best practice guide for planning and implementing an Arts Integration residency between a teaching artist and a school, classroom, or grade level.

NOTE: Items identified with ★ will be directly applicable to the AIRE Fellowship Application

### 1. Set the Stage: Initial Planning Meeting (*preferably in-person*) (A)

- ★  Define Your Residency Goal/s
  - Discuss the Artist's Role, Teacher's Role, and Administrator's Role
- ★  Determine the Non-Arts Focus Area (e.g. literacy, math...)
- ★  Discuss the artist's repertoire of arts skills and select a specific approach that complements the non-arts focus area
- ★  Discuss the Big Pieces – How will the arts & non-arts areas integrate best? What is the ballpark number of workshops? Will there be a culminating event?
- ★  Budget Basics: Determine how residency will be funded as well as primary budget needs and requirements (if through a grant/PTO/school)
- ★  Create the planning schedule: Meetings should be planned for – 1.Pre-residency, 2.During residency (ongoing check-ins), and 3.Post-Residency (debrief).

### 2. Get to know each other: Observation (*in-person*) (A)

- Artist observes a class to understand the dynamic
- Artist gets to know the unique culture and customs of the group
- Notice any focus prompts or classroom management strategies that are already in place in the classroom
- ★  Discuss the student group's unique strengths and areas of growth potential and design a residency to support these strengths and areas

### 3. Finalize the Lesson: Detail Planning Meeting (*email or in-person*) (A)

- ★  Finalize the Main Curriculum connections/standards
- ★  Establish the Learning Outcomes
  - Artistic outcome(s) (can include the processes, elements, and vocabulary of art form)
  - Non-arts subject outcome(s) (curriculum connection)
  - Social Emotional Learning outcome(s)

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**Credit:** This checklist and the support materials have been developed by members of the Indiana Arts Commission's Arts Education Advisory Committee. Master Teaching Artist Melli Hoppe and District Visual Arts Lead Mary Arnold led the design of this document. Created July 2022.

- Decide how Outcomes will be assessed
- Plan for Differentiated Instruction
- Define Student Participation
- Include Scaffolded design (for multi-visit residency)
- ★  Finalize the Residency schedule: The exact dates, frequency of visits, length of sessions, etc.
- Finalize materials needed – quantity & type
- ★  Finalize the budget: Using all the details above, what are the actual costs for artist fees, planning fees, supplies etc.

#### 4. Get Ready: Residency Preparation (*independently*) (A)

- Prepare/Purchase Materials
- Prepare Room Setup or Reserve alternate space

#### 5. Make it Happen: Residency Visits (A)

- Continue with Good Communication Throughout the residency
  - Communicate any schedule changes, school issues, or student changes that need to be addressed
- Provide Feedback after sessions as needed
- Do Evaluations/assessments as applicable
- Document the experience along the way

#### 6. How did it go: Debrief meeting (A)

- Teachers, Artists, and often, Admin debrief on successes and challenges
- Review evaluations as applicable



## Arts Integration Partnership and Planning Checklist Definitions & Explanations

**Pro Tip** - Best practice residencies are those in which the artist and teacher co-create the residency to meet both arts and classroom curricular goals and objectives.

### **1. Set the Stage: Initial Planning Meeting** (*preferably in-person*)

**Defining your big picture artist residency goals:** You're excited to do an arts integration residency; the key players are in place. Now it's time to chat about *\*why\** you're coming together to do this work. What exactly do you want to accomplish? **Key Questions:** What are the big goals each of you would like to accomplish? Will there be a school-wide component like an assembly or perhaps culminating event? What's the main non-arts curricular focus (literacy, math, science)? Which of the artist's many artistic specialties or approaches will best fit these goals?

**Artist's role:** The artist designs and leads participants through arts-based activities that align with the overall residency goals. They also co-plan the residency with the teacher bringing their knowledge and experience of their artform to inform lesson designs.

**Teacher's role:** During artist-led residency activities, teachers take an all-star supporting role. The teacher supports the artist by:

- participating in activities and discussions
- documenting residency activities through photographs, video, and/or recording student comments during or in between workshops
- moving from group to group during small group activities
- doing things like adding new words to a word wall; and,
- providing necessary materials (computer, projector).

Teachers also lead in the residency co-planning by bringing their knowledge of their curriculum, academic standards, and the students to the lesson design.

**Administrator's role:** Critically important, administrators can potentially supply the artist with pertinent building information, give approval on the plan put forth, and provide additional planning, timing, and scheduling support. Make sure to determine who this key player is and keep them in the loop.

**Big pieces:** Start to shape the big pieces of the partnership. How many visits will it take to achieve the goals of the residency? Is there a minimum or maximum number of sessions expected by the funder (at least five (5) if it's from the IAC) or other requirements? A culminating event can be an impactful part of the residency to connect the students' work with their community – either external community or peers in the school – but it can be a lot of work. Talk through what the expectations are for the conclusion of the residency.

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**Observation:** Every group of students is different. Experienced teaching artists have found that there is no better way to understand the patterns and culture of a classroom than through observation. Observation is also where the artist learns how the teacher manages their classroom to ensure continuity. Look around the room and see if there are rules listed somewhere – these are nice to refer to when needed.

**Discuss the unique strengths and areas of growth potential** of this group of students and design a residency to support these. Do the students excel at group work and communication? Do the students have room for growth in their understanding of fractions? How can this residency be tailored to this unique group of students?

### 3. Finalize the Lesson: Detail Planning Meeting *(email or in-person)*

**Finalize Curriculum Connections:** Head's up classroom teacher, this is where you share as much detail as possible with your artist. The artist's role is to help advance arts understanding AND your curricular needs, but they need to know what those are. Write them down, chat about them, but be clear. *For example: Are you connecting with character perspectives? Spell out the exact vocabulary that would be most helpful related to character perspective. Connecting to the water cycle? What are the key phrases you want brought up?*

**Co-create the lesson plan:** **Pro-Tip** - keep the structure, sequence, and pace of the activities developmentally appropriate for the student ages and abilities.

Does your lesson plan:

- Incorporate elements and vocabulary of the art discipline.
- Include these artistic processes: (1) creating, performing/producing/presenting; (2) responding; and, (3) connecting.
- Address academic standards for both arts and non-arts.
- Emphasize student participation and personal choice.
- Include scaffolding.

**Learning Outcomes:** Use the residency goal(s) as a guide to set some specific and achievable learning outcomes. **Pro-tip - create one learning outcome for each key area: Artistic outcome, Non-Arts curriculum outcome, and SEL outcome.** We suggest using SMART goals for these learning outcomes (Specific, Measurable, Achievable, Realistic, and Timely.)

**Assessments:** How will your outcomes be measured? Will there be a pre and post survey, observations, or other evaluations?

**Differentiated Instruction:** Now that you know the strengths and areas of growth for the students in this group, discuss if alternate plans need to be made for any specific groups or contingencies. Does half the class tend to finish quickly? How can you plan to keep them engaged? Do you need to create a visual prompt for the activities every day because several students respond better to visual cues?

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**Student participation:** Be specific about how students will get hands-on in the learning process. They should be making their own versions of the artform by the end of the residency.

