TO: Committee on the Future
FROM: André Zhang Sonera, Deputy Director of Operations & Strategic Partnerships
DATE: August 23, 2022
RE: **July 2022 YTD Financial Report**

Recommendation: Approval of July 2022 YTD Financial Report

The Indiana Arts Commission's staff presents the enclosed July 2022 Year-To-Date Financial Report before the Commissioners and recommends its approval.

July 2022 YTD Financial Report Summary

I. IAC Revenue: FY23 Actuals vs. Budget still correlate, as scheduled.

II. IAC Expenses[*]: On track and consistent with the beginning of FY23.

- **Pt. 1 |Personnel, Benefits**
  - IAC is fully staffed at the beginning of FY23; the negative variance on the report reflects only one partial pay period inclusive of all new hires. Governor's Summer Interns ended their program in August; a complete first look at Pt. 1, inclusive of all current staffing, will be in September.

- **Pts. 2-5; 8 | Tech, Consultancies & Panels, Supplies/Office Equipment, Unemployment**
  - Pt. 4 Materials and Supplies shows an increased expenditure ahead of schedule due to Arts Integration Learning Labs Program (AILL), as promotional IAC materials were bulk ordered at the beginning of FY23 for this program.

- **Pts. 7 | FY23 Grant Contracts**
  - IAC granting expenditures are expected to be expended mainly by the end of Q2 FY23.

- **Pt. 9 Shared Departmental Operating Expenses**
  - Includes Zoom subscription, memberships, mailing, and conference fees.
  - Includes travel expenses: mileage, per diem, parking reimbursements, and car rentals

- **NEA & State Match Carry Forward**
  - This number remains constant as it is inclusive of both previous FY payments and carryover federal funds.

Approval is Recommended by the Committee on the Future and Executive Committee

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[*] Point (Pt.) 1 spending, or "Personnel, benefits -1", is a separate expenditure from Points (Pts.) 2-9.

Indiana Arts Commission
Comparative FY23 Budget Financial Statement for the Period Ending
July 2022 YTD

July 2022 YTD

IAC Revenue	FY23 Actuals		FY23 Budget
FY23 State Appropriation	$ 519,378		$ 519,378
FY23 State Appropriation to match FY22 NEA Grant	$ 912,000		$ 912,000
FY23 State Appropriation (non-match)	$ 2,128,390		$ 2,128,390
Total State Appropriation ($3,632,417) minus 2% reserve ($72,648.34)	**$ 3,559,768**		**$ 3,559,768**
FY22 National Endowment for the Arts Grant	$ 912,000		$ 912,000
FY21 National Endowment for the Arts Grant	$ 147,269		$ 147,269
IEDC Next Steps and Indiana Department of Education	$ 235,000		$ 235,000
National Endowment for the Arts Federal, State Match Carry Forward and FY22 Payment Obligations	$ 1,218,145		$ 1,218,145
Dedicated Funds/Donations			
Cultural Trust Income	$ 5,000		$ 5,000
Hoffman Trust Draw and Carryover	$ 29,152		29,152
Total All Revenue	**$ 6,106,334**		**6,106,334**

IAC Expenses	Year to Date Actual/Encumbered	Year to Date Budget	Year to Date % Variance	FY23 Budget
Personnel, benefits -1	53,986	67,250	-19.723%	807,000
Technology/Communication -2	1,749	3,083	-43.265%	37,000
Consultancies/Contracts/Panelists/Capacity Building -3	370,961	475,367	-21.963%	554,725
Materials and Supplies -4	1,793	250	617.224%	3,000
Office Equipment -5	0	500	-100.000%	500
Unemployment Compensation -8	0	-	0.000%	-
Shared Departmental Operating Expenses -9	5,100	8,662	-41.120%	103,945
National Endowment for the Arts Federal & State Match Carry Forward and FY22 Payments	1,218,145	1,218,145	0.000%	1,218,145
FY23 Grant Contracts -7	1,266,575	1,189,043	6.521%	3,382,020
Total IAC Expenses	**2,918,309**	**2,962,300**	**-1.485%**	**6,106,334**

TOTAL Surplus/(Deficit)	**3,188,025**			

TO: Executive Committee
FROM: André Zhang Sonera, Deputy Director of Operations & Strategic Partnerships
DATE: August 31, 2022
RE: **Compensatory Time Off Policy**

Recommendation: Approval of the Compensatory Time Off Policy

Per Indiana Administrative Code, employees are expected to perform their duties within a typical minimum workweek of 37.5 hours. However, from time to time, some projects and performance assignments may require additional hours within a given workweek. To ensure continued exemplary constituent service and maximize the agency's performance while supporting its workforce, the Indiana Arts Commission's staff proposes the following policy before the Commissioners and recommends its approval.

This policy was presented before the Committee on the Future on August 23, 2022 and was approved unanimously. On August 24, following feedback from State Personnel Department, Paragraph II, Section C. was modified to reflect that an employee may not accrue more than four weeks (150 hours) of compensatory time (previously capped at five weeks or 187.5 hours).

COMPENSATORY TIME OFF POLICY

Exempt employees may accrue and use compensatory time off. While this is a privilege at the discretion of the Agency heads, the state has no legal obligation to pay overtime wages or provide compensatory time off to exempt classified employees.

I. **DEFINITIONS**
   A. **Exempt Employees:** An employee classified as an executive, professional, or administrative staff that is not covered under FMC 2.4 and is exempt from premium overtime compensation and the Fair Labor Standard Acts (FLSA) eligibility.

   B. **Compensatory Time Off**: Paid time off for anticipated or earned overtime work.

   C. **Work Time:** The period between the time on any day when an employee commences their "principal activity" and the time on that day at which they cease such principal activity or activities. Assignments and travel outside of regular workplace environments are also considered as work time (see State Personnel Department's Hours of Work and Overtime policy).

II. **POLICY**
   A. An exempt employee may request, and upon approval by the employee's supervisor or its designee, be granted compensatory time off for anticipated overtime work prior to working more than four (4) hours over their regularly scheduled 37.5 hours workweek. Before approval, the supervisor or designee shall consider all relevant circumstances, including but not limited to the employee's time management, essential and time-based nature of the work to be accomplished, and whether the work could be assigned to another employee. At times, a supervisor or its designee may also grant advance approval to a project that will take four (4) or more hours but not require that the work be performed in continuous four-hour segments.

   B. Based on the nature of the Commission, employees are expected to travel for work-related purposes as approved by their supervisor or its designee. This includes, but is not limited to, IAC's Quarterly Business Meetings, constituency/stakeholders' visits and events, and professional development

opportunities. Employees may count travel time for these pre-approved work travel activities (excluding the time it would typically take them to get to the IAC's office from their home).

C. An exempt employee must enter the number of compensatory hours earned and the number of compensatory hours used via the Employee's Attendance Report (PeopleSoft HRM System). Compensatory time off may be used in quarter (.25) hour increments. No exempt employee may utilize more than three weeks (112.5 hours) of compensatory time off during a calendar year. Any unused earned compensatory time may be carried forward towards the next calendar year; however, an exempt employee may not accrue more than four weeks (150 hours) of compensatory time.

D. Upon separation, termination, or interagency transfer, an employee receives no compensation for accumulated compensatory time, nor will accrue compensatory time be transferred if an employee is placed on a different job code position or transferred to a different agency.

III. PROCEDURE

A. **Employees Responsibilities:** The exempt employee is responsible for requesting compensatory time off from their supervisor or designee via email, preferably prior to working overtime. If the request is not made prior to working the overtime, it must be made no later than the end of the pay period. An exempt employee is responsible for entering time worked and managing accrued compensatory time off via PeopleSoft HRM System and may provide additional information in the comments section of the employee timesheet regarding the compensatory time off.

B. **Supervisor or Designee Responsibilities:** The supervisor or its designee is responsible for determining operational needs and employee's previous time performance prior to approving requests for compensatory time off. The supervisor or designee shall ensure accurate documentation of earned and used compensatory time off prior to the employee's time sheet's approval. The supervisor or designee is also responsible for ensuring that no employees work more than ten (10) hours over their regularly scheduled (37.5) hours in any given week. If an employee consistently (more than four weeks in succession) needs to work more than the regularly scheduled (37.5) hours per week to complete their work, the supervisor or designee is responsible for reviewing the employee's responsibilities and performance.

C. **Agency Heads Responsibilities:** The agency heads are responsible for assuring that compensatory time off is authorized and used in a manner consistent with this policy. The agency heads are also required to take appropriate action if an employee fails to adhere to performance standards and the compensatory time off policies set forth.

IV. REFERENCES

A. **Financial Management Circular (FMC)**
   i. [FMC 2.3 – January 1, 2022 (Compensatory Time Off for Overtime Exempt Employees)](#)
   ii. [FMC 2.4 – January 1, 2022 (Job Classifications Eligible for Premium Overtime Compensation)](#)

B. **Indiana Administrative Code (IAC)**
   i. [31 IAC 5-7-1 (Workweek; shifts)](#)
   ii. [31 IAC 5-7-3 (Overtime eligible and exempt classes)](#)
   iii. [31 IAC 5-7-6 (Compensatory time off)](#)

C. **Indiana State Personnel Department (SPD)**
   i. [Policies & Procedures: Hours of Work and Overtime](#)

Approval is recommended by the Committee on the Future and Executive Committee.

TO: Committee on the Future
FROM: Miah Michaelsen, Executive Director
DATE: August 16, 2022
RE: 2024 – 2028 Strategic Framework Planning Update.

Recommendation: Approve 2024 – 2028 Strategic Framework Planning Update

Strategic Framework Advisory Committee

The following individuals are recommended to be invited to serve on the Strategic Framework Advisory Committee:

Name	Affiliation	Region
Chad Bolser	Commissioner	5
Réna Bradley	Commissioner	3
Lacey Bohlen	Indiana Department of Education	7
Kenneth Woods	Artist (Poet, Spoken Word), Entrepreneur	12
Kayla Myers	Regional Arts Partner, Community Foundation of St. Joseph County	2
Lakesha Green	Executive Director, Wagon Wheel Center for the Performing Arts	2
Gerry White	Community Liaison, Office of Community and Rural Affairs	4
Roberta Wong	Artist (Dance)	8
Britt Sutton	President and CEO, ArtMix	7
Scott Wiley	Attorney, Pro Bono Indiana	10
Mary Kramer	Retired ED, Wabash Valley Art Spaces	6
Consuelo Poland	Artist (Visual)	7
Lucia Walker	IU Student, Former Governor's Intern	8
Palermo Galindo	Indiana Commission on Hispanic and Latino Affairs	3
Jon Kay	Traditional Arts Indiana	8
Kori Miller	Executive Director, Evansville African American Museum	12
Jamika Smith	Artist (Teena's Legacy), Entrepreneur	1
Susan Greco	Economic Development Director/Town Manager, Town of Dillsboro	9

Meeting Schedule and Topics (Dates TBD)
Organizational - mid-October 2022
Analysis, Strategic Direction; Impacts – March 2023
Priorities, Metrics – August 2023
Framework Finalized, Reporting – November 2023

Research, Data, and Information Overview

Staff is still developing the research, data, and information plan – but here's a snapshot of what, at minimum, will be analyzed and synthesized for the Strategic Advisory Committee's first meeting of 2023.

2024 - 2028 Indiana Arts Commission Strategic Framework Research, Data and Information Overview											
Stakeholder Group	**Instrument**	**Period Reported**					**Type**		**Collection Target Date**	**Analysis Target Date**	**Synthesis Target Date**	**Assigned to**
		FY21	FY22	CY20	CY21	CY22	Quanitative	Qualitative				
Organizations	AOS Application	X	X					X	11/30/2022	12/31/2022	1/30/2023	CS
	AOS FGR	X	X				X		11/30/2022	12/31/2022		CS
	APS Application	X	X					X	11/30/2022	12/31/2022	1/30/2023	CS
	APS FGR	X	X				X		11/30/2022	12/31/2022		CS
Communities	Cultural District Survey					X	X	X	11/30/2022	12/31/2022	1/30/2023	CS
	Cultural District FGR								11/30/2022	12/31/2022		CS
	Indiana Communities Institute Survey	X					X		NA	NA		ICI
Target Populations	On-Ramp FGR (Artists)			X	X			X	11/30/2022	12/31/2022	1/30/2023	CS
	On-Ramp Longitudinal (Artists)			X	X	?			11/30/2022	12/31/2022		CS
	Lifelong Learning		X					X	11/30/2022	12/31/2022		
	Arts Integration								11/30/2022	12/31/2022		
	Poetry Out Loud				X	X	X		11/30/2022	12/31/2022		
General Population	NASAA Survey					X	X	X	10/31/2022	12/16/2022		NASAA
	Informal Outreach					X		X	10/31/2022	12/31/2022		MM
	Creative Input						X	X	10/22-2/23	2/28/2023		MM
Equity	Funding Web					X		X	8/5/2022	8/29/2022	9/30/2022	Consulting Team
	Facilitated Input					X		X	8/5/2022	8/29/2022		Consulting Team
	Padlets (Public and Grantee)					X		X	8/5/2022	8/29/2022		Consulting Team
	Survey					X	X	X	8/5/2022	8/29/2022		Consulting Team
	Interviews					X		X	8/5/2022	8/29/2022		Consulting Team
	Focus Group					X		X	8/5/2022	8/29/2022		Consulting Team
	Grant making data review					X	X		8/5/2022	8/29/2022		Consulting Team
Other	Other Strategic Plans								11/30/2022	1/31/2023		AZS
	COVID Investments	X			X		X	X				CS

Along with the informal information that's been gathered to date, we will be working with the National Assembly of State Arts Agencies to do a climate/general perception survey releasing in October – that survey is in development now. We will also be launching some creative input sessions in the fall of 2022 and the winter of 2023. Planning for these sessions is currently underway.

Approval is recommended by the Committee on the Future and Executive Committee.

TO: IAC Programs, Grants, and Services Committee
FROM: Jordan Adams, Artist Services Program Manager
DATE: August 25, 2022
RE: On-Ramp 2023 Guidelines

General Guidelines for the Upcoming Year's Cohort

IAC looks forward to continuing the On-Ramp program in spring of 2023 in partnership with Elaine Grogan Luttrull of Minerva Financial Arts. IAC hopes to encourage the progression of the entrepreneurial pursuits of Indiana creatives with resources and knowledge on how to do so with the very intentionally developed curriculum.

2023 Location

The exact location for the 2023 3-day accelerator course portion of the overall On-Ramp experience has yet to be determined. However, given the success and new relationships developed through the Next Steps training series this summer this will not be hard to secure. We have also received an offer from an interested facility that we are taking the time to consider.

The 2023 Guidelines follow for which we request approval.

Approval is recommended by the Programs, Grants and Services Committee and Executive Committee.

DRAFT

Jordan Adams
Artist Services Manager
Indiana Arts Commission

joadams1@iac.in.gov

(317) 508-6115

On-Ramp Creative Entrepreneur Accelerator
2023 Guidelines

About the Program
On-Ramp is an accelerator for Indiana creative entrepreneurs to take charge of their career. Participants explore a community-engaged approach to apply their creative strengths and build a sustainable practice based on business concepts.

On-Ramp empowers creatives to work out a realistic, individualized and motivating vision for their creative career— and provides access to funds to help make it happen.

On-Ramp includes:
- *Creative Entrepreneur Course: A three-day intensive entrepreneurship and community engagement training course.*
- *One-To-One Coaching: A follow up session with an arts business pro.*
- *Fellowship: A funding opportunity for special funds to put Creative Entrepreneur Course lessons into action.*

Cohort Selection and Accelerator Timeline	
Program application deadline	1/6/2023
Cohort approved (QBM)/Invitations sent	3/13/2023
Central accelerator course (Location TBD)	5/10/2023 - 5/12/2023
Fellowship Timeline	
Fellowship period	9/1/2023 - 8/31/2024
Fellowship application deadline	#/#/2023
Fellowship final report due	9/3/2024

To learn more about the 2023 On-Ramp Creative Entrepreneur Accelerator course dates and locations (if more are added), curriculum, facilitators, past participants, and the On-Ramp Fellowship, visit the web page: https://www.in.gov/arts/programs-and-services/training/on-ramp-creative-entrepreneur-accelerator/

Reasonable accommodations for persons with disabilities will be made if requested at least two weeks in advance. Contact the IAC's accessibility coordinator Stephanie Haines at shaines@iac.in.gov.