**Scaffolding** – With a scaffolded residency, the lessons connect & build from day to day with continuity. For example, a lesson on dance choreography may start with basic mimicking of the elements of dance in the first workshop, invite students to incorporate those elements in short tableaux in the second workshop, build those tableaux into eight-count dances in the third workshop, and then eventually create a full-length dance in workshops four and five. This building of knowledge creates a deeper, more comprehensive learning experience for students. Additionally, over the course of the residency, students should shift from (1) passive learning recipients to (2) active participants to (3) independent creators. Sometimes, this shift can happen in small ways in each workshop as well as in big ways over the course of the full residency.

**Finalize Scheduling:** There are three primary considerations when it comes to scheduling: (1) What School-based scheduling conflicts might there be? (2) What are the art-form considerations that need to be taken into account? (3) How many sessions with the artist are needed to be successful?

*Examples:*

*(1) – School-based conflicts might include school holidays, early release days, other field trips, testing dates, etc.*

*(2) – Artform-based considerations might include: Time between sessions, how many classes they can visit in a day, and how far they have to travel to get to the school.*

An example of why time between sessions is important: A ceramics artist often needs a week between sessions to allow drying time between steps, versus, a dance instructor who wants to keep the choreography fresh in the students' mind so they prefer consecutive days or every other day.

*(3) – As you plan to scaffold the information over several sessions, consider how many sessions it will take to start where the students currently are to get to the goal you've established for the residency.*

*& Don't forget to map in any culminating event or extra activities if planned.*

**Finalize Materials & Supplies:** Early on, you discussed budget needs. Now it's time to discuss and list all the materials needed to provide the best possible outcome based upon your lesson detail. **Key Questions:** What do we need and what do we already have? How much will materials cost? Who will pay for the materials (artist or teacher)? Who is responsible for purchasing the materials? Make sure the budget is approved by administration before moving forward.

**Finalize Budget:** When it comes to developing your budget, there are a couple important things to keep in mind: (1) If funding is coming from a funder, some items may \*not\* be eligible, so review any guidelines for eligible and ineligible expenses; and, (2) Artist fees and supply needs are a big budget factor – this may impact what's feasible in terms of overall budget, number of sessions, and if additional funding needs to be secured. Other things to start considering are \*who\* will manage the money including tracking spending, purchasing, making payments, and reporting on the budget as well as when to involve the administrator.

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## 2. Get to know each other: Observation *(in-person)*.

**Observation:** Every group of students is different. Experienced teaching artists have found that there is no better way to understand the patterns and culture of a classroom than through observation. Observation is also where the artist learns how the teacher manages their classroom to ensure continuity. Look around the room and see if there are rules listed somewhere – these are nice to refer to when needed.

**Discuss the unique strengths and areas of growth potential** of this group of students and design a residency to support these. Do the students excel at group work and communication? Do the students have room for growth in their understanding of fractions? How can this residency be tailored to this unique group of students?

## 4. Get Ready: Residency Preparation *(independently)*

**Room setup:** If you'll be using a space outside the classroom, make sure to reserve the space and discuss set-up needs with facility staff or administration.

**Discuss culminating event:** If there is one, identify who is responsible for which roles of the event to ensure you have all bases covered. Culminating events often require special locations like a gymnasium, invitations to other teachers/students or parents, and sometimes food or drinks to help support attendance. It also might require the help of the building custodian to prepare the space or set up a sound system.

## 5. Make it Happen: Residency Visits

**Continue with Good Communication** – Experienced teaching artists will tell you that the best residency outcomes happen when the teacher provides them with real-time feedback. A quick email after a session with ideas of new vocabulary for the next session or tips for better student partner selections can make a big difference in the outcomes of the residency. There may also be last-minute scheduling changes or other events that need communicated. Don't be afraid to send quick texts or emails to stay in touch.

**Document along the way:** Even if you aren't doing a formal assessment. It's always helpful for the teaching artist to document their work in the classroom. Sometimes, photos of students are not allowable, but anonymous photos of hands, group photos from behind, student writing samples, or other ways to capture the progress and success of the residency are a great idea.

## 6. How did it go: Debrief meeting

**Pro-Tip - Schedule the debrief meeting early in the process when you're looking at the calendar to schedule the workshop visits.** It's extremely important, but easy to set aside. It's a great time to discuss both how it went, and to plan for the future. We're betting you'll want to do this again, and again, and again. **Key Questions:** When will the debrief happen? Will it be in-person, phone, or email? Who will be invited to debrief? Did we meet the goals we set out? How did the students grow from this experience?

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## Arts Integration Partnership and Planning Residency Planning Worksheet

Stage 1 (detail)	
<b>Teaching Artist:</b> Name, Email, Phone/Text Role/Responsibilities	
<b>Classroom Teacher:</b> Name, Email, Phone/Text Role/Responsibilities	
<b>Administrator:</b> Name, Email, Phone/Text Role/Responsibilities	
<b>Arts Integration</b> What are the main arts & non-arts concepts at the core of this residency?	
<b>Arts Integration            Residency Summary</b> (in 500 words or less)	
<b>Arts Integration            Residency Primary            Goal/s:</b>	
<b>Budget Notes:</b> <b>Who is handling            budget? Any funding            restrictions?</b>	

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<b>Culminating event?</b> <b>YES/NO:</b> If yes, add notes on details:	
<b>When are you meeting to plan, check-in, and debrief?</b>	
<b>Stage 2 (detail)</b>	
<b>When can the artist observe a class?</b>	
<b>List any classroom strategies, routines, or customs to note:</b>	
<b>List the strengths and areas of growth potential of this group of students:</b>	
<b>Stage 3 (detail)</b>	
<b>Curriculum connections or standards:</b>	
<b>Learning outcome 1 (Arts)</b>	
<b>Learning outcome 2 (Non-arts)</b>	
<b>Learning outcome 3 (SEL)</b>	

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<p><b>Any evaluations, surveys, or assessments?</b></p>	
<p><b>Plans for differentiated instruction:</b></p>	
<p><b>How will this plan build over the sessions?</b> Make notes on the progressions from teacher-led to independent student learning</p>	
<p><b>Total # of sessions:</b> <b># of minutes/session:</b></p>	
<p><b>Frequency of sessions:</b> (e.g. twice/week) <b>Dates:</b></p>	
<p><b>Supplies/Materials needed? Who will provide them?</b></p>	

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<p><b>Budget details:</b> How much for artist fees, travel, planning, and supplies?</p>	
<p><b>Stage 4 (detail)</b></p>	
<p><b>Any special room setup needed?</b> Anyone else need to be contacted for this? Media specialist, custodian?</p>	
<p><b>Stage 5 (detail)</b></p>	
<p><b>Communication plan:</b> How often will you keep in touch and provide feedback? In what ways do you prefer to communicate?</p>	
<p><b>Residency Day 1 - Outline</b></p>	
<p><b>Residency Day 2 - Outline</b></p>	

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<b>Residency Day 3 - Outline</b>	
<b>Residency Day 4 - Outline</b>	
<b>Residency Day 5 - Outline</b>	
<b>Stage 6 (detail)</b>	
<b>When will the debrief happen?</b> Will it be in- person, phone, or email? Who will be invited?	

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Stephanie Haines  
Arts Education and  
Accessibility Program Manager  
Indiana Arts Commission  
[shaines@iac.in.gov](mailto:shaines@iac.in.gov)

(317) 450-9973

## Arts Integration Residency Educator Fellowship (AIRE) Guidelines 2022

### About the Program

Made possible through a partnership between the Indiana Department of Education (IDOE) and the Indiana Arts Commission (IAC), the Arts Integration Residency Educator Fellowship (AIRE) is an opportunity for Hoosier educators to partner with artists to develop and implement creative, arts-integrated residencies for the students in their classroom. Informed by field best-practices and recent research findings, the fellowship supports teacher and artist partnerships to improve learning outcomes for students. Research conducted by the Indiana Arts Commission shows a significant increase in achievement and growth for students participating in in-depth arts integration residencies. (source: [IAC Arts Integration Research](#))

Following the guidance of the Every Student Succeeds Act (ESSA), the Indiana Arts Commission supports a well-rounded education for every student which includes the arts. The arts integration approach provides an opportunity for educators to combine multiple learning goals into one engaging, effective lesson. Additionally, as educators experience the challenges of learning loss as a result of the COVID-19 pandemic, creative teaching practices are important to student success in our state. This educator fellowship will support educators as they navigate the diverse needs of students.

**Fellowship Amount:** Eligible applicants may request up to \$3,000 to cover the costs of inviting a professional teaching artist into their classroom for an arts integration residency.

### Applicant Eligibility

This funding, made possible by the Indiana Department of Education, is limited to classroom educators and the school corporation, or individual school, (School) in which they're employed. The classroom educator shall be the application author, and the School shall be the funding recipient and disburse payments as appropriate.

#### In addition, the applicant author:

- Must be a licensed educator employed to teach any grade K – 12 during the 2022/2023 school year.
- Must be employed by a school operating in Indiana during the 2022/2023 school year.
- Must be employed by a public school, public charter school, or accredited nonpublic school, **AND**
- Be an Indiana resident and remain a full time Indiana resident through the end of the fellowship period.
- Must have completed the IAC 2022 Arts Integration Learning Lab course **OR** at least 3 full sessions of the 2022 Butler University Arts Integration Kennedy Center online professional development course.

#### Ineligible Applicants:

- Those under 18 years of age or not a US citizen
- Colleges, Universities, Higher education educators

- Non-licensed educators
- Pre-k educators
- Substitute educators not contracted for a full school year
- Educators with temporary or emergency licenses

**Eligible Fellowship Projects:**

- **Must be an in-school arts-integrated residency.**
  - In-school means during the traditional school day, not after school hours (virtual sessions during the school day are eligible)
  - Arts-integrated means the combination of arts learning with learning in another academic or life-skills subject in the same lesson.
  - Residency, in this instance, means five (5) or more scaffolded workshops with the same students
- **Must have a qualified Indiana teaching artist selected as a co-planner and residency leader**
  - Qualified teaching artist means a professional arts practitioner with demonstrable experience and/or credentials in arts integration and/or teaching artistry.
  - Artists that fully complete the 2022 Learning Lab are eligible.
- All fellowship projects must have a minimum of five (5) workshops with the teaching artist (approximately 45-60 mins per workshop) for the same students. Workshops may occur on consecutive days, multiple days in a week, or extend over multiple weeks.

**Eligible Expenses:**

Allowable project expenses include most elements of an arts integration residency project. This could include supplies, artist fees, travel costs, culminating event costs, and planning time fees for teacher and artist.

Funds cannot be used for expenses unrelated to the project, major capital expenses over \$500, operating support for an organization, travel or expenses outside the United States, tuition for a degree-granting program, debt reduction or debt elimination (like interest payments on credit cards), or income taxes.

Contact the fellowship manager with any questions concerning acceptable project expenses.

**Timeline:**

Application Opens	July 13, 2022
Draft Application Review Deadline	August 29, 2022 4:30pm ET
Deadline to Apply	September 9, 2022 4:30pm ET
Application review panel	October 2022
Fellowship notification	November 2022
Residency planning check-in / coaching	January & February 2023
Fellowship implementation period	January 1, 2023 – June 30, 2023
Collective Share out <i>*optional*</i>	July 2023
Final Report Deadline	September 10, 2023 4:30pm ET

**Office Hours:** IAC staff will be available during scheduled office hours throughout the application period to help you craft your fellowship proposal.

**Application Review:** You may request IAC staff to review your completed application and give you feedback before you hit "Submit." To request a staff review, fill out your application entirely, leave it in draft mode, and contact your fellowship manager before August 29, 2022, 4:30 pm ET.

### **Review Process**

Proposals are reviewed by a panel of professionals from around the state. This panel evaluates if each application meets the review criteria listed below. Following the panel review, applicants may be asked to modify some parts of their application to fully meet the review criteria based on panelist input.

The panel review meetings are open to the public for observation only (guests may not address the panel or lobby for their application before, during or after the meeting). Applicants are encouraged to observe and listen to feedback, but not required. Recordings of the discussion will be posted in the weeks following.

### **Fellowship project evaluation criteria:**

Panelists look for the following criteria in project proposals. If panelists identify limitations in any of these criteria, applicants will need to adjust their proposal before moving forward. The panelists will advise on how to strengthen the proposal to meet the criteria.

#### **Arts Integration Elements - 35 pts**

- Teaching Artist has appropriate arts integration credentials or experience
- Clear focus on arts processes and knowledge
- Clear connections to a non-arts curriculum subject
- Reasonable balance between arts and non-arts subject/s
- Residency details have a clear, appropriate plan on how to integrate the two key subject areas

#### **Curriculum Design - 20 pts**

- Residency plan have clear and appropriate learning outcomes in both the arts and non-arts subjects
- Residency description describes appropriate and meaningful ways to integrate students' strengths and growth potential into the lessons

#### **Planning & Partnership - 20 pts**

- Teacher and Teaching Artist are co-planning together, ongoing, in an appropriate way
- Planning includes reasonable amount of meetings/communication between teaching artist and lead teacher

#### **Overall Project Management - 25 pts**

- Frequency & duration of sessions is reasonable and well-considered
- Residency includes five or more sessions
- Appropriate staff is involved in planning and/or implementation, teacher, teaching artist, administrator, and any other necessary partners
- Budget is reasonable and well-considered

**ADA Accessibility Accommodations Available:** Reasonable accommodations for persons with disabilities are available upon request. Please request at least two weeks in advance. Contact the IAC's accessibility coordinator Stephanie Haines at [shaines@iac.in.gov](mailto:shaines@iac.in.gov) 317-450-9973.