Who is On-Ramp for?
While any artist or creative that meets the eligibility requirements may apply, early career or emerging artists who have generated enough works to articulate their own creative voice and practice will get the most out of this experience.

Eligibility
- Applicants must be an individual. Organizations may not apply.
- Must be 18 years or older
- Must be a US Citizen
- Must be an Indiana resident and remain a full time Indiana resident through the end of the fellowship period (August 31, 2024)
- May not have been a past On-Ramp participant
- Artist's primary discipline must be 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
    - 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
Applications will be reviewed and recommended by an admissions committee of peers and professionals.

Applicants that are the best fit for On-Ramp:
- show commitment to their creative work based on artistic training, artistic experience, and artistic work sample relevant to their discipline.
- are currently actively working in their creative practice. They have a long-term goal that shows commitment to their creative work. They are confident, excited, and aspirational.
- are actively connecting their work with others, or thoughtfully considering possible ways their work may connect with others. Their expectations for On-Ramp demonstrate an open-mindedness for learning and moving their career forward (as an artist/creative small business, not a nonprofit

administrator), not just looking for one particular thing (i.e., marketing plan, Quick Books training, etc.)

Further, the admissions committee will use these priorities to create a cohort that has:
- Variety of artistic career experience
- Statewide representation
- Variety of creative disciplines
- Diverse racial/ethnic representation
- Representation of underserved populations

What does On-Ramp cost?
There is no cost to participants. Funding for this program is provided by taxpayers through the Indiana General Assembly.

On-Ramp Fellowship
On-Ramp Creative Entrepreneur Course participants who receive a Certificate of Completion are eligible and encouraged to apply for the On-Ramp Fellowship. Applicants may request up to $2,000 for a project that takes place one year following their workshop, puts the Creative Entrepreneur Course to use for their creative career and explores community engagement. The proposal must meet the review criteria and will be reviewed by conflict-free panel of creatives. Read more at https://www.in.gov/arts/programs-and-services/training/on-ramp-creative-entrepreneur-accelerator/.

Ready to apply?
Apply online by the deadline at www.in.gov/arts/apply.

Program Contact
Jordan Adams
Artist Services Manager
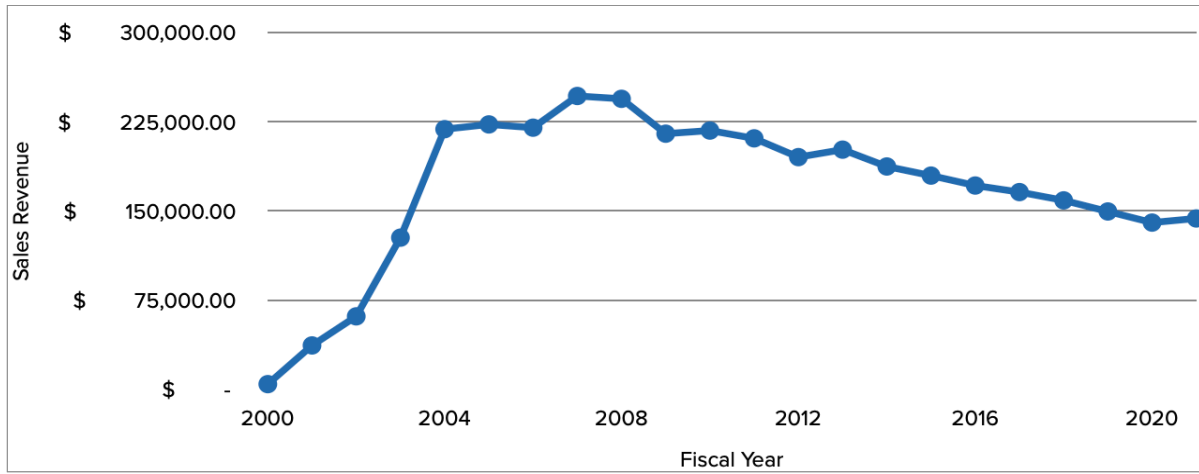Indiana Arts Commission

joadams1@iac.in.gov

(317) 508-6115

Connie Brahm
Communications and Community Engagement Manager
Indiana Arts Commission

100 N Senate Ave., N505
Indianapolis, IN 46204

cbrahm@iac.in.gov

FY22 Q4 Trust Report

Lifetime Interest	$516,797.26
Lifetime Plate Revenue	$3,851,823.09
Lifetime Expenses	($318,711.31)
Interest Available	$198,085.95
Fund Balance	$4,049,909.69

Fiscal Year	Quarter		Interest	Sales Revenue	Plates Sold
FY22	1		$2,320.38	$37,075.00	1,483
FY22	2		$1,003.77	$28,975.00	1,159
FY22	3		$3,288.25	$24,550.00	982
FY22	4		$1,233.63	$40,775.00	1,631

Inv. Number	Current Investments	Book Value	Rate	Maturity Date	Projected Annual Interest
600368	Lake City Bank – Gv Agency Discount Note	$989,328.89	0.1148%	1/25/2023	$10,671.11
600252	Bank of NY – Treasury Note	$1,795,812.76	0.2510%	5/31/2023	$4,387.50
600307	Bank of NY – Agency Coupon	$500,000.00	0.1000%	3/30/2026	$22,805.56
600317	Bank of NY – Agency Coupon	$499,261.25	0.1919%	3/20/2023	$671.25
522	Bank of NY – Gov Agency Investment Pool	$200,000.00	0.1100%	12/31/22	$1417.78

TO: Committee on the Future
FROM: Connie Brahm – Marketing and Communications Director
              Téa Franco – Communications Manager
DATE: August 12, 2022
RE: Passport Update

Overview:

In June, the Indiana Destination Development Corporation (IDDC) announced the Indiana Arts and Culture Passport, a collaboration with the Indiana Arts Commission. The digital passport encourages visitors to discover new places and enjoy some of Indiana's creative spaces. Participants receive custom prizes for visiting multiple destinations across the state. Visitors must check-in from a smartphone at one of the designated passport locations. Each of Indiana's 92 counties are represented and many IAC grantees are included in the program, including each of the 12 Cultural Districts.

View the Passport

Read the IDDC Press Release About the Program

Current Registrations:

Over 1,000 people have signed up to participate in this program. Over 700 have opted in to receive marketing materials and over 500 visits to Indiana arts and culture organizations have been logged in the app.

Next Steps:

While the program is open now and we have begun to share information, this passport is designed to run for multiple years. The IDDC will begin a paid marketing campaign at the end of August, at which time we expect to see a significant increase in the number of registrations and visits. The IAC intends to continue promoting the Passport and our grantees that are profiled in the program.

TO: Committee on the Future
FROM: Connie Brahm, Marketing and Communications Director
Téa Franco, Communications Manger
DATE: August 12, 2022
RE: Communications Report

Staffing Updates:

- Téa Franco joined the Communications Team in June. Téa recently completed her MFA in Creative Writing and has her BA in Mass Communication and Media Studies. She has taken over the direction of the agency's social media and newsletters and is providing integral graphic design and copy-editing support.
- Lucia Walker completed her Communications Internship with the Governor's Public Service Summer Internship Program. While she was on staff, she supported the grant announcement and panelist appreciation, created informational materials on the agency's programs, and completed an audit of the agency's website.

FY22, Q4 Announcements:

- [Arts Commission, Department of Education Partner to Offer Arts Integration Learning Opportunity](#)
- [Creative Entrepreneurs to Complete Entrepreneurship, Community Engagement Workshop](#)
- [Indiana To Receive $1,112,000 in Funding from the National Endowment for the Arts](#)
- [Creative Business Training Opportunities to Occur Around State](#)

Summer 2022 Projects:

- The Indiana Arts and Culture Passport, a collaboration with the Indiana Destination Development Corporation (IDDC), was launched. Approximately 200 arts and cultural sites, representing each of Indiana's 92 counties, is be represented.
- The FY23 grant announcement was made in July. As a part of this announcement, each grantee was provided with graphics, sample press releases, and sample social media posts to help share the news of the award with their own networks.
- FY23 Arts Trust License Plate Designees were determined, informed of their designation, and provided with materials to spread the word of this distinction.

INDIANA ARTS COMMISSION
MAKING THE ARTS HAPPEN

TO: Commissioners
FROM: Miah Michaelsen, Executive Director
DATE: September 1, 2022
RE: **Commissioner Appointments and Staffing Update**

Commissioner Reappointments and Appointments.

Chad Bolser has been reappointed to serve a 2nd four-year term.

We still have two vacant commission seats with one new Commissioner appointment pending acceptance. Nominees have been submitted to the Office of the Governor for consideration.

Suggestions we can forward to the Office of the Governor are welcome. Current IAC regions without a commissioner are 6 (Terre Haute), 9 (Columbus), 12 (Evansville)

Staffing Updates

We are fully staffed!

André is recruiting a Butler work-study student and is developing some intern partnerships that should come to fruition in the spring.

Indiana Arts Commission
Commissioner Terms through 2026

	Commissioner	City	Region	Term/Date Off (month/year)	11/23	6/24	6/25	6/26
1	Alberta Barker	Lafayette	4	1st – 10/20 2nd – 6/24		RT		
2	Dave Haist	Culver	2	1st – 6/21 2nd – 6/25			RT	
3	Walter Knabe	Indianapolis	7	1st – 6/21 2nd – 6/25			RT	
4	Laurie Burns McRobbie	Bloomington	8	1st – 6/21 2nd – 6/25			RT	
5	Anne Penny Valentine	Carmel	7	1st – 6/21 2nd – 6/25			RT	
6	Chad Bolser	Richmond	5	1st – 6/22 2nd – 6/26				RT
7	Ruth Ann Cowling	Jeffersonville	12	1st – 11/19 2nd - 11/23	RT			
8	Dusty Stemer	Chesterton	1	1st – 11/19 2nd - 11/23	RT			
9	Jake Oakman	Indianapolis	7	1st – 11/23	RA/RT			
10	Greg Hull	Indianapolis	7	1st – 6/20 2nd – 6/24		RT		
11	Kelsey Peaper	Indianapolis	7	1st – 6/24		RA/RT		
12	Sofia Souto	Indianapolis	7	1st – 6/24		RA/RT		
13	Réna Bradley	Fort Wayne	3	1st – 6/25			RA/RT	
14	To be filled							
15	To be filled							

RA – Reappoint
RT – Retire
IN – Currently Inactive
RS - Resigned

No representation from regions, 6, 9, 10   *Updated August 2022*

IAC CY 2022 - 2024 Meeting Dates

2022

November 15	10:00 a.m.	Committee on the Future
November 17	1:30 p.m.	Programs, Grants & Services Committee
November 30	10:00 a.m.	Executive Committee
December 9	9:00 a.m.	Quarterly Business Meeting (Indianapolis)

2023

February 21	10:00 a.m.	Committee on the Future
February 23	1:30 p.m.	Programs, Grants & Services Committee
March 1	10:00 a.m.	Executive Committee
March 10	9:00 a.m.	Quarterly Business Meeting (Lafayette)
May 23	10:00 a.m.	Committee on the Future
May 25	1:30 p.m.	Programs, Grants & Services Committee
May 31	10:00 a.m.	Executive Committee
June 9	9:00 a.m.	Quarterly Business Meeting (Indianapolis)
August 22	10:00 a.m.	Committee on the Future
August 24	1:30 p.m.	Programs, Grants & Services Committee
August 30	10:00 a.m.	Executive Committee
September 8	9:00 a.m.	Quarterly Business Meeting (Ft. Wayne)
November 14	10:00 a.m.	Committee on the Future
November 16	1:30 p.m.	Programs, Grants & Services Committee
November 29	10:00 a.m.	Executive Committee
December 8	9:00 a.m.	Quarterly Business Meeting (Indianapolis)

2024

February 20	10:00 a.m.	Committee on the Future
February 22	1:30 p.m.	Programs, Grants & Services Committee
February 28	10:00 a.m.	Executive Committee
March 8	9:00 a.m.	Quarterly Business Meeting (Bloomington)
May 21	10:00 a.m.	Committee on the Future
May 23	1:30 p.m.	Programs, Grants & Services Committee
May 29	10:00 a.m.	Executive Committee
June 7	9:00 a.m.	Quarterly Business Meeting (Indianapolis)
August 20	10:00 a.m.	Committee on the Future
August 22	1:30 p.m.	Programs, Grants & Services Committee
August 28	10:00 a.m.	Executive Committee
September 6	9:00 a.m.	Quarterly Business Meeting (TBD)
November 12	10:00 a.m.	Committee on the Future
November 14	1:30 p.m.	Programs, Grants & Services Committee
November 27	10:00 a.m.	Executive Committee
December 6	9:00 a.m.	Quarterly Business Meeting (Indianapolis)

All times are Eastern Standard (ET) time.

TO: **Indiana Arts Commission**
FROM: **Stephanie Haines, Arts Education and Accessibility Program Manager**
DATE: **8/18/2022**
RE: **Arts Learning Updates**

Arts Integrations Learning Labs a success

Indiana Arts Commission is happy to report on successful Arts Integration Learning Lab (AILL) events hosted in July 2022. The AILL program is a product of a new partnership with the Indiana Department of Education to support educators and teaching artists across the state. This work is also an extension of the Partnering Arts, Communities, and Education (PACE) program that recently concluded after several years. On July 13th, we hosted a full-day learning lab in Muncie Indiana in partnership with Muncie Arts and Cornerstone Center for the Arts, and on July 15th we hosted another full-day learning lab in Jasper Indiana in partnership with Jasper Community Arts and the City of Jasper. These two locations were selected to provide geographic access to as much of the state as possible and the two-location approach was recommended by the IAC's Arts Education Advisory committee.

AILL full report available

During the AILL we were able to collect data on who attended, what areas of the state were represented, and their teaching backgrounds. To read all of that data breakdown, please see the full report "Arts Integration Learning Lab report 2022" following this memo.

Arts Integration Residency for Educators (AIRE) fellowships open now

At the conclusion of the Learning Labs, we opened applications for our Arts Integration Residency for Educators (AIRE) fellowships. These $3,000 grants are open to the school-based educators who attended the Learning Labs to put what they learned into practice in their classroom. We have also formed a partnership with Butler University School of the Arts to extend fellowship eligibility to the Indiana educators who attended their Kennedy Center arts integration virtual training. Any of these eligible teachers can request the funds to bring a professional teaching artist into the classroom and co-design an arts integration residency for the students. This could look like, a 5th-grade teacher who invites a spoken word poet to work with them to create new lessons about their science unit on the states of matter: solid, liquid, gas. The poet might then propose to the teacher that the students write poems in a

first-person style in which the students speak as if they are a solid, liquid, or gas, and what it would feel like to be in that state. This would be a great arts integration residency project for the AIRE fellowship. With the funds, the artist would be paid for their time planning and executing the workshops as well as any materials needed or teacher planning time that falls outside of the school day. This application is open now through September 15, 2022.

Partnering Arts, Communities, and Education (PACE) concluding report now available

Access the full report online: https://www.in.gov/arts/files/IAC-FY23-PACE-Final-Report.pdf

This is the final report after eight years of the PACE program. Dr. Sabol's findings in this concluding report align with the previous reports that this program framework is highly impactful and has important implications for how schools can leverage the arts to boost student success.