### **Eligible Artistic Disciplines:**

Arts integration residency must have a primary discipline of one of the following:

- Dance
- Music
- Opera/Music Theatre
- Theatre
- Visual Arts
- Design Arts, including architecture, fashion, graphic, industrial, interior, landscape architecture, and urban/metropolitan
- Crafts – including clay, fiber, glass, leather, metal, paper, plastic, wood and mixed media
- Photography
- Media Arts – including film, audio, video, and work created using technology or experimental digital media
- Literature
- Poetry and/or Spoken Word
- Multidisciplinary – art forms that integrate more than one arts discipline listed above to form a single practice
- Folklife/Traditional Arts – oral, customary, material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or religious groups. Does not include folk-inspired forms.

### **Selection Priorities**

Up to 25 fellowships will be awarded. In addition to the fellowship application review process, the following priorities will be used to ensure access to a diverse group of fellowship recipients:

- Statewide representation
- Diverse racial/ethnic representation
- Representation of schools with low-access to the arts (as defined by IDOE data)
- Teaching Artist co-planner participated in the IAC Arts Integration Learning Lab 2022

### **Requirements of all IAC grantees**

- Accessibility Requirements
- Contract Clearance
- Funded Requirements
- Payment Schedules
- Privacy Considerations
- Public Manifestation, Fair Labor, Drug Free, and Civil Rights
- Reconsideration Policy and Appeal Process

Detailed descriptions of these requirements can be found online:

<https://www.in.gov/arts/programs-and-services/funding/requirements-of-grant-recipients/>

### **Payment Schedule**

**Your fellowship grant will be paid in two payments.** All payments are contingent upon adherence to all fellowship guidelines and reporting requirements. It takes approximately two weeks for payments to be deposited.

The first payment will be for 75 percent of the total award. Funds will be transferred via direct deposit to your bank account after the fellowship agreement and required documents have been approved.

The second payment will be for the remaining 25 percent and will be paid after the final grant report and any additional requirements have been submitted and approved.

### **Final Reporting**

You will be required to submit a final grant report no later than September 10, 2023, 4:30 pm (or earlier, if you complete your project before then). The report is an online form. It includes both quantitative data (like the number of people involved) and narrative questions (like what you've learned). The final report can be found in the online grant dashboard of all approved fellowship recipients.

### **Project Modification**

After you start your project, you may realize that your plan wasn't perfect or that life happens, and you need to change your plan to make the project work. That's when you call your fellowship manager as soon as possible. You're under contract to complete your approved proposal, so you'll need to get approval from your fellowship manager and fill out some paperwork **before** you make changes. When it comes to the budget specifically, we use a general rule of 20%. If your changes are smaller than 20% of the total budget (i.e. you underspend in the travel part of your budget by \$75 and want to increase the number of workshop sessions to use that \$75, that change can happen without a formal modification process.) If you're unsure, just reach out to your fellowship manager and they will confirm your appropriate next steps.

## **Ready to apply?**

Apply online by the deadline at [www.in.gov/arts/apply](http://www.in.gov/arts/apply).

### **Frequently Asked Questions**

#### **Q: Do I need to have a teaching artist already selected?**

A: Yes, the application will ask you to supply the artist bio and answer why this artist is the best fit for your residency project.

#### **Q: Do I need to have my residency already planned out before applying?**

A: You will need to have: (1) the teaching artist(s) selected and committed, and (2) buy-in from your school leaders. But, the actual residency plan does not need to be finished. These fellowship funds will cover planning time for both artist and teacher as well as implementation expenses.

#### **Q: Can multiple teachers from my school participate in the residency?**

A: No. The fellowship activities must focus on the applicant teacher and their classroom of students. However, a component of the project that involves the whole school (e.g. a performance convocation or culminating event) is

allowable. Single artist visits to many classrooms across many grades are not allowable to ensure students receive multiple, scaffolded lessons to grow their artistic skills alongside other learning.

**Q: Can a teacher use the funding for multiple classrooms they teach?**

A: If the applicant teacher is a multi-class or multi-grade teacher (e.g. Secondary teacher, Fine Arts), they may propose one or more specific class groups to offer this artist residency experience to. (e.g. AP English students, 4th period world history). Selecting one class to receive the residency experience is the most simple approach, but as long as the residency meets other eligibility criteria (minimum five (5) days per group, fits the budget, etc), you may use the budget to include more than one classroom of students if it's a class of which you're the lead instructor.

*Example:* You have two (2) sections of Civics class, both may participate if the budget allows for 5 sessions with each section - 10 sessions total.

**Q: Can multiple teachers from one school submit an application?**

A: Yes. If the teachers are otherwise eligible (i.e. attended the learning lab and all other criteria listed above), multiple teachers from the same school may apply for the grant.

**Q: Can a teaching artist be the co-planner and residency leader for more than one application?**

A: Yes, but we will want to see each application be unique in its response to the unique characteristics of the students participating in the residency (meaning, not the same application answers copied and pasted into two different applications).

# Arts Integration Residency for Educators Fellowship (AIRE)

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*Indiana Arts Commission*

## *Read Before You Begin*

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### Arts Integration Residency for Educators Fellowship (AIRE) - Fiscal Year 2023

**Application Deadline: September 9, 2022 at 4:30 PM ET**

Applications submitted after this deadline will not be eligible for consideration.

#### **Draft Reviews:**

You may request IAC staff to review your completed application and give you feedback before you hit "Submit." To request a staff review, fill out your application entirely, leave it in draft mode, and contact your fellowship manager, Stephanie Haines [shaines@iac.in.gov](mailto:shaines@iac.in.gov), before August 29, 2022, 4:30 pm ET. Reviews are for completeness, clarity, and feedback on the overall application (not copy editing). The feedback in no way guarantees funding as feedback can only be provided to help you be as competitive as possible based on the project and application.

#### **All Applicants:**

- Review the [guidelines](#) for this program to ensure eligibility, including eligible expenses.
- Review the **Evaluation Criteria** that panelists will review.
  - ♣ Arts Integration Elements (35 points)
  - ♣ Curriculum Design (20 points)
  - ♣ Planning & Partnership (20 points)
  - ♣ Overall Project Management (25 points)
- Check out these **Grant Writing Tips!**
- The application has been designed to capture the specifics of your project with limited character count. Be clear and concise in your narratives. You do not need to use the full character allowance.

#### **About the Online System:**

- A PDF copy of the application questions can be downloaded by clicking on the **Question List** button at the top of the form.
- The system auto-saves after every 100 characters typed or every time you click into a new question; however, there is also a "Save" button at the bottom of the page.

- If you copy and paste from an outside document into the online system, be sure to keep track of character limits (including spaces). Also note, formatted text may not transfer when pasted.
- If you do not provide an answer for one of the required questions, you will not be able to submit your application.
- For questions that require a document upload, you can only upload a single file. If you try to upload multiple files, it will override and delete the file previously uploaded.
- Remember to click "Submit Form" when you are finished.
- Once successfully submitted, you will receive a confirmation email, and the application is no longer available for editing.

### Privacy Consideration

All documents submitted to the Indiana Arts Commission are public and subject to a public information request, unless marked otherwise. All grant applications are considered public documents and are reviewed and discussed in a public meeting. Applicants should therefore not include any information in the content of the application that cannot be shared publicly or would not be appropriate for panel discussion.