> *"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."*
>
> *"…the PACE program is providing consistent growth and advancement of students' knowledge and skills in the arts."*

- **Dr. F Robert Sabol, Purdue University**

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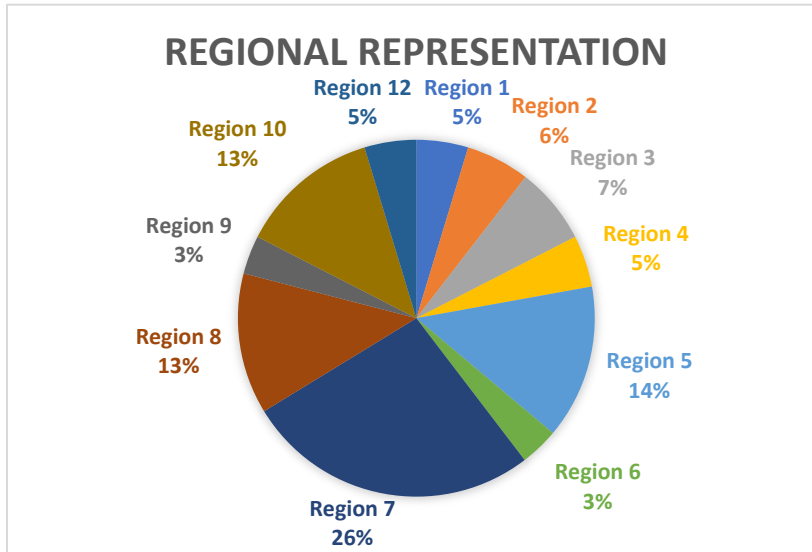(317) 450-9973

Arts Integration Learning Lab 2022
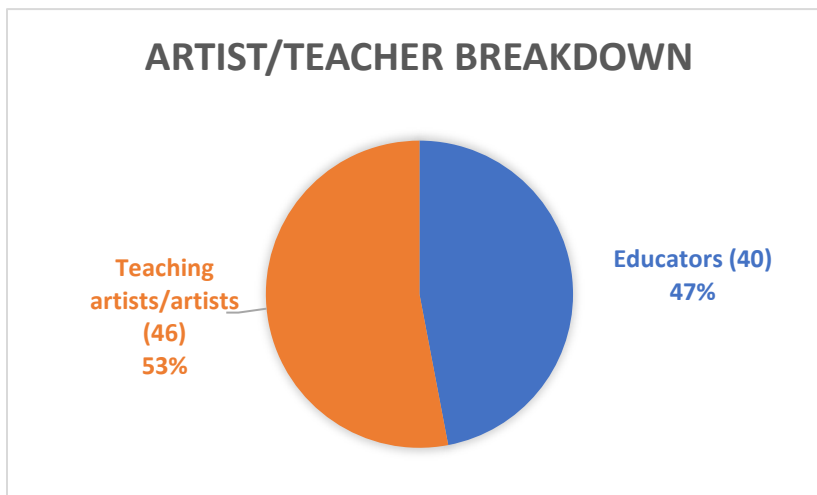
Educator Report

Overview

In July 2022, the Indiana Arts Commission hosted two Arts Integration Learning Lab workshops for Indiana educators and teaching artists in two cities: Jasper and Muncie, Indiana. The application process was launched back in April 2022 after an exciting partnership with the Indiana Department of Education was formed to support this work. Over the course of three months, the program received more than 80 applications for the limited seats at the learning labs. The workshops were an effort of the Arts Commission in providing educators with more knowledge and tools to integrate arts more successfully into their classrooms for their students. The workshops also provided networking opportunities for teaching artists and educators for potential future collaboration.

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Where Attendees Were From (Both Educators and Artists)

REGIONAL REPRESENTATION

Region 12 — 5%
Region 1 — 5%
Region 2 — 6%
Region 3 — 7%
Region 4 — 5%
Region 5 — 14%
Region 6 — 3%
Region 7 — 26%
Region 8 — 13%
Region 9 — 3%
Region 10 — 13%

One of the best outcomes that happened was the workshops welcoming representatives from all 11 regions. Although some regions have more attendees than the others, it is a positive sign that we have been able to provide access to the tools for arts integration to every region across the state.

Attendees Occupation

ARTIST/TEACHER BREAKDOWN

Educators (40) — 47%
Teaching artists/artists (46) — 53%

Another positive outcome is the numbers of teaching artists and educators are about the same as each other. This balance is an advantage for future collaborations between attendees.

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Grades Educator Teach

GRADES TAUGHT

- Kindergarten 11%
- 1st 8%
- 2nd 12%
- 3rd 12%
- 4th 12%
- 5th 13%
- 6th 8%
- Other 24%

This is an interesting statistic to look at. Kindergarten to Sixth Grade count for 76% of all the grades that our educators teach. The rest consists of educators from high school, etc.

Subject Areas Represented

6 GROUPS OF SUBJECTS TAUGHT

- Other 12%
- Social studies 8%
- STEM 16%
- All 23%
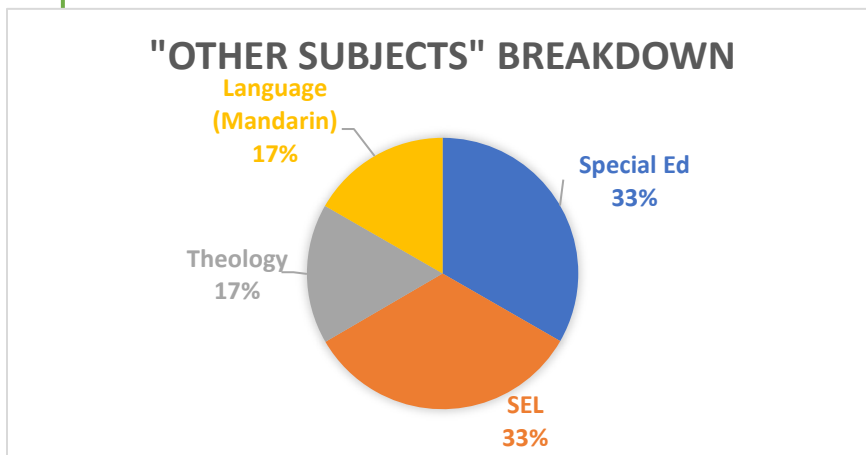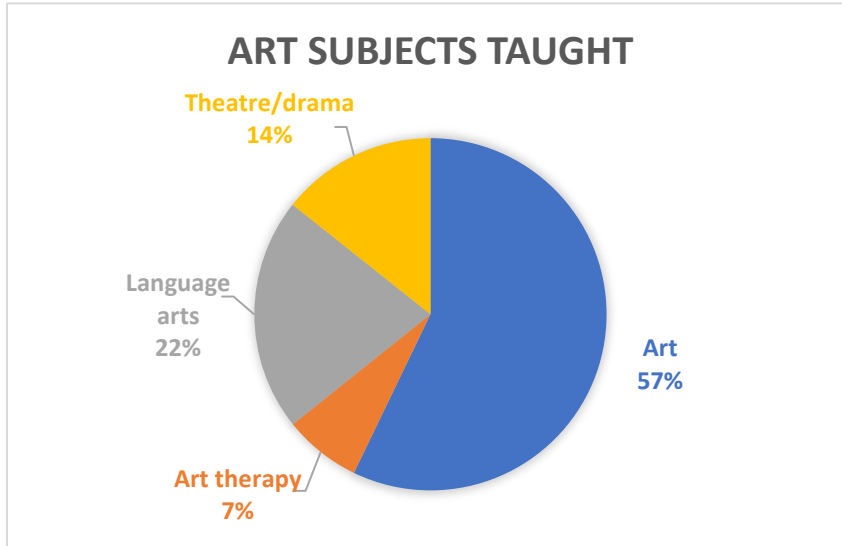- English 14%
- Arts 27%
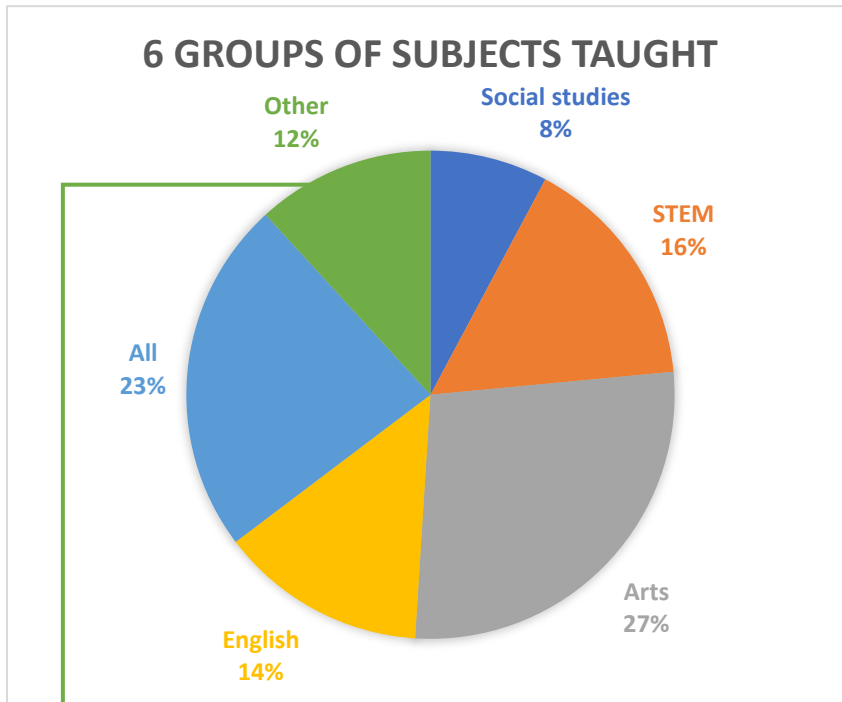
The vast majority of our educators teach arts, which makes the tools and knowledge from our workshops directly beneficial and applicable to their teachings. A large portion of our educators also teach all subjects, with ¼ of them specially teach in Elementary. STEM and English respectively follow as the frequent subjects taught. Writing and reading are the two skills mentioned in English teachings. Subjects taught in the "Other" category include Special Education, Social Emotional Learning, Theology, and Mandarin. Finally, Social Studies make up a humble portion of all the subjects being taught.

"OTHER SUBJECTS" BREAKDOWN

- Language (Mandarin) 17%
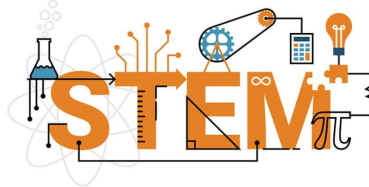- Special Ed 33%
- Theology 17%
- SEL 33%

Other Subjects Taught

It was great to see a diverse group of subjects beside the most common ones (Math, English, Social Studies, etc.) being taught. It will be very interesting to see how arts integration will help transform these subjects into something more enjoyable, creative, and engaging for students.

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ART SUBJECTS TAUGHT

- Theatre/drama 14%
- Language arts 22%
- Art therapy 7%
- Art 57%

Art Subjects Taught

This pie chart explores the art subjects taught, since arts integration is the main focus of the Arts Learning Lab. Over half of all educators just answered "Art" in general in the survey. Otherwise, we have Language Arts as a more specific subject mentioned. Theatre or drama is also taught by some educators. Lastly, Art Therapy is an interesting, yet more rare subject mentioned.

Eight Goals That Motivated Educators to Register

PARTICIPANTS' MOTIVATIONS TO SIGN UP

- Promotes art education 10%
- Enhances soft skills 10%
- Nurtures creativity 11%
- Encourages engagement 11%
- Encourages self expressions 21%
- Fosters interpersonal connections 5%
- Accommodates student groups with different needs 11%
- Improves teachers' teaching 21%

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Educator Interests – Details

1. Encouraging self-expression

tops the list as the most common goal that led educators to register for the workshops. Although the definition of self-expression differs from people to people, according to Oxford Languages, it is "the expression of one's feelings, thoughts, or ideas, especially in writing, art, music, or dance". Indeed, an educator explained, "I believe that '[arts integration] could really make an impact in helping [my students] to express their emotions in a healthier, more productive way".

2. Improving educators' skills

is just as important to educators as encouraging self-expression. "This experience would enhance what I am already doing and take my teaching to the next level" – said an educator. Similarly, another educator expressed, "I [want to] better communicate with classroom teachers on ways they can best bring the arts into their classrooms [..]".

3. Nurturing creativity

is among the most mentioned goals for educators. Creativity is an essential part of learning and growing one's potential, especially if starting from a young age. As educators recognize the importance of being creative, one emphasized, "human beings are creative by nature - that is why our students are so much more engaged and receptive when they are able to engage creatively with a subject!".

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4. Increasing student engagement

is an indispensable goal for educators. Higher engagement will more likely boost student performance, besides other benefits. An educator mentioned a challenge they are going through that is common among educators, "I am looking for new ways to engage a pretty disinterested group of students in my content". As students become more engaged with learning, they'll develop soft skills that will greatly benefit their careers and overall future.

5. Accommodating students with different needs

is one of the tools that educators sought from attending the Arts Lab. Some educators revealed that they have "expelled students and students with severe emotional disabilities", or that their students "all have emotional disabilities". They believe arts integration makes expressing emotions healthier and more powerful for their students. Others mentioned art therapy as a "huge benefit" for students and indicated that they wanted to learn more about this discipline.
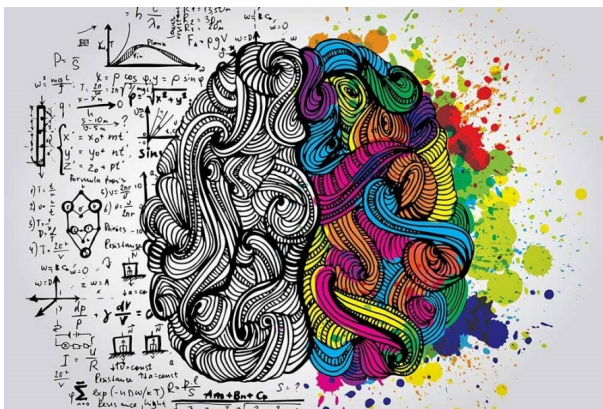
6. Promoting art education

is among the goals that educators in the Arts Lab wanted to achieve. Expanding and incorporating the learning of art disciplines into their schools' curriculum is what they were striving for. "Putting more art into the regular classroom curriculum will allow [students to be more creative instead of using digital devices excessively]" – said an educator. Having a similar interest, another educator indicated that they "would love to hear the ideas of cross curricular and facilitate artists into the schools".
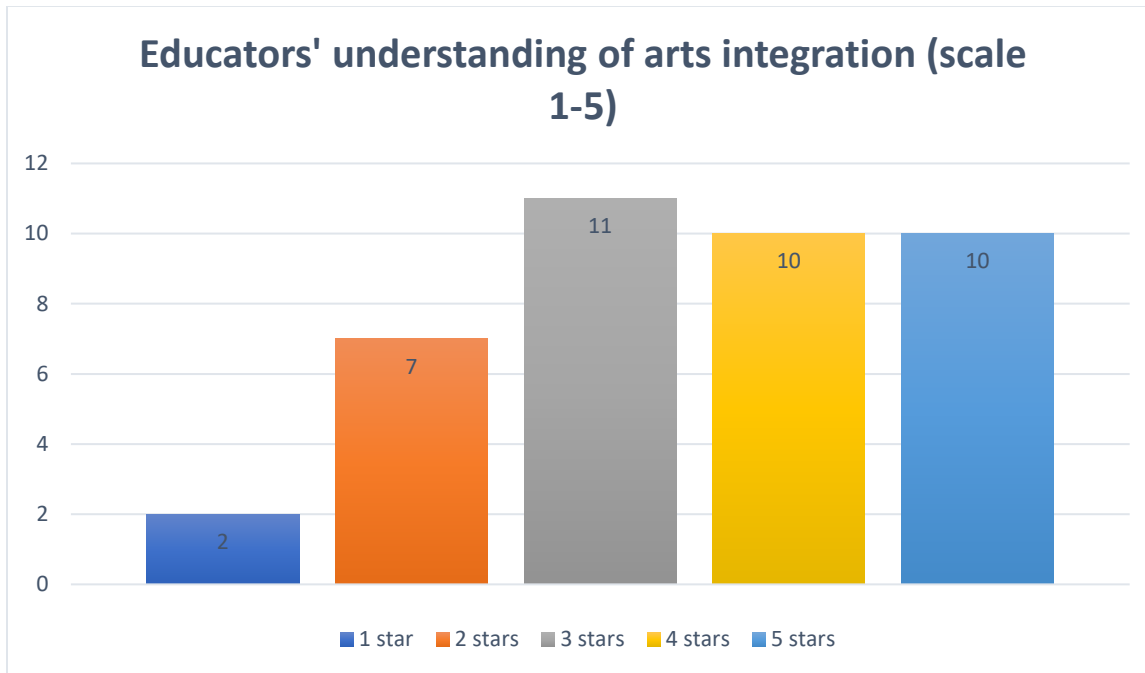
7. Enhancing soft skills

for students is emphasized by some educators as their primary goal. Some soft skills mentioned are critical thinking and problem solving. One educator expressed, "interpreting and connecting with the artifacts and works of art enhances critical thinking skills". Another explained that the soft skills "are important in having a successful academic career". Overall, having access to and interacting with arts frequently at school will likely improve students' fine motor, cognitive, and adaptive skills in their daily lives.

8. Fostering interpersonal connections among students

is the last goal identified in the list. An educator hoped that arts will help their students feel more connected to each other. Indeed, arts is a universal language that moves and inspires humans emotionally. Connecting with others through music, poetry, theatre, painting, … is a fantastic way to deepen the relationship.

9

Educators' Understanding of Arts Integration (Their Comfort Levels)

Educators' understanding of arts integration (scale 1-5)

| | 1 star | 2 stars | 3 stars | 4 stars | 5 stars |

Values shown: 1 star = 2, 2 stars = 7, 3 stars = 11, 4 stars = 10, 5 stars = 10

Among 40 responses from the educator group, the average score is **3.48**. This score indicates that most educators feel fairly comfortable with arts integration.

Trends

Several trends emerged from the data gathered are: **Artist Partnership**, **New Experience**, and **Popular Art Discipline Interests**.

"DO YOU ALREADY HAVE AN ARTIST YOU ARE THINKING OF PARTNERING WITH FOR THE FELLOWSHIP?"

Yes
27%

No
73%
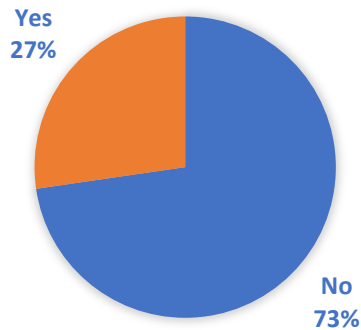
Artist Partnership: The majority of educators did not already have an artist in mind when applied for the fellowship. Fortunately, most of them are comfortable with the Arts Commission potentially suggesting teaching artists to pair with them based on three criteria: location, grade levels, and preferred disciplines.

"HAVE YOU EVER HAD A GUEST ARTIST PRESENT TO YOUR CLASSES?"

5+ times
10%

2-5 times
15%

Once
10%

Never
65%
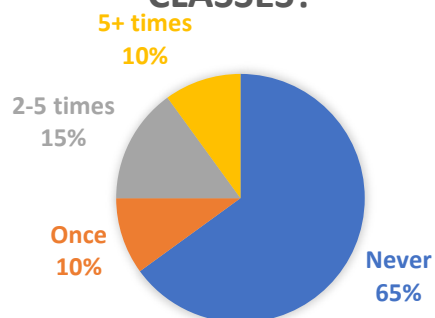
New Experience: For most educators attended the workshops, partnering with an artist in their classrooms is going to be a brand-new experience. Therefore, it is not a surprise that most educators did not know or think of an artist to collaborate with when applied for the fellowship.

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ART DISCIPLINE INTERESTS

- Not sure 1%
- Other 2%
- Visual Arts 20%
- Any and all! 15%
- Media (Film & Video) 9%
- Writing/Literature 11%
- Theatre/Storytelling 16%
- Dance 14%
- Music 12%
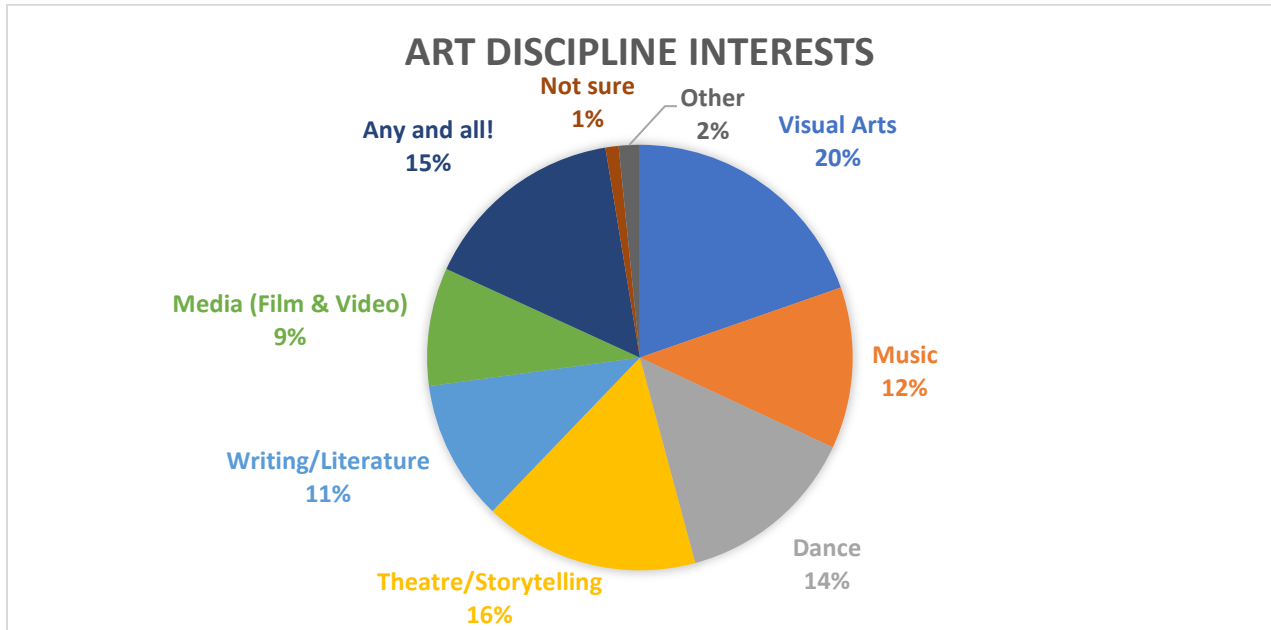
Popular Arts Discipline Interests:

1 & 2: Visual Arts and **Theatre** are respectively the two most popular art disciplines that our educators were interested in bringing into their classrooms.
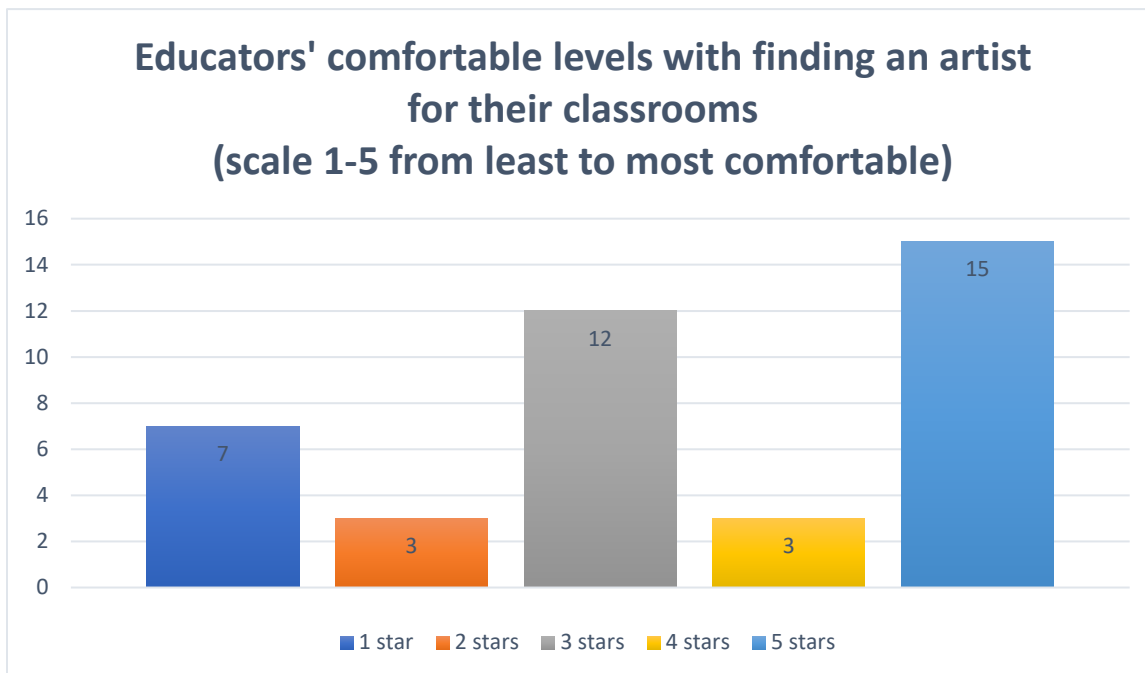

3 & 4: Dance and **Music**, each beautifully complements to one another, are the next popular ones on the list. A song will be more aurally aesthetical with a dance, while a dance needs music to be more visually appealing.

5 & 6: Writing and **Media** follow with an identifiable correlation between these disciplines. Writing is an indispensable part of a film or comprehensible video, while a film can inspire potential writing.
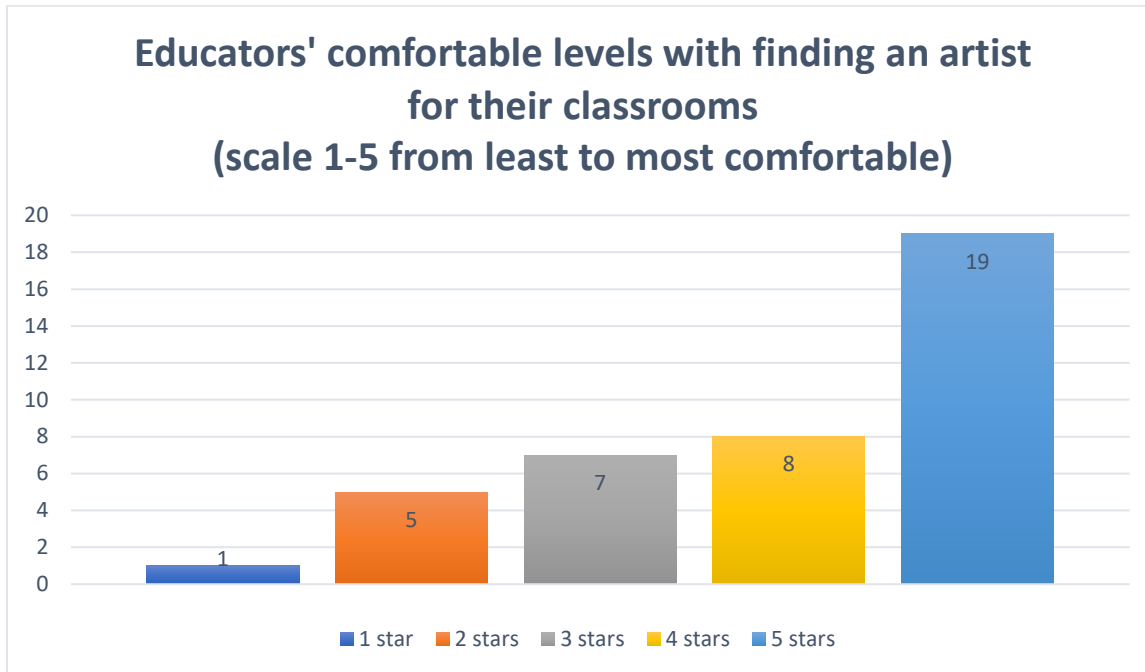
Besides the specified interests, most educators were also open to exploring other disciplines. There were just a few responses indicating either the educator was not sure about which disciplines to choose from, or they were interested in an unlisted discipline.

Educators' Comfort Levels with Finding An Artist to Visit Their Classrooms

Educators' comfortable levels with finding an artist for their classrooms
(scale 1-5 from least to most comfortable)

Legend: ■ 1 star ■ 2 stars ■ 3 stars ■ 4 stars ■ 5 stars

The responses from our educators mainly divided into two spectrums: most either put a median score of 3, while others put the highest score of 5. We also have more educators indicted they were not at all comfortable with finding an artist on their own, which is a score of 1. The few remaining responses were equally at the score of 2 and 4. The average score of this data is therefore **3.40**.

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Educators' Comfort Levels with Creating A Curriculum with An Artist

**Educators' comfortable levels with finding an artist
for their classrooms
(scale 1-5 from least to most comfortable)**

- 1 star
- 2 stars
- 3 stars
- 4 stars
- 5 stars

Values: 1, 5, 7, 8, 19

Despite the low average score above, the supermajority of our educators was very comfortable with partnering with an artist to create an arts integrated curriculum for their students. The average score for this data is **3.98**. It is great to see educators being open to trying something that most of them have never done in their teaching career. This shows that they are dedicated to helping their students learn more effectively.

Conclusion

Thanks to all the educators and artists who have chosen to make time for the Arts Integration Learning Lab, the first arts-integration event coordinated by the Arts Commission. This report was created to help us identify opportunities to improve our future events to keep serving the community. This report highlights the diverse representations of our educators in education and arts, the goals that motivated them to attend the event, the challenges they are facing as educators, the art disciplines they are interested in bringing to their classrooms, and their understanding of the arts integration concept.

This experience of hosting the workshops keeps the Arts Commission on track to meet the learning outcomes we have set out for our artists and educators. The workshops have helped our attendees understand the concept of arts integration. The strategies have gained them more confidence in building their own arts integration residency. They also have learned the ways to effectively co-plan and co-teach an arts integration curriculum. The event has also provided the attendees quality networking opportunities, paving the way for many potential future collaborations.

Moreover, the attendees have gained knowledge about different ways arts integration can support their students. That includes enhancing student engagement, critical thinking, collaboration, social emotional learning skills, along with improving student performance. The cherry on top of all of this is the collaborations between artists and educators mean more career growth opportunities for the artists across our state. It is fulfilling to see how this program benefits our attendees. The lessons learned from this experience inspire the Arts Commission to bring more value to the community.

"I was blown away by the experience and all the hard work you put into making every detail special. I learned so much about the exact area I'm focused on right now, so it couldn't have been more perfect. Please know that your hard work makes a huge difference to so many people!"