### Questions?

- **About the Program:** Refer to the [Guidelines](#) or contact the program manager, Stephanie Haines at [shaines@iac.in.gov](mailto:shaines@iac.in.gov) or 317-450-9973.
- **About the Online System:** Contact Chapin Schnick at [cschnick@iac.in.gov](mailto:cschnick@iac.in.gov).

## Grant ID

---

### Grant ID\*

We use a very specific naming formula to sort applications by name and program.

**Please write your Grant ID here by using the following format: FY23AIRE-LastnameFirstname**

*Example - FY23AIRE-LowenfeldViktor*

*Character Limit: 100*



## About the School

### About the School

---

In this section we will ask some basic information about the school at which you will be teaching in the 2022/23 school year.

---

**What is the name of the school where you'll be teaching for the 2022/23 school year?\***

*Character Limit: 100*

**School Street Address\***

*Character Limit: 100*

**School City\***

*Character Limit: 50*

**School Zip Code\***

*Character Limit: 10*

**School County\***

#### Choices

Adams  
Allen  
Bartholomew  
Benton  
Blackford  
Boone  
Brown  
Carroll  
Cass  
Clark  
Clay  
Clinton  
Crawford  
Davies  
De Kalb  
Dearborn  
Decatur  
Delaware  
Dubois  
Elkhart  
Fayette

Floyd  
Fountain  
Franklin  
Fulton  
Gibson  
Grant  
Greene  
Hamilton  
Hancock  
Harrison  
Hendricks  
Henry  
Howard  
Huntington  
Jackson  
Jasper  
Jay  
Jefferson  
Jennings  
Johnson  
Knox  
Kosciusko  
La Porte  
Lagrange  
Lake  
Lawrence  
Madison  
Marion  
Marshall  
Martin  
Miami  
Monroe  
Montgomery  
Morgan  
Newton  
Noble  
Ohio  
Orange  
Owen  
Parke  
Perry  
Pike  
Porter  
Posey  
Pulaski  
Putnam  
Randolph  
Ripley  
Rush

Scott  
Shelby  
Spencer  
St. Joseph  
Starke  
Steuben  
Sullivan  
Switzerland  
Tippecanoe  
Tipton  
Union  
Vanderburgh  
Vermillion  
Vigo  
Wabash  
Warren  
Warrick  
Washington  
Wayne  
Wells  
White  
Whitley

**What grades does the school serve?\***

Select all that apply

**Choices**

Pre-K  
K  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
Other

**School demographics via INview\***

Please copy and paste the link to the school's profile on [INview](https://inview.doe.in.gov/). <https://inview.doe.in.gov/>

*Character Limit: 2000*

**Anything special about this school we should know?\***

(i.e. special career center or alternative school, largely ELL population)

*Character Limit: 250*

**School or District Business contact name and email\***

Who is the person at the district or your school building who manages financial accounting for grants? We request this just in case the paperwork for the grant payment gets held up and we need to reach out to someone to resolve payment issues.

*Character Limit: 250*

**Principal/Administrator partnership approval document\***

Download & fill-in the attached template to upload with the signature of the school's principal.

*File Size Limit: 2 MB*

## *About the Educator/Applicant*

### About the Educator Applicant

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In this section we will ask you a few questions about the educator who is applying for these fellowship funds.

---

**What grade levels are you teaching for the 2022/23 school year?\***

Select all that apply.

**Choices**

- K
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

**What subject(s) are you teaching for the 2022/23 school year?\***

If elementary, please copy & paste the following: **elementary-all subjects**

*Character Limit: 250*

**What is your experience in the classroom?\*****Choices**

1-3 years

4-8 years

9-14 years

15+ years

**Which Arts Integration Learning Opportunity did you attend in 2022?\*****Choices**

IAC's Arts Integration Learning Lab - Muncie July 13

IAC's Arts Integration Learning Lab - Jasper July 15

Butler Univ Kennedy Center online training - July 11-13

**To what extent do you believe your school already has access to the arts?\*****Choices**

1 - no access to the arts

2

3

4

5 - full access to the arts

## *Residency Details*

## **Residency Details**

---

In this section we will ask all about your teaching artist partner, your plan for the residency, and the outcomes for the residency.

---

Criteria we are looking for in this section:

**Arts Integration Elements - 35 pts**

- Teaching Artist has appropriate arts integration credentials or experience - 10 pts
- Clear focus on arts processes and knowledge - 5 pts
- Clear connections to a non-arts curriculum subject - 5 pts
- Reasonable balance between arts and non-arts subjects - 10 pts
- Residency details have a clear, appropriate plan on how to integrate the two key subject areas - 5 pts

### Curriculum Design - 20 pts

- Residency plan have clear and appropriate learning outcomes in both the arts and non-arts subjects - 10 pts
  - Residency description describes appropriate and meaningful ways to integrate students' strengths and growth potential into the lessons - 10 pts
- 

### Name of Teaching Artist\*

*Character Limit: 100*

### Teaching Artist Phone\*

*Character Limit: 20*

### Teaching Artist Email\*

*Character Limit: 100*

### Arts Discipline of Teaching Artist\*

*Character Limit: 100*

### Teaching Artists' Qualifications\*

Please write a short description of the Teaching Artists' qualifications for this project.

*Character Limit: 3000*

### Why is this Teaching Artist the right fit for this project?\*

Does their art form connect well with the students? Do they have expertise in integrating arts with your content area? Do they come from the same community or cultural background as the students?

*Character Limit: 3000*

### List any other teaching artists who are going to be involved in the project.

Please include their name(s) and a brief description of their artistry.

Write N/A if not applicable

*Character Limit: 1000*

### Short Description of the Residency Plan\*

Please write a short description of your plan for the residency. Include:

- What are the goals of this residency?
- What will happen during this artist residency?

In a paragraph or two, give the high-level overview of your plan.

*Character Limit: 2500*

**What are the two subject areas being integrated in this residency?**

**Art subject area (i.e. Music, Dance, Theatre, etc)?\***

*Character Limit: 100*

**Non-arts subject area (i.e. Math, Reading, SEL, etc)?\***

*Character Limit: 100*

**Subject Area Integration\***

What are some key ways these two subject areas will be integrated together during the residency? (Please give one or more examples.)

*Character Limit: 1500*

**Learning Outcomes for this residency**

(Make sure these are SMART goals - Specific, Measurable, Achievable, Reasonable, Timely)

**List one learning outcome for the arts subject area.\***

*Character Limit: 100*

**List one learning outcome for the non-arts subject area.\***

*Character Limit: 100*

**Student Growth\***

How will this residency support the strengths and areas of growth potential of the students?

*Character Limit: 250*

**Will this residency support any of the IDOE's priority employability skills aka 'soft skills'?\***

Select all that apply.

**Choices**

- Collaboration
- Communication
- Work Ethic
- None

## About the Planning Process

### About the Planning & Partnership

---

In this section we will ask questions about how you intend to make planning and partnership an important part of this residency experience.

---

In this section we are looking for these criteria:

#### Planning & Partnership - 20 pts

- Teacher and Teaching Artist are co-planning together, ongoing, in an appropriate way - 10 pts
  - Planning includes reasonable amount of meetings/communication between teaching artist and lead teacher - 10 pts
- 

### Fellowship Planning Process\*

Describe how the teaching artist and teacher will plan this project together both before the residency begins and throughout the residency to adjust the plan as necessary.