Credit: Written August 2022, Wendy Tran, Indiana Arts Commission's Governor's Summer Intern 2022

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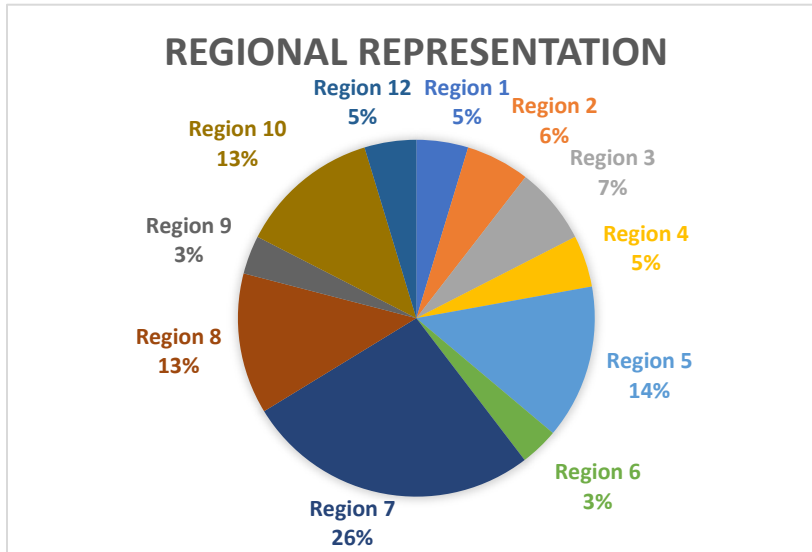(317) 450-9973

Arts Integration Learning Lab 2022

Artist Report

Overview

In July 2022, the Indiana Arts Commission hosted two Arts Integration Learning Lab workshops for Indiana educators and teaching artists in two cities: Jasper and Muncie, Indiana. The application process was launched back in April 2022 after an exciting partnership with the Indiana Department of Education was formed to support this work. Over the course of three months, the program received more than 80 applications for the limited seats at the learning labs. The workshops were an effort of the Arts Commission in providing educators with more knowledge and tools to integrate arts more successfully into their classrooms for their students. The workshops also provided networking opportunities for teaching artists and educators for potential future collaboration.

Where Attendees Were From (Both Educators and Artists)

REGIONAL REPRESENTATION

Region 12 — 5%
Region 1 — 5%
Region 2 — 6%
Region 3 — 7%
Region 4 — 5%
Region 5 — 14%
Region 6 — 3%
Region 7 — 26%
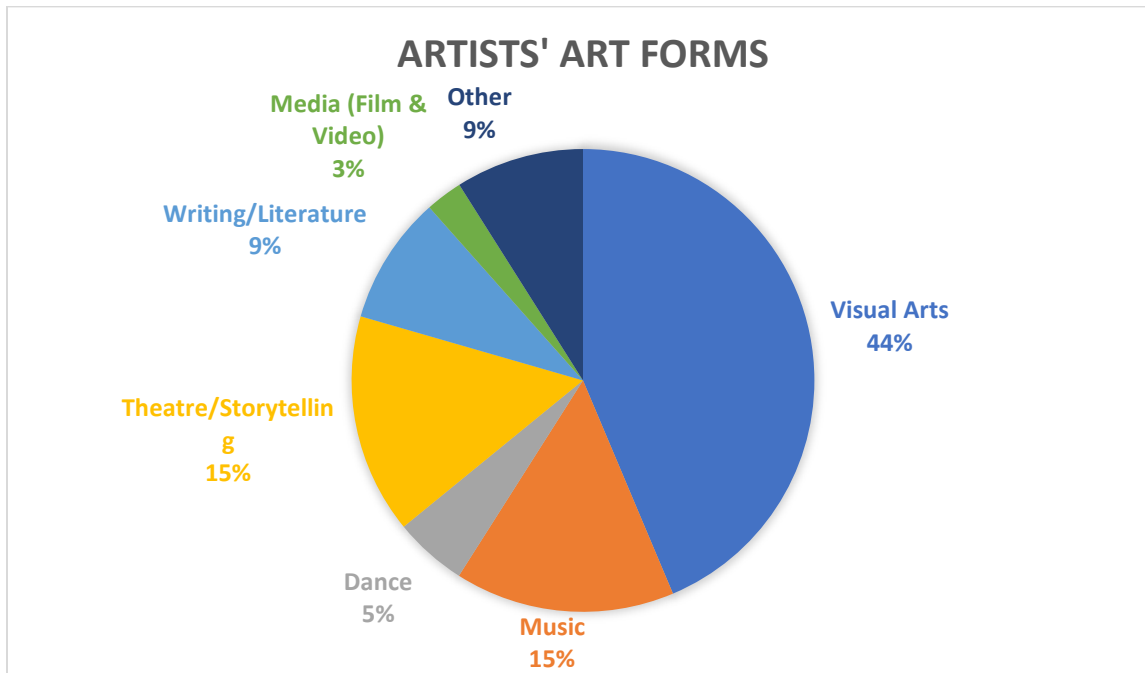Region 8 — 13%
Region 9 — 3%
Region 10 — 13%

One of the best outcomes that happened was the workshops welcoming representatives from all 11 regions. Although some regions have more attendees than the others, it is a positive sign that we have been able to provide access to the tools for arts integration to every region across the state.

Attendees Occupation

ARTIST/TEACHER BREAKDOWN

Educators (40) — 47%
Teaching artists/artists (46) — 53%
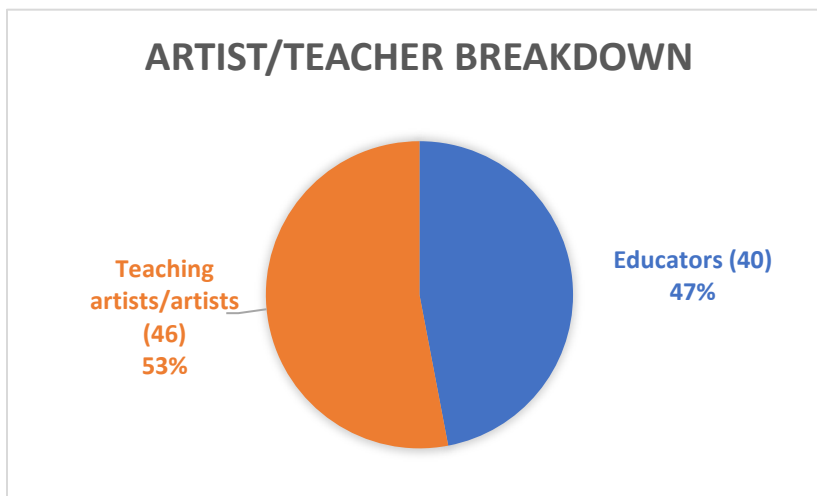
Another positive outcome is the numbers of teaching artists and educators are about the same as each other. This balance is an advantage for future collaborations between attendees.

Teaching Artists' Art Forms

ARTISTS' ART FORMS

- Visual Arts 44%
- Music 15%
- Dance 5%
- Theatre/Storytelling 15%
- Writing/Literature 9%
- Media (Film & Video) 3%
- Other 9%

- ❖ Comparing to the data of "Art disciplines educators are interested in", **Visual Arts** is the most popular and only discipline where supply can meet demand.

- ❖ **Music** and **Theatre/Storytelling** are the next two disciplines where supply can almost meet demand, with some schedule coordinating.

- ❖ For **Writing/Literature**, **Dance**, and **Media/Film**, the demands become twice, four times, and five times the supplies respectively. However, this does not meet some educators will not get to have an artist come to their classrooms. For example, there are artists who were not at the workshops can fill in the gap, making it resolvable. An artist can work with many teachers to make things work.

It is, however, worth noting that there are seven artists that select "Other" for their art forms. Besides, since most educators are interested in exploring other art forms (see *Educator – AILL 2022 Report*), these seven artists can surely introduce something brand-new, exciting to the educators' classrooms.

Other Unlisted/Unique Art Forms/Artistic Practices

We asked the artists to elaborate on their art forms or practices. The responses are eye-opening and intriguing, as we get to learn more about other creative disciplines that are just as beneficial and compelling.

Musical Costume Design

An artist said they "work on costume set designs for [their] corporation wide musicals". Although this is related to theatre and visual arts, it can be categorized as something more specific like Fashion, Costume Design, etc.

Weaving

Although this can be a visual-art form, weaving is still uncommon enough to have its own category, such as Crafts. An artist describes their love for this practice, "there's something truly magical about tossing a shuttle back and forth, gradually creating fabric. […] it is possible to communicate any personality through handwoven fabric".
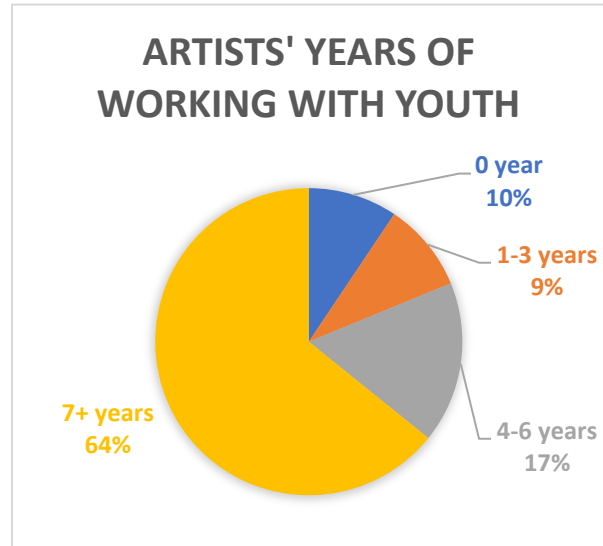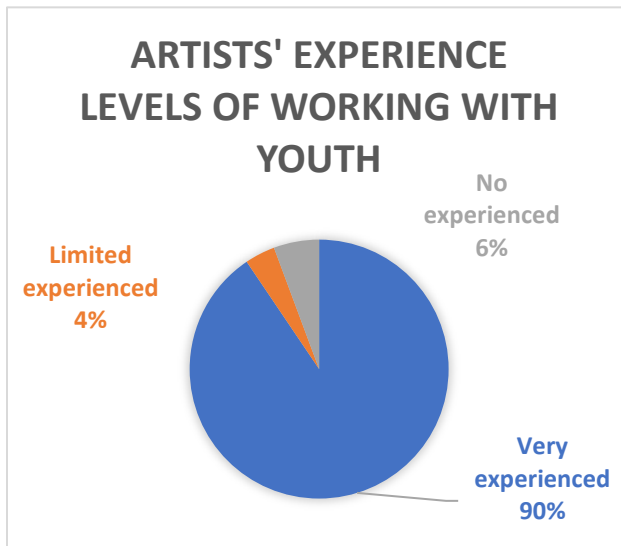
Yoga/Mindfulness

Two artists wrote about their experience with teaching Yoga and/or Mindfulness. One emphasized the focus of Mindfulness is social emotional learning. With some core competencies of social emotional learning include self-awareness, self-management, it seems like this practice will be tremendously helpful for the students' wellbeing.

Speech Coaching

Although this practice can be classified as a Storytelling form, it is more than just telling a good story. It can help students improve their confidence, social skills, emotional intelligence, and so on. An artist said they help their students write speeches. This practice can help develop or enhance the students' soft skills and emotional wellbeing.
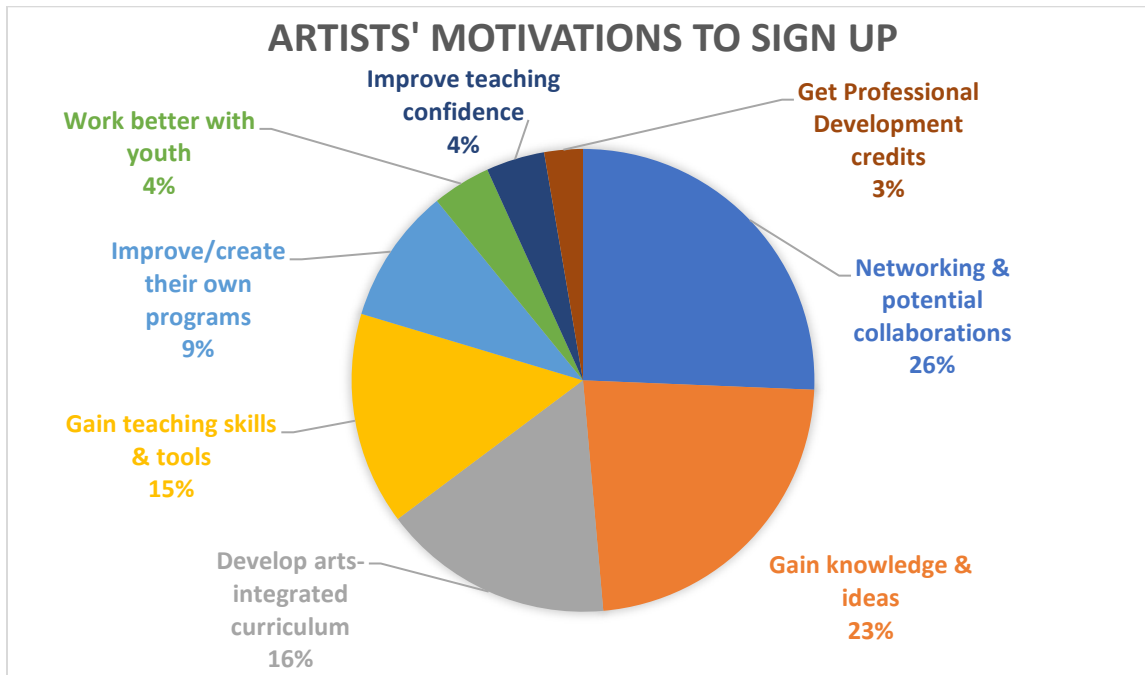
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Artists' Experiences and Years of Working with Youth

ARTISTS' EXPERIENCE LEVELS OF WORKING WITH YOUTH

- No experienced 6%
- Limited experienced 4%
- Very experienced 90%

ARTISTS' YEARS OF WORKING WITH YOUTH

- 0 year 10%
- 1-3 years 9%
- 4-6 years 17%
- 7+ years 64%

Out of 53 responses, most of our artists have somewhere between a couple of years to many years of working with youth, whether it is with their own children, or students, youth camp attendees, or through other programs/jobs. There are only two artists said they mainly work with adults, and three claimed they have never worked with youth.

One intriguing insight: 30 out of 53 respondents mentioned that they have gained the experience through being teachers for youth in a traditional classroom setting or in their own programs. That it **56.6%,** which means over half of them had been or are currently teaching artists.

Eight Goals that Motivated Artists to Register

ARTISTS' MOTIVATIONS TO SIGN UP

- Improve teaching confidence 4%
- Work better with youth 4%
- Get Professional Development credits 3%
- Improve/create their own programs 9%
- Networking & potential collaborations 26%
- Gain teaching skills & tools 15%
- Develop arts-integrated curriculum 16%
- Gain knowledge & ideas 23%

1. Networking and Collaboration Opportunities

Indeed, one of the primary goals of this Arts Lab is to provide networking opportunities for educators and artists. Networking opens up so many opportunities and meaningful relationships.

2. Gaining Knowledge and Mew Ideas

Some artists wanted fresh ideas for their own programs, while others hoped to incorporate the new knowledge into the classroom they are currently teaching arts in.

3. Developing Arts-Integrated Curriculum

For the artists who are currently partnering with teachers, their primary goal coming to this Arts Lab is to learn the ways to integrate more arts into the curriculum to serve their students.

4. Gaining Teaching Skills and Tools

For some artists, they were looking into transitioning to partnering with teachers. For others, they were hoping to identify some teaching skills, and learn of ways to enhance their skills, or turn the knowledge into new skills for their existing teaching.

5. Improving Existing Programs or Creating Their Own Programs

For the artists that have their own programs for the art discipline they are teaching, or want to open new programs, workshops, lessons, etc., this is their main goal coming to the Arts Lab. Most of these artists don't partner with any educators.

6. Working More and Better with Youth

Working with youth has its own techniques, and the experience is also different from working with adults. An artist said they wanted to attend as they were looking to "[introduce the youth in their region] to new ways to think about and approach art".

**7. Improving Teaching & Public Speaking Confidence**

Since public speaking is part of teaching, some artists' main goal is to increase their confidence and lessen their fear of teaching. It is an honor that they have trusted and chosen the Arts Commission's event to improve the skill they want to have.

8. Getting Professional Development Credits

As the State of Indiana provides Professional Growth Plan points for educators, some teaching artists were looking to receive the certificate upon attending the workshop. It is a step towards future teaching opportunities for these artists.

Artists' Understanding of Arts Integration as A Teaching Strategy

Artists' understanding of arts integration as a teaching strategy (scale 1-5)
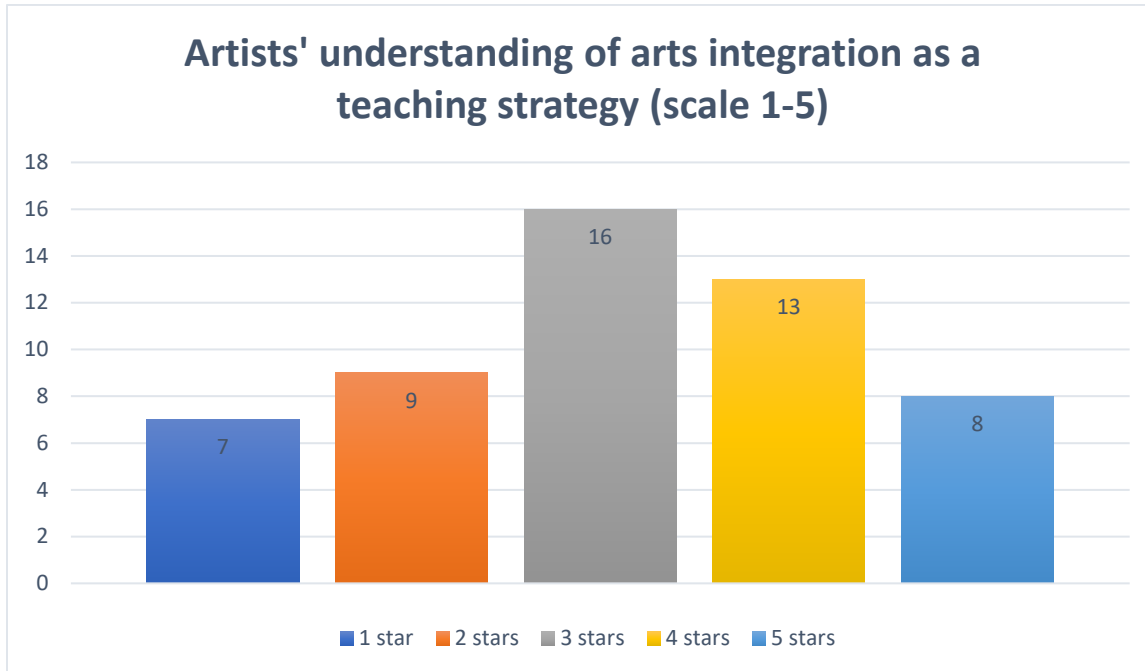

Out of 53 responses from our artists, the average score is **3.11**. This number indicates that most artists were only somewhat familiar with the concept of arts integration being a teaching strategy. Fortunately, one of the Arts Lab's main goal was to introduce and dive deep into this concept with artists and educators.

One interesting observation is that despite over half, or **56.6%** of them (see page 6) said they were, have been, or are currently teaching arts or being teachers in a traditional classroom setting, most of them gave an average score for their understanding of the arts integration concept.

This generates some intriguing questions: Are their definitions or interpretations of arts integration different than our definition? Have they done arts integration before without realizing?

Artists' In-School Residency Experience Levels

FOR ARTISTS: "HAVE YOU DONE AN IN-SCHOOL RESIDENCY BEFORE?"

- 5+ Times 11%
- 2-5 Times 11%
- Once 12%
- Never 66%
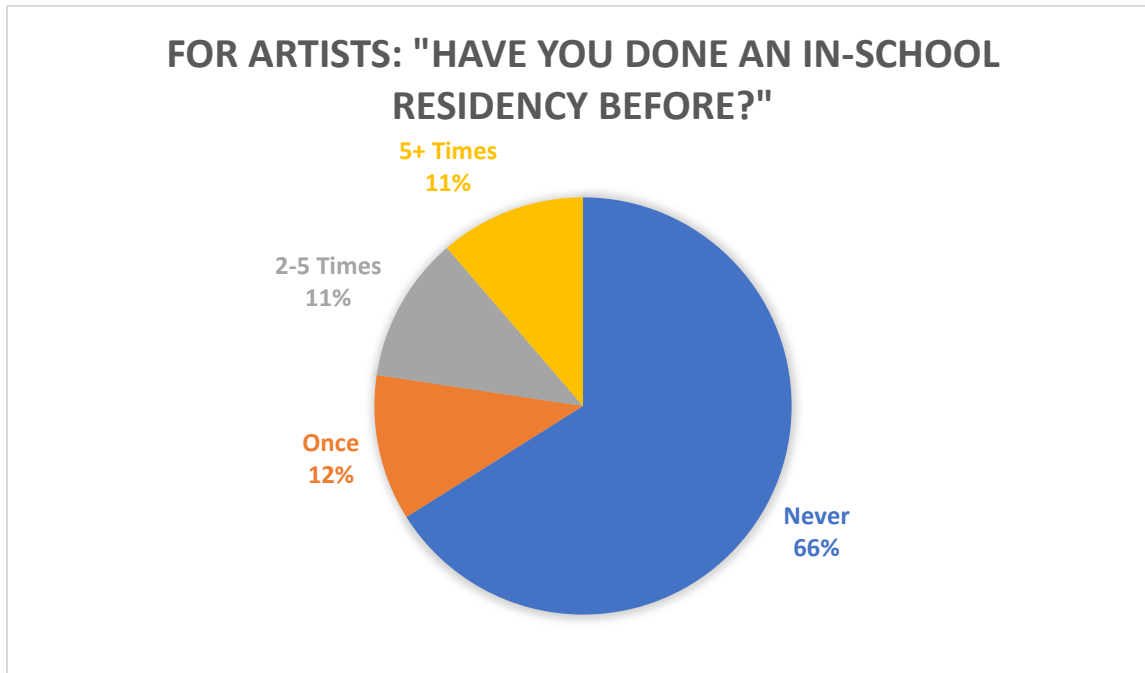
Looking at 53 responses, we could see two-thirds of the artists have never done an in-school residency. If we compare this data with the one from our educators - the responses for this question "Have you ever had a guest artist present to your classes?", their response is 65% of educators have never had an artist in their classrooms, so the data matches. This also means there are many opportunities to collaborate for educators and artists.
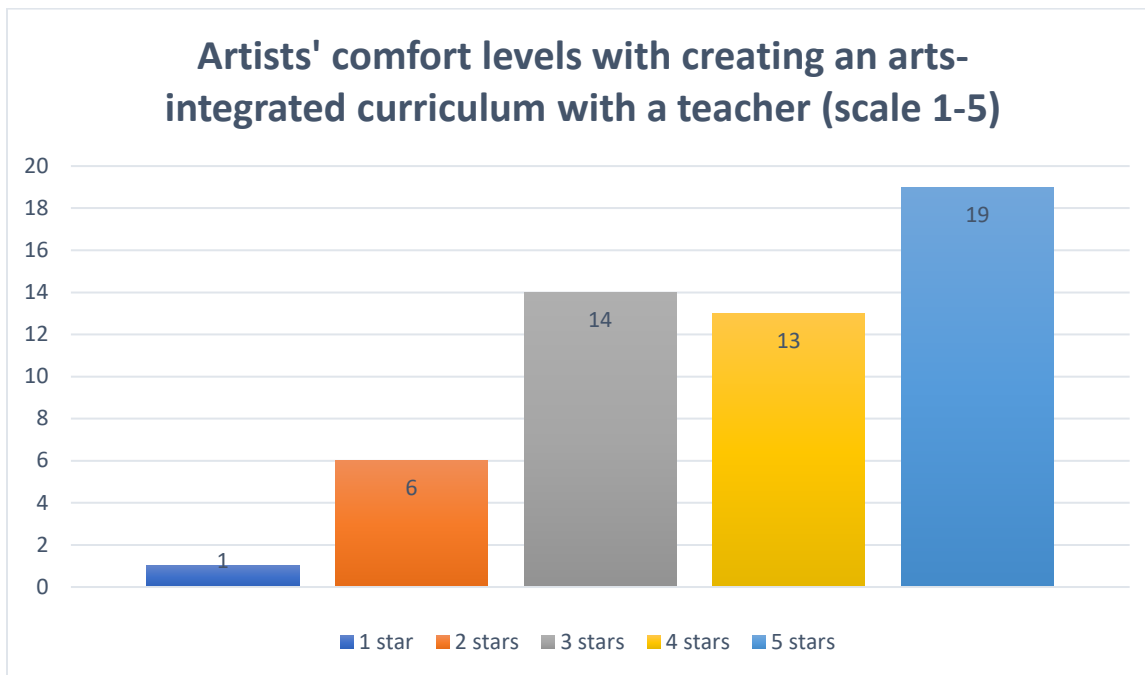
Again, this data evokes some curiosity from our end. Although 56.6% of them (see page 6) claimed to have worked with youth for many years, 66% of them, when asked this question, said that they have never done an in-school residency. This makes us question: Are their interpretations of an in-school residency different than our definition? How do they define in-school residency?

Artists' Comfort Levels with Approaching a School or Teacher in Their Community to Visit Their Classrooms

Artists' comfort levels with approaching a school or teacher to visit their classrooms (scale 1-5)

1 star	2
2 stars	5
3 stars	12
4 stars	9
5 stars	25
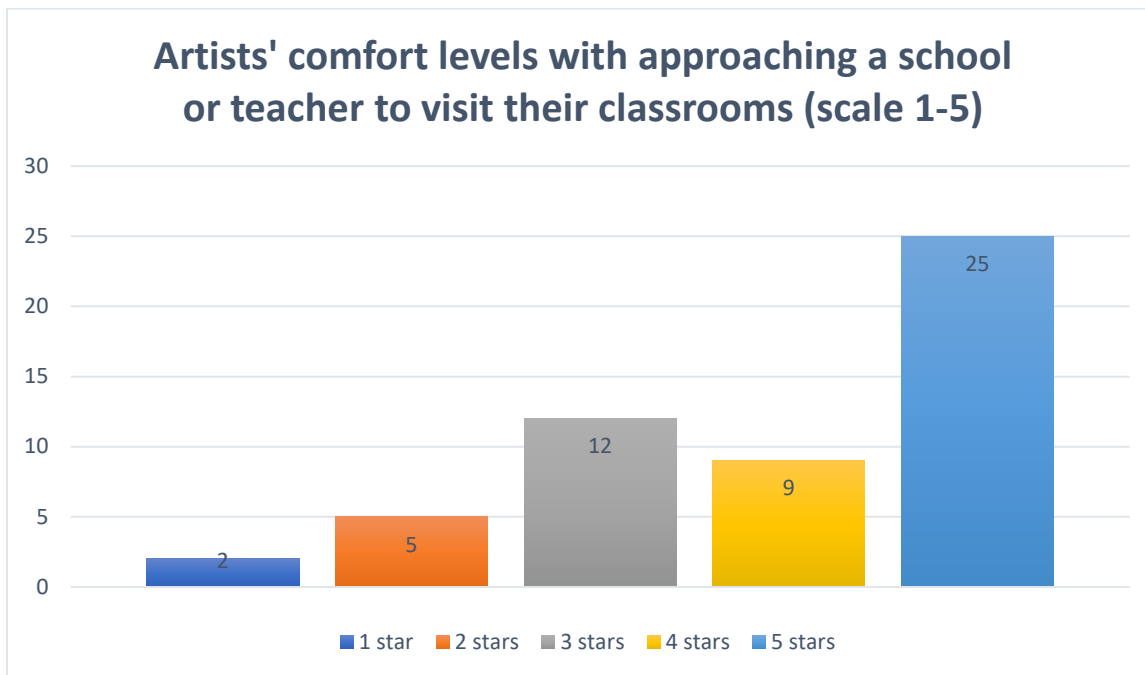
Looking at the data, it is fantastic to see how comfortable most artists are with approaching a school or teacher to visit their classrooms. The average score for these responses is **3.94**. Compared to the data we see from the educators for the question "How comfortable are you with finding an artist for your classroom?", the average score is lower at 3.40. Therefore, as long as the educators are open to partnering with an artist (for which they are), the artist can absolutely make the first approach to make the collaboration happen!

Stephanie Haines
Arts Education & Accessibility Manager
shaines@iac.in.gov
(317) 450-9973

Artists' Comfort Levels with Partnering with A Teacher To Create An Arts-Integrated Curriculum

Artists' comfort levels with creating an arts-integrated curriculum with a teacher (scale 1-5)

Legend: ■ 1 star ■ 2 stars ■ 3 stars ■ 4 stars ■ 5 stars

Values: 1 star = 1, 2 stars = 6, 3 stars = 14, 4 stars = 13, 5 stars = 19

The data shows that our artists are mostly comfortable with partnering with an educator to create an arts-integrated curriculum. The average score for this data is high at **3.81**. Compared to the same data from educators when asked how comfortable they are with partnering with an artist to create an arts-integrated curriculum, the average score is a very high 3.98. This foreshadows a positive thing: artists and educators feel comfortable partnering with each other to expose their students to more arts!

Conclusion

The Arts Integration Learning Lab was the first arts-integration event coordinated by the Arts Commission to provide career advancement value to Indiana educators and teaching artists together. This report highlights the diverse characteristics and representations of our artists in the artforms they practice, the career goals that motivated them to attend the event, their journeys as artists, and their understanding of the arts integration concept.

This experience of hosting the workshops keeps the Arts Commission on track to meet the learning outcomes we have set out for our artists and educators. The workshops have helped our attendees understand the concept of arts integration. The strategies have gained them more confidence in building their own arts integration residency. They also have learned the ways to effectively co-plan and co-teach an arts integration curriculum. The event has also provided the attendees quality networking opportunities, paving the way for many potential future collaborations.

Moreover, the attendees have gained knowledge about different ways arts integration can support their students. That includes enhancing student engagement, critical thinking, collaboration, social emotional learning skills, along with improving student performance. The cherry on top of all of this is the collaborations between artists and educators mean more career growth opportunities for both the artists and educators. It is fulfilling to see how this program benefits our attendees. The lessons learned from this experience inspire the Arts Commission to bring more value to the community.

"The Arts Integration Learning Lab was an engaging and creative workshop that allowed me as an artist to network with educators and opened my mind to the possibilities of using art to teach math, science, English, and Steam."

Credit: Written August 2022, Wendy Tran, Indiana Arts Commission's Governor's Summer Intern 2022

TO: Programs, Grants and Services Committee
FROM: Paige Sharp, Deputy Director of Programs, Grants and Services
DATE: August 19, 2022
RE: **Cultural District Study Group Update**

For Commission Information and Discussion

Summary

The IAC formed a Cultural District Study Group (Chad Bolser, Dave Haist, Walter Knabe and Greg Hull) early in 2022 to assess the Cultural District program and provide recommended next steps. Specifically, the group is asking itself: What are the priorities for this program? If there are no resources to support designees, what's our plan? What impact do we currently have, and what do we want to have? It does so recognizing that:

- The program was launched as a tactic to incentivize communities to leverage the cultural sector for community, economic, and tourism development. However, there was never a full program plan that established:
    - Permanency of designation or number of designees
    - Clear definition of value for IAC, the district, or the state – or measurement of outcomes
    - The program's relationship to other IAC programs
    - Resource partnerships to develop the program or individual districts in the way other states have
- There are numerous options IAC could pursue regarding the program such as changing:
    - Expectations of designees
    - The duration of the designation
- At the same time:
    - Conditions have changed within the current districts
    - Pursuing different goals would require a different kind of investment in the program.

The study group determined that considering any other economic development tools (such as legislation) could be premature before the above program questions are resolved. And, to resolve those questions IAC should engage the districts themselves in a conversation about their needs, wants, and expectations.

That work has been ongoing since July. Thus far, consultant Sara Peterson has engaged in a field survey of current districts, past applicants, and communities that have expressed interest in potential designation asking a sweeping set of questions around community, arts and culture, and economic and community development. A focus group of district representatives was convened in August to share out the research, envision an ideal program, and discuss some potential change scenarios. Both the survey and the focus group provided rich information for consideration and action. Next steps will be the reconvening of the study group in the fall for a presentation from Sara Peterson and a discussion around recommended next steps.