Include:

- frequency of meetings,
- # of meetings, and
- type of communication

*Character Limit: 5000*

## Residency Logistics

### Residency Logistics

---

In this section we will ask for the numbers and details of how the residency will function.

---

In this section we will be looking for this criteria:

#### Overall Project Management

- Frequency & duration of sessions is reasonable and appropriate for the residency plan and outcomes - 5 pts
- Residency includes five or more sessions - 5 pts



- Appropriate staff is involved in planning and/or implementation including teacher, teaching artist, administrator, and any other necessary partners - 5 pts
- 

### **Estimated # of sessions that a single class with experience.\***

Sessions may also be known as workshops or visits.

If you're proposing multiple classes for this residency, what we really want to know here is how many sessions a student will experience. How many sessions will a student participate in?

*Character Limit: 100*

### **Estimated # of minutes per session\***

Generally, teaching artist workshops will be 45-60 minutes per session.

*Character Limit: 100*

### **Frequency of sessions\***

Weekly, bi-weekly, etc

*Character Limit: 100*

### **What grade level of students and/or class subject will be receiving this residency?\***

If elementary, just put grade level.

If secondary, please put grade and subject or class title (e.g. 4th period Civics, 11th grade)

*Character Limit: 250*

### **Describe anyone else who will be involved in the planning and implementation of this residency.\***

Include name, job title, and short description of the role they will be playing in planning and/or implementation of the residency.

*Character Limit: 2500*

## *Proposed Budget*

---

### **Residency Budget:**

In this section we will ask for your budget estimates. In the final report you will report on the actual costs of the residency. We do expect the numbers to fluctuate between now and the end, but not more than 20%. If large changes are occurring, please contact your fellowship manager.

---

In this section we are looking for these criteria:

## Overall Project Management

- Budget is reasonable and well-considered - 10pts

**Reminder:** the full description of Eligible expenses are available in the fellowship [guidelines](#).

**Reminder:** What to do if your budget changes during project is also in the [guidelines](#) under Project Modifications.

## Fellowship Funds Request Amount\*

How much funds are you requesting for this residency?

You can request up to \$3,000. We encourage applicants to request the full amount in this program.

If you don't think you can spend that full amount, you may request less.

*Character Limit: 20*

## Cost of the Residency - Expenses Anticipated\*

Please list all cash expenses you are budgeting for this residency.

NOTE: If you have additional income beyond the fellowship you should reflect it here so that your expenses and income match.

### ***Budget Example - (please include details for expenses)***

*Residency Planning expenses: \$300 = (3 meetings x 1 hr per meeting x \$25/hr x 2 people (teacher & artist) + 1 meeting with principal plus mileage costs)*

*Artist Residency Fees: \$1800 = (\$75/workshop x 12 workshops x 2 classes)*

*Travel/Mileage: \$150 = (.49 state mileage rate x 25 miles x 12 workshop visits)*

*Materials/Supplies: \$450 (\$5.50 notebooks x 55 students, writing utensils, printed materials)*

*Culminating event supplies: \$100 (parent night supplies)*

*Culminating event artist fee: \$200*

*Total Expenses: \$3,000*

*Character Limit: 10000*

## Total Cash Expenses Budgeted\*

Enter the total anticipated cost from above.

**Note:** The total project expenses should equal the total project income to present a balanced budget.

**Example:** *Total Cash Expenses: \$3000*

*(this form will not accept a comma here)*

*Character Limit: 20*

## Additional Income Sources - Cash only

NO MATCHING INCOME IS REQUIRED

This is optional, but we like to know if your project is receiving other funds to expand the work.

Please include the source name and the amount contributed of any cash income OTHER than this fellowship.

*Example:*

*PTSA grant: \$750*

*Local Business Sponsor: \$1200*

*Character Limit: 5000*

### **Total Cash Income Budgeted\***

Include the Fellowship Request Amount + any additional income listed above.

It's fine if the total here is just the Fellowship Request Amount.

*Example: Total Cash Income: \$3000*

*(this form will not accept a comma here)*

*Character Limit: 20*

### **Total Project In-Kind\***

Enter your total anticipated project in-kind. Type 0 if you do not anticipate in-kind support.

In-kind is non-cash contributions - volunteer time, donated goods or services.

*Example: Total In-Kind: \$1300*

*(this form will not accept a comma here)*

*Character Limit: 20*

## *Electronic Signature*

---

### **Important Notes:**

- Your application must be submitted by **4:30 PM ET** on the due date.
- Be sure to review your application for accuracy before submitting. Corrections cannot be made after the submission deadline.
- After submitting the application, an automatic email will be sent to the application contact. To confirm the application was submitted and/or download a copy of the submitted application, go to the "Applicant Dashboard".

### **Sign and Submit\***

Please provide an electronic signature by typing your name in the box provided. Your signature certifies that you have read the guidelines incorporated herein by reference and will comply with all guidelines, including federal and state statutes prohibiting discrimination of any kind.

*Character Limit: 200*



# Regional Arts Partners

2022



## Region 1 - South Shore Arts

David Mika  
Executive Director

1040 Ridge Rd  
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david@southshoreartsonline.org

## Region 2 - Community Foundation of St. Joseph County

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Senior Program Officer

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## Region 3 - Arts United of Greater Fort Wayne

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## Region 4 - The Arts Federation

Ann Fields Monical  
Chief Operating Officer

638 North Street  
Lafayette, IN 47901

ann@theartsfederation.org

## Region 5 - Community Foundation of Randolph County

Braydee Euliss  
Regional Arts Partner

120 W Washington St.  
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beuliss@randolphcountyfoundation.

## Region 6 - Arts Illiana

Sherri Wright  
Regional Services Coordinator

23 North 6th St.  
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## Region 7 - Nickel Plate Arts

Ryan Shelton  
Partnership Manager

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## Region 8 - Brown County Community Foundation

Sean Hildreth  
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## Region 9 - Columbus Area Arts Council

Kim Wadholm  
Operations Manager

431 Sixth Street  
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## Region 10 - Arts Council of Southwestern Indiana

Anne McKim  
Executive Director

212 Main St.  
Evansville, IN 47708

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## Region 12 - Madison Area Arts Alliance

Alex Helton  
Regional Services Manager

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Madison, IN 47250

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## Regional Arts Partnership Manager

Paige Sharp  
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psharp@iac.in.gov



# TITLE IV, A Focus Areas

[HTTPS://WWW.DOE.IN.GOV/GRANTS/TITLE-IV](https://www.doe.in.gov/grants/title-iv)

## What is Title IV, Part A?



Title IV, Part A is a federal funding source broken up in to three main focus areas under ESSA. Funds are available to all public school districts and charter schools that receive Title I funds.