TO: **Indiana Arts Commission**
FROM: **Stephanie Haines, Arts Education and Accessibility Program Manager**
DATE: **8/18/2022**
RE: **Poet Laureate Updates**

Marking fifteen years of the program

After fifteen successful years of the Indiana Poet Laureate program, IAC is looking back at its accomplishments and looking ahead to vision its future. Through a community-focused evaluation process, IAC is holding focus groups, sending out a statewide survey, and doing a nationwide field scan for the Poet Laureate program.

Poet Laureate National Field Scan Report Now Available

In your materials you will find the "Poet Laureate National Field Scan Report" that shows national trends and examples of state Poet Laureate programs.

Coming Soon - Poet Laureate Focus Group Report

At the December 2022 Quarterly Business Meeting the "PL Focus Group Report" which describes the feedback IAC received from our focus group participants will be shared. This report will also include some potential new components of the program which would respond to the feedback received.

Coming Soon – Poet Laureate Statewide Survey Results

The statewide survey, which will collect thoughts and suggestions from our communities about the Poet Laureate program, will launch at the end of August 2022. The results of the survey will also be shared at the December 2022 Quarterly Business Meeting.

Special Thanks to Wendy Tran

IAC gives a special thank you to our Governor's Summer Intern, Wendy Tran, who has worked diligently on this Poet Laureate project all summer, including designing and leading the focus groups, writing the field scan and focus group reports, and designing the statewide survey.

National Assessment: State Poet Laureates

Conducted by Wendy Tran, IAC 2022 Governor's Summer Programs Intern

This report represents a comprehensive review of state Poet Laureate programs across the United States. There are currently 46 states and Washington D.C. that have a Poet Laureate program, including Indiana. Some states' Poet Laureate positions are currently vacant.

Research Rationale and Methods

In 2005, Indiana Senate Bill No. 433 established the position of Poet Laureate for the state of Indiana and outlined the process for selecting a poet laureate biennially. After more than 15 years of successful Poets Laureate programming, the Indiana Arts Commission (IAC) is looking towards what the future of the Indiana Poet Laureate position is and how to expand the position's impact in the years ahead.

In July 2022, IAC began a comprehensive review of the state Poet Laureate programs across the country. Through extensive online research, IAC compiled the report below.
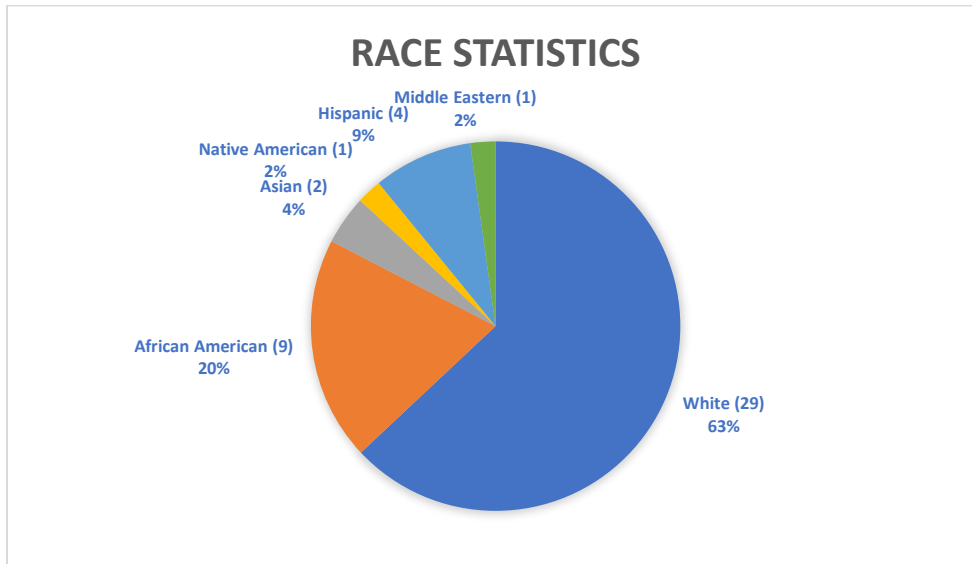
Overall Findings

Based on the statistics generated from the research of 46 states' Poet Laureates, diversity emerges as an opportunity for improvement not only for this Poet Laureate position, but the committee that selects the Poet Laureate. More specifically, the diversity aspect includes consideration and inclusion of diverse identities, occupations, educational backgrounds, and personal stories when it comes to building a committee and reviewing nominations.
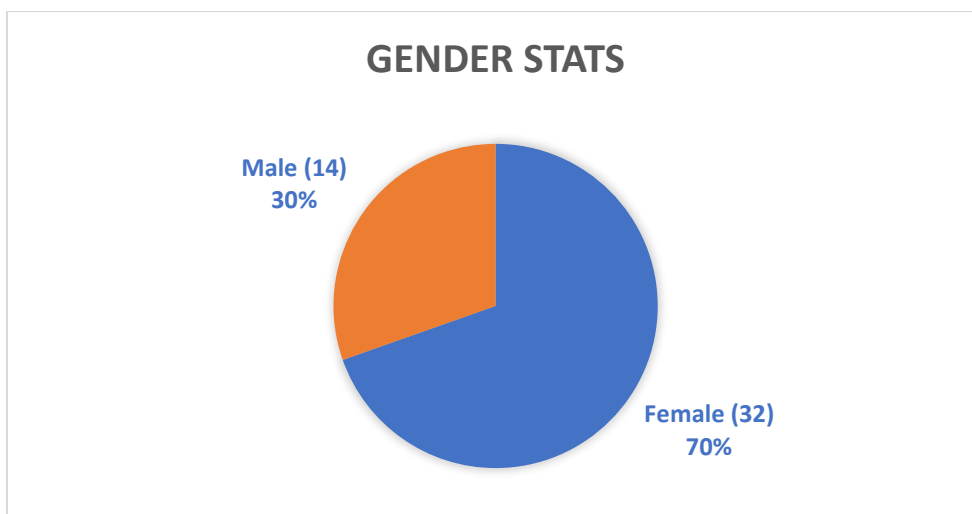
Continue to next page for full report.

State Poet Laureate Statistics - Full Report

Scroll to the bottom for **Suggestions**.

Race Stat (out of 46 states)
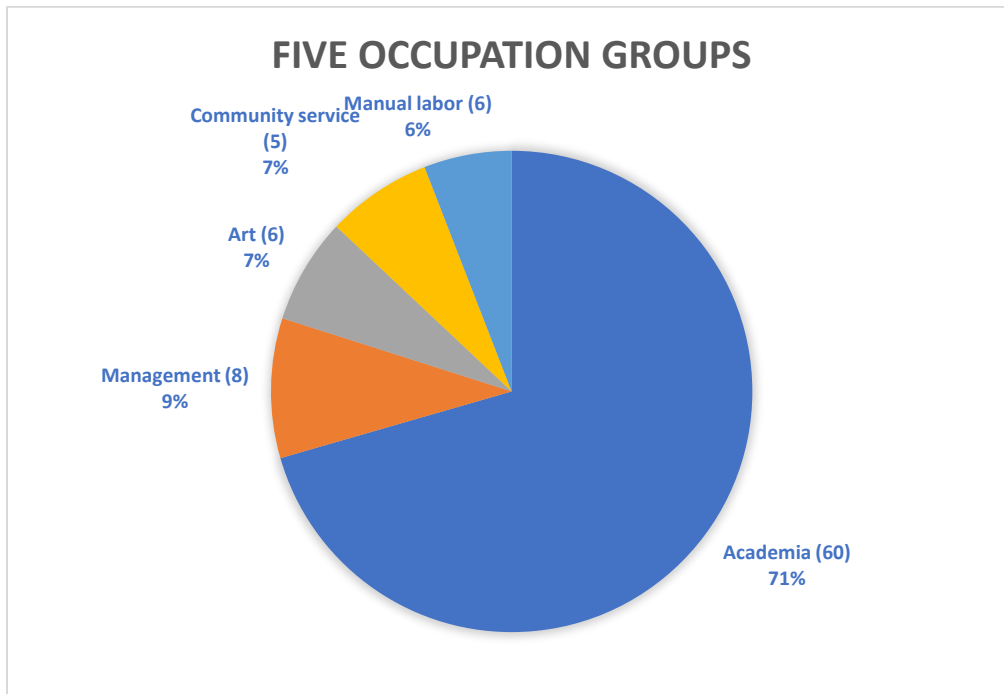
RACE STATISTICS

- Middle Eastern (1) 2%
- Hispanic (4) 9%
- Native American (1) 2%
- Asian (2) 4%
- African American (9) 20%
- White (29) 63%

Gender Representation Stat

GENDER STATS

- Male (14) 30%
- Female (32) 70%

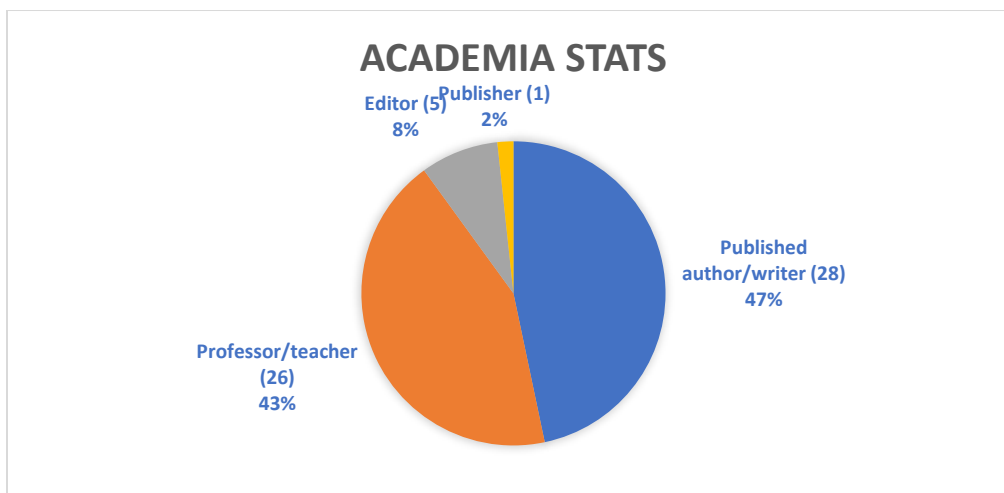# Occupation Stat

**On average, one Poet Laureate has about two occupations. Meanwhile, some have one and some have more than two.

FIVE OCCUPATION GROUPS

Manual labor (6)
6%

Community service (5)
7%

Art (6)
7%

Management (8)
9%

Academia (60)
71%

Academia: Occupation Stat

ACADEMIA STATS

Editor (5)
8%

Publisher (1)
2%

Published author/writer (28)
47%

Professor/teacher (26)
43%

Management: Occupation Stat

MANAGEMENT STATS

Director (4)
50%

Founder/busine
ss owner (4)
50%

Art: Occupation Stat

ART STATS

Radio host (1)
17%

Performer (2)
33%

Folklorist (1)
17%

Songwriter (1)
17%

Musician (1)
16%
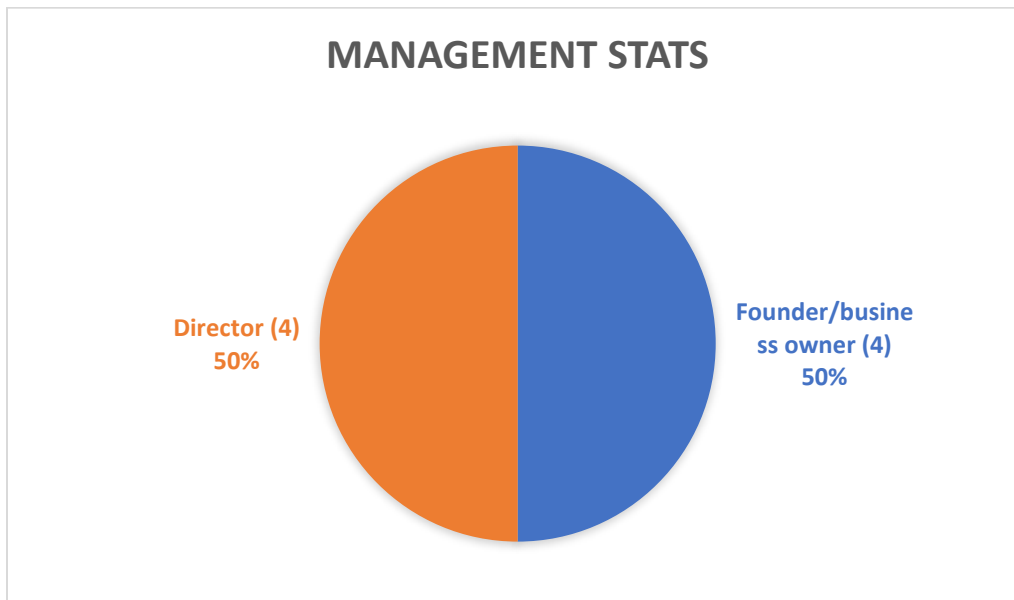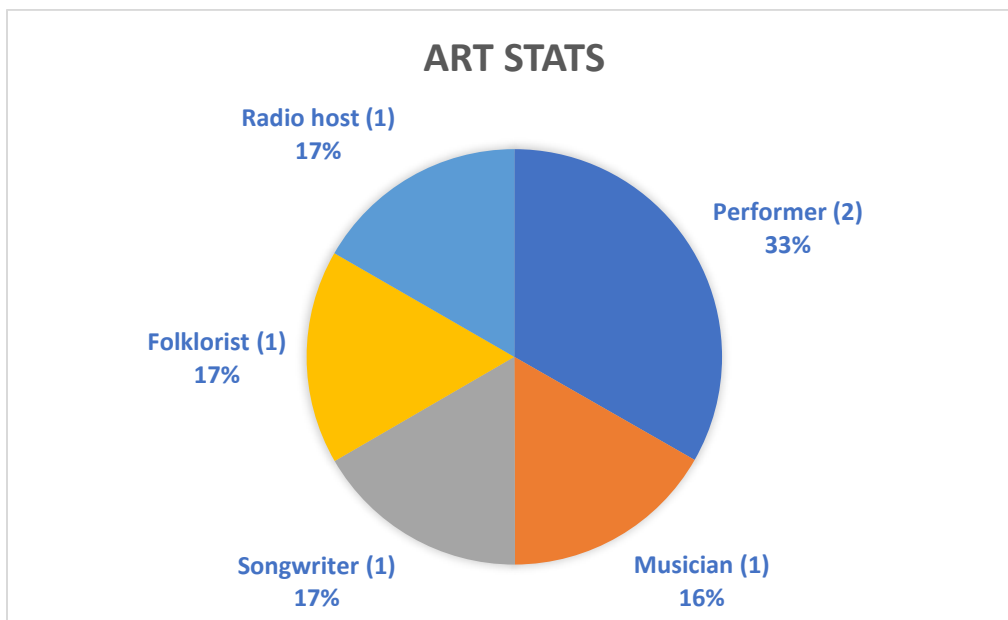
Community/public service: Occupation Stat