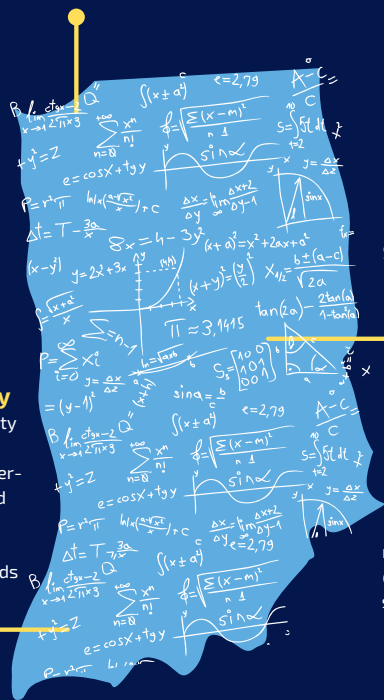
### Focus Area A: Well-Rounded Education

Well-rounded education focuses on broadening students educational experiences through activities such as college and career readiness, STEM/STEAM, expanding fine arts, advanced courses such as AP, IB and dual enrollment, before and after school learning, service learning, and foreign language programs.



### Focus Area C: Effective Use of Technology

Providing high-quality digital learning experiences for underserved students, and preparing staff to utilize technology is key to this area. Funds can be used for professional development, extended learning opportunities, tech training, purchasing technology, and tech integration.



### Focus Area B: Safe and Healthy Students

Safe and healthy schools can be funded through some of the following activities: healthy lifestyle practices, mental health support and awareness, school-based health services, counseling, trauma support, wrap around services, social-emotional learning, PBIS, reduction in exclusionary discipline, and training to support these programs.

### Rule of 20, 20, and Some

If your total allocation is **\$30,000** or more then you must allocate **20%** to Focus Area A, **20%** to Focus Area B, and **some** to Focus Area C.





# Partnering Arts, Communities & Education (PACE): 2015-2020 Pilot Project Summary Report

## Executive Summary



Submitted by  
F. Robert Sabol, Ph. D.  
Purdue University,  
West Lafayette, Indiana  
June 2022





# Partnering Arts, Communities & Education (PACE): 2015-2020 Pilot Project Summary Report Executive Summary

Submitted by  
F. Robert Sabol, Ph. D.  
Purdue University,  
West Lafayette, Indiana  
June 2022



# **Partnering Arts, Communities, & Education (PACE): 2015-2020 Pilot Project Report of Selected Findings: Executive Summary**

## **Introduction**

The Partnering Arts, Communities, & Education (PACE) program was created in 2014 by the Indiana Arts Commission to establish long-term, in-depth, and sustainable partnerships between elementary schools with high poverty and low performing populations and arts organizations in order to impact student growth and achievement through extended arts and literacy experiences. The program utilized teaching artists and arts educators in partnership with local community arts organizations to collaboratively create specialized curriculum in dance, music, theatre, and visual arts.

The PACE program was implemented in 2015-2016 academic year and ran through the 2019-2020 academic year. A total of ten elementary schools in eight of twelve Indiana Arts Commission Regions received grants to participate in the pilot program. A pilot study of the program was conducted in all participating schools. Schools chose the arts discipline (dance, music, theatre, or visual arts) focus for their program. Students from first through fifth grades were among subjects included in the pilot study. Schools were asked to commit to the PACE program for three years. Six schools participated for three years. For various reasons three schools participated for two years and two schools participated for a single year.

## **Methodology**

The study utilized quantitative research methodology. Data collection consisted of pretests and posttests using five separate assessment instruments. These assessments examined elementary students': (1.) general knowledge about the arts, (2.) understanding of arts specific knowledge and vocabulary, (3.) arts specific skills, (4.) writing ability about the arts, and (5.) attitudes about the arts and arts education. Data from these assessments were analyzed and summarized with descriptive statistics. The following is a summary of selected findings from the study of the PACE pilot program.

## **Respondents**

A total of 1,853 students from ten elementary schools participated in the PACE pilot program beginning with the 2015-2016 and continuing through the 2019-2020 academic year. Of participating students:

- 589 studied dance, (32%);
- 573 studied theatre, (31%);
- 572 studied visual arts, (31%);
- 119 studied music. (6%). The music program was added in 2018-2019 and only had participants for two years in the study.

Instruction was provided in 15 to 30 weekly class periods. Instructional periods varied from 35 to 60 minutes in length. Instruction was provided by teaching artists and by arts educators licensed in the arts discipline chosen by the participating schools.

## **Selected Findings**

### ***(1.) Students General Knowledge about the Arts.***

Students were asked about their general knowledge about the arts and about their interest in the arts discipline they studied. (Assessment A/B). A total of 1,849 students completed this assessment. This assessment produced the highest aggregated average fall pretest score

of 2.45 on a three-point scale. It also produced the lowest percentage of growth among all assessments on the posttest with an aggregated spring average score of 2.55 or an increase of only 5%.

Although modest positive growth occurred, PACE students said they liked being engaged in arts learning; they wanted to learn more about the arts; and they felt that arts learning is an important part of school. Students felt positively about their engagement with the arts and arts education and their general knowledge about the arts improved during their involvement with the PACE program.

### ***(2.) Students Understanding of Knowledge in the Arts Discipline and Related Vocabulary.***

Students' discipline specific knowledge of the art form they studied and its related vocabulary were assessed (Assessment C). A total of 1,821 students completed this assessment. Three items on this assessment were generalized and used in each of the arts discipline assessments. Five additional vocabulary items measured vocabulary selected by the teaching artists and arts educators from the respective participating schools. This assessment produced the third highest level of improvement among all PACE assessments with an increase of 16% across all items. The increase was from 1.54 points on the fall pretest to 1.82 points on the spring assessment on a three-point scale.

Findings indicate that PACE students increased their ability to describe different kinds of art forms (18%); their knowledge of where to go to see art forms (17%); their understanding that people engage in the arts for enjoyment as well as employment for earning money (12%); and their knowledge of arts vocabulary (18%). Findings from the knowledge and vocabulary assessment suggest that the PACE program collectively contributed to improving students' discipline specific knowledge and understanding of arts vocabulary. This improvement was evident in all schools and among all grade levels. Variations on degrees of improvement existed across grade levels, within schools, and across arts disciplines.

### ***(3.) Students Skills in the Arts***

Arts skills of students were assessed (Assessment D). This assessment included three items that were used across all arts disciplines. Three additional discipline specific skills items that measured site-specific skills taught in participating schools were added to this assessment. These additional skills were identified by the teaching artists and arts educators from each school. The assessment was completed by 1,845 students. This assessment produced the highest levels of improvement among all PACE assessments (.57 points or 25%) from fall pretests (1.81) to spring posttests (2.38). A three-point scale was used on this assessment.

Findings suggest that students' basic arts specific skills rose from fall to spring by 22% or .52 points, which was the smallest increase among all items on this assessment.

Students' ability to effectively apply practices, tools, or materials in the creative process for the arts rose by 29%. This increase was the highest on this assessment and it increased by .67 points from the fall to the spring measurements. The item with the second highest increase (24% or .54 points), measured students' ability to understand and apply sequences or processes for creating in the arts. Site-specific skills items produced an increase of .54 points from the fall to spring assessments or an increase of 23%. The combined Skills Assessment scores for all schools and grade levels and for all skills, suggest that the PACE program was instrumental in contributing to arts skills development among all students in all schools and in each arts discipline in the PACE program.

### ***(4.) Students Writing Samples in the Arts***

Students' writing skills about their engagement with arts learning were assessed (Assessment E). Students were asked to provide written responses to prompts provided by the IAC or to site-specific prompts created by the teaching artists and arts educators in PACE schools. This assessment used a four-point scale and 1,818 students completed this assessment. The assessment included six items of which three were clustered under evaluation of students' Ideas and Content, two under students' Organization, and a final item for evaluating Writing Conventions. The aggregated spring average for this assessment rose .39 points (17%) from 1.96 on the fall assessment to 2.35 on the spring assessment.

For the item category, Ideas and Content, an increase of 19% was produced on the item that measured students' inclusion of creative, unique, and/or new thoughts and ideas, which was the highest performing item on this assessment. Students' appropriate uses of arts vocabulary (18%), was the second highest performance in this category, followed by students' demonstrations of understanding of the arts activity (16%). For the category of Organization, the highest student performance was under the criterion of expressing ideas in complete sentences (17%), followed by students' writing samples having as defined beginning, middle, and end (16%). In the final category, Writing Conventions, students' applications of proper grammar, punctuation, spelling, and capitalization tied with appropriate uses of vocabulary as the second highest performing item on this assessment (18%).

Findings from this assessment indicate that students writing about their engagement with arts learning improved over time in all assessed areas. These results do not suggest that there is a causal relationship between arts learning and language arts learning. Findings for this assessment provide some intriguing evidence that there may be positive relationships between literacy development and arts literacy development. However, conclusive evidence of this possibility cannot be supported by the data at this time.

### ***(5.) Students Attitudes about the Arts***

Students' attitudes about their engagement with the arts were assessed (Assessment F). This assessment included three items that were used across all arts disciplines and all participating schools. Teaching artists and arts educators evaluated each student's attitudes as demonstrated by the student during arts activities. The items focused on students' Engagement in arts learning; students' Self-Esteem and Confidence; and on students' Communication and Interaction with classmates and their expression of ideas and thoughts about the arts. This assessment used a three-point scale and 1,143 students completed this assessment. Data for this assessment were collected for all years of the pilot with the exception of the 2016-2017 academic year. The aggregated spring average for this assessment rose .44 points (18%) from 2.12 on the fall assessment to 2.52 on the spring assessment. This assessment produced the second highest level of improvement among all PACE assessment from fall pretests to spring posttests.

Students Self Esteem and Confidence produced the highest increase with an improvement of .52 points or 21%. Students' attitudes about Communication and Interaction, including their interactions with the teaching artist and classmates and their ability to express thoughts and ideas freely and with clarity improved by 17%. Students' attitudes related to their Engagement, attention, interest, and curiosity about the arts improved by 15% from the fall to spring assessments.

### **Discussion**

The PACE program is a comprehensive program for providing an integrated approach to arts education and literacy development in elementary schools. The program included input from arts educators, classroom teachers, teaching artists, and administrators in the schools conducting PACE

programs. The program incorporated five assessments that addressed students' general knowledge of the arts, discipline specific knowledge, discipline specific skills, students' writing about the arts, and students' demonstrated attitudes about their involvement in the PACE program. Aggregated statistics were included in order to provide summary markers for understanding how well the PACE program functioned relative to the goals of the program and to determine the overall impact the PACE program has had on students learning and attitudes toward the arts and arts education.

Findings suggest that in all assessed areas, students' learning in the arts made significant improvements. Although there were variations in improvements among schools, among instructional levels, and within discipline specific areas, improvements in assessment results were consistently produced in all participating schools over the course of the pilot. Aggregated average scores from all PACE assessments produced an increase of 16% from pretests to posttests. The highest degrees of improvements were made in the development of student arts skills, followed by improvements in their attitudes about the arts, their writing skills related to arts learning, and their learning about arts knowledge and vocabulary. These improvements were consistent across arts disciplines, instructional levels, and among PACE schools.

Over the course of the study, and on a number of assessments, the average fall (pre-test) scores were higher than average scores from the previous spring (post-test). This occurred with some degree of regularity on the PACE assessments and within PACE schools. Higher fall scores than the previous spring scores suggests that PACE students may be retaining arts learning from year to year or expanding their learning in the arts between spring and fall assessments.

## Conclusion

The PACE program has provided glimpses of what a focused education in the arts could provide for learners over time. Findings from the five-year study of the impact the PACE program is having on students' learning demonstrated clear growth and a positive impact on the overall development of the arts education and attitudes of young people involved in the program. Although the levels of growth were modest in a few cases, nonetheless, growth was consistently positive and suggests that the PACE program made measurable progress in moving toward accomplishing its goals and the vision created for the program. Comparisons of findings from the 2015-2016, through 2019-2020 PACE program provide an emerging and intriguing portrait of how the PACE program is providing consistent growth and advancement of students' knowledge and skills in the arts. Based on these conclusions, continuation of the program, expansion and further development of it, and maintaining ongoing support for it, holds undeniable potential for enhancing the development of a comprehensively educated population in Indiana that is highly literate in the arts.

Moreover, the PACE program is ideally positioned to contribute to the artistic literacy development of students engaged in the program. It is widely known that providing a comprehensive education in the arts, that includes all of its varied forms and the full array of disciplines, contributes to developing positive attitudes, instilling knowledge and skills, and creating capacities of students that persist into adulthood, when provided during the earliest stages of children's development and education. This outcome is being pursued through the PACE program. With expansion and development of the PACE program, the Indiana Arts Commission will position itself as an institution that has enabled the citizens of Indiana to pursue their individual potentials and to enjoy aspects of their lives and occupations that the arts capture, celebrate, and preserve for all time and for all people.

# The Indiana Arts Commission thanks the Arts Education Advisory Committee and the Indiana Department of Education for helping develop the Arts Integration Learning Labs!

## 2022/2023 Committee Members:

### Robert Townsend

Professor, IWU Teacher  
Education & Artistic Director,  
Indiana Performing Arts  
Conservatory  
McCordsville

### Mary Arnold

Elementary Art Teacher District  
Leader New Albany Floyd  
County Schools  
New Albany

### Josiah McCruiston

Youth Pastor: Witherspoon  
Presbyterian Church & Actor/  
Teaching Artist  
Indianapolis

### Melli Hoppe

Nationally Credentialed  
Master Teaching Artist &  
Choreographer  
Michigan City

### Lena Darnay

Learning Architect at Keep  
Indiana Learning & School  
Media Specialist  
Indianapolis

### Bryant Rozier

Teaching Artist & Creative  
Director, Creative Entrepreneur  
& Filmmaker  
Fort Wayne

### Clockwork Janz

Director of Artist Services  
Arts for Learning & Musician  
Indianapolis

### Ruth Ann Cowling

IAC Commissioner & Retired  
Art Teacher  
Jeffersonville

### Lacey Bohlen

Assistant Dir. of Charter  
Schools & Special Programs at  
IDOE  
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### Kelsey Peaper

Assistant Director of School  
Support Indiana Dept of  
Education  
Indianapolis



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