COMMUNITY/PUBLIC SERVICE STATS

Librarian (1)
20%

Social worker (2)
40%

Community
leader (1)
20%

Activist (1)
20%
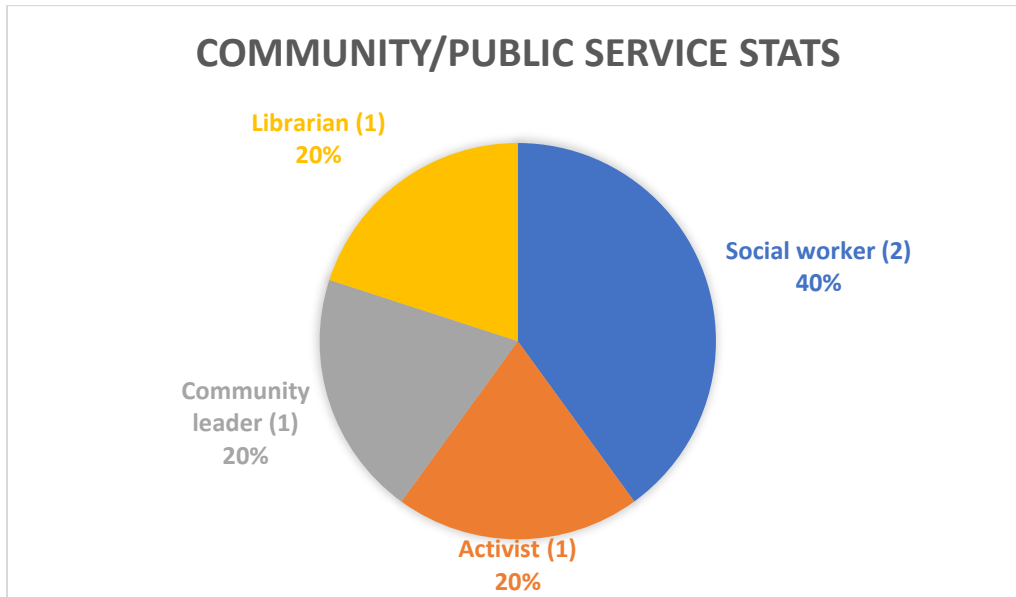
Manual labor: Occupation Stat

MANUAL LABOR STATS

Storefront
officer (1)
17%

Handyman (1)
17%

Farmer (4)
66%

Top 3 Academic-Related Occupations (descending order)

TOP 3 ACADEMIC-RELATED OCCUPATIONS

Editor (5)
9%

Published
author/writer
(28)
47%

Professor/teach
er (26)
44%
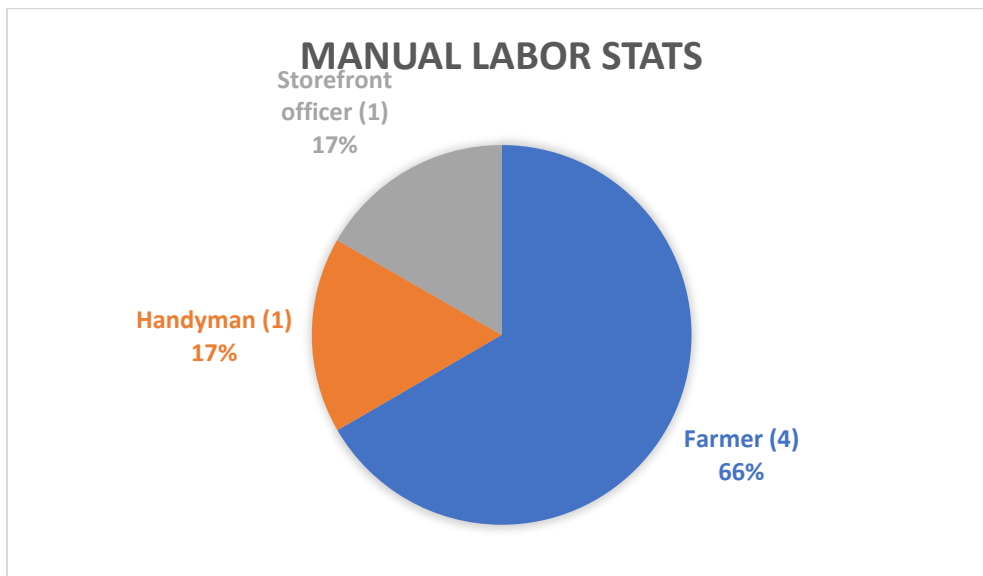
Top 3 Non-Academic Occupations (descending order)

TOP 3 NON-ACADEMIC OCCUPATIONS

Farmer (4)
33%

Founder/busines
s owner (4)
34%

Director (4)
33%
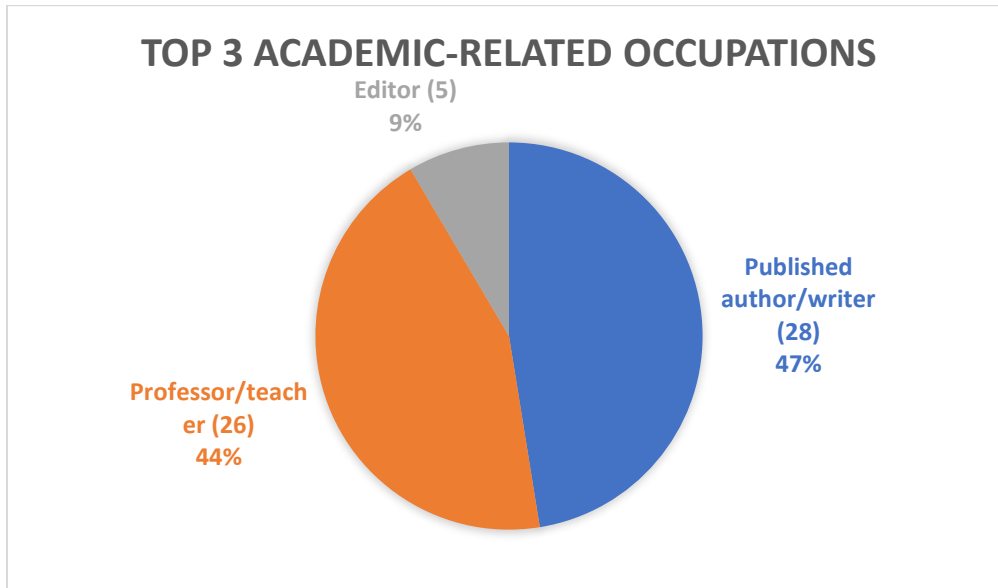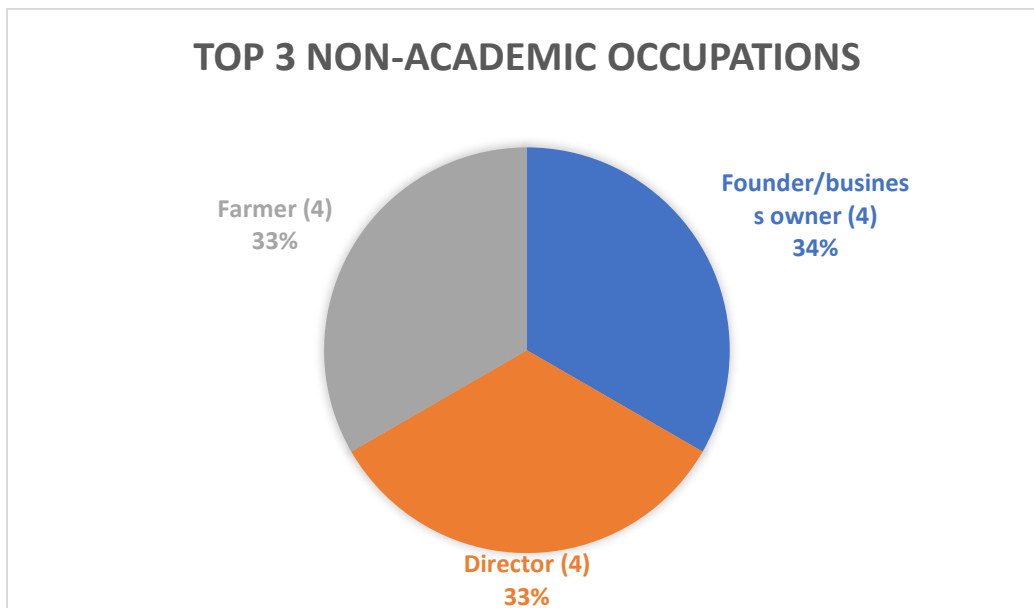
Suggestions

The four groups of suggestions below target the core phases of the committee selection and Poet Laureate nomination processes.

Expand the Current Outreach Strategies

To achieve a more diverse pool of applicants, it is suggested that advertising for the Poet Laureate position should be done not only online, but at physical locations. Libraries, arts centers, social gathering events, state and county fairs, etc. are great places for this purpose.

It is essential that every county is reached, especially regions that have not been represented by a Poet Laureate or have not had a Poet Laureate come to them.

Accommodate the Applying Process

Making the application or nomination process as easy and flexible as possible will help achieve a more diverse pool of talents. For example, nominations can be done via mailing, online, in-person, phone calls, or can be as simple as filing a short form.

Expand the Review and Selection Process

Nominate or select the majority of committee members that are in the underrepresented occupation groups (i.e., the group includes a farmer, a performer, a social worker, a handyman, a teacher, a community leader, and a business owner)

Place less emphasis on academic background/occupation when choosing PL committee and PL.

Place more emphasis on the vision, goals, and uniqueness (upbringing, background, story, personality, …) when choosing the PL committee and PL.

Conclusion

The research effort has helped the Arts Commission identify opportunities to improve the existing program. Besides the internal suggestions made, the Commission decided to conduct three focus groups to gather more input from the poets and members of the community. After the focus groups, the Commission plans to send out a statewide survey to evaluate how the group inputs scale. The focus groups are scheduled to take place in August 2022. The survey is tentatively scheduled for September 2022. Throughout these efforts, the Arts Commission hopes to achieve the goal of structuring a more diverse, inclusive, and accessible Poet Laureate program to serve our residents across the State of Indiana.

TO: **Commissioners**
FROM: **Miah Michaelsen, Executive Director**
DATE: **August 19, 2022**
RE: **Partnership Update**

CY22 Partnerships to date:
Office of the Lieutenant Governor, Treasurer of State – Hoosier Women Artists
Indiana Department of Education* – Arts Integration Workshops and Fellowship Program
Indiana Communities Institute –Community course development ongoing
Office of Community and Rural Affairs –Continuing to support the HELP program
Indiana Small Business Development Center – Support of Next Steps Creative Business Trainings
MKR Agency – Branding and marketing plan for Arts Trust License Plate
Indiana Destination Development Corporation – Arts & Culture Passport

indicates new partnership

CY22 New Programmatic Partnerships In Development:
Indiana Family & Social Services Administration (FSSA) Division of Aging
Stephanie and Paige developed a program proposal for the Division of Aging which builds on the current pilot Creative Aging Program, bringing demonstrated positive health outcomes to Indiana's older population through ongoing arts experiences provided by artist teachers. Total request: $925,000. We have received indication that the proposal is "going into" the Division of Aging's budget but no additional confirmation or a potential start date.

CY22 New Partnerships Underway
Indiana Tourism Association
Connie is serving on a programming development committee and is active in their annual conference planning.

Accelerate Indiana Municipalities
- Participated in a series of five roundtables in communities around the state on arts in communities and how the IAC can come alongside. Also recorded a podcast.
- Stephanie Haines will present a session on Creative Aging at AIM's annual conference in November.
- Will table at AIM's Exhibit Hall to share IAC info and swag.

Indiana Association of Regional Councils
Presented to regional planning organizations on arts in community and how the IAC can come alongside.

Indiana Economic Development Association
Did a podcast on arts and rural economic development with Brian Sheehan, Director of Special Projects, City of Rushville.

Ongoing Partnerships

Arts Midwest – Regional Partner
Arts Midwest will host all the Executive Directors in November.

National Assembly of State Arts Agencies
- Nearly the entirety of the IAC staff will be traveling to Kansas City, MO in September for NASAA's annual conference.
- NASAA will be developing a statewide survey for 2024-2028 Strategic Framework development. Chapin is leading this project.

National Endowment for the Arts (NEA) – Federal Partner
The agency submitted its state partnership program grant request on August 19 – 7 weeks early!

Report to Councils
September 2022

As an appointed arts leader, you can depend on NASAA to advocate on your behalf in Congress, to equip you with useful facts and to connect you with your peers. Read on!

Congress Poised to Increase Funding for the Arts

In a continuing show of bipartisan support for federal arts funding, both the House and Senate have voted to increase the budget for the National Endowment for the Arts (NEA) for fiscal year 2023. The House's proposed figure is $207 million, while the Senate has proposed $195 million. (The agency's FY2022 budget is $180 million.) State arts agency councilors and commissioners are in a unique position to make the argument for the higher figure: because your agency helps to ensure that NEA funding reaches every congressional district in the country, you can say to any senator with whom you speak that federal arts funding directly supports their community. Another important point is that, by congressional mandate, this federal-state partnership allocates 40% of the NEA's grant funding to state arts agencies and regional arts organizations. The higher the NEA's funding, the more goes to state arts agencies. Contact your senators to urge further support for the arts.

Reaching Policymakers

NASAA collaborates to get positive messages about the arts in front of policymakers that illustrate the beneficial results that occur through investments in the arts. Here are recent examples of partnerships that promote the impact of the arts to policymakers:

➢ State Legislatures Magazine, from the National Conference of State Legislatures: The article on page 20, "Embracing the Arts," indicates support for the arts on both sides of the political aisle.

➢ A National League of Cities blog series on the contribution of the arts to community well-being includes:

- how Bennington, Vermont, activated civic infrastructure through arts programming to reinvigorate its downtown;
- an account of community leaders across three small rural towns in eastern Colorado who united to provide arts opportunities for kids; and
- the story of Rhode Island artists embedded in city and state government public health programs aimed at improving health outcomes in marginalized communities.

See You at NASAA Assembly 2022!

Join your state arts agency council member colleagues for **NASAA Assembly 2022**!

- Hear from NEA Chair Maria Rosario Jackson, Ph.D.
- Meet with your peers to discuss topics unique to your role as an arts leader.
- Celebrate the accomplishments and impact of state arts agency leaders.
- Attend sessions designed to inform and energize your work, from advocacy to equity and more.

Reserve your hotel room and **register today**!

FY2023 State Arts Agency Funding Preview

Check out NASAA's snapshot of the appropriation each state arts agency expects to receive for FY2023: Our FY2023 Legislative Appropriations Preview shows projected FY2023 funding as well as an update of FY2022 funding. Appropriations to state arts agencies of $768.7 million for the year ahead will represent an aggregate investment of $2.29 per capita. Individual state per capita figures also are available in the preview report. You can learn more on the Funding page of NASAA's website.

You Shared, NASAA Listened

NASAA's Nominating Committee interviewed 83 council chairs and executive directors as part of its process to not only put forward prospective NASAA board members but also take the pulse of our member leaders and help NASAA respond to state needs. This year's interview findings summarize answers to questions such as:

- What NASAA services are most useful or important to you?
- What do state arts agencies need most from NASAA in the year ahead?
- Are there specific ways NASAA could help your state level advocacy efforts?
- Are there ways NASAA could help your agency advance diversity, equity and inclusion?

Explore the report for details and to read verbatim responses grouped by category.

Keeping State Arts Agencies Strong

NASAA is here for you! We are dedicated to providing your agency—and *all* state arts agencies—with the support you need to make you more innovative, resilient and effective. Individual contributions from our members make it possible for NASAA to provide all the vital advocacy, in-depth research, new resources and high-quality leadership training you see here—plus so much more! Your support strengthens our work, and in turn NASAA strengthens state arts agencies. Find out how you can support NASAA and state arts agencies. Thank you.

TO: Committee on the Future
FROM: Miah Michaelsen, Executive Director
DATE: August 15, 2022
RE: FY2024 & FY2025 Operating Budget Request

Overview

On August 19, 2022, the IAC will be submitting the following operating budget request for FY2024 & FY2025 for possible inclusion in the Governor's recommended budget. *Note: Justification language below is still in review. What is finally submitted may differ slightly.*

Base Budget (Equal to FY2023 appropriation)
$3,632,417

Change Packages (New/Expanded Services)
$1,500,000 – Expansion of Existing Function "Creative Communities" – Priority #1

Arts and creativity strengthen communities by helping revitalize local economies, provide rich engagement for youth, advance educational outcomes, create spaces and places where people want to be, facilitate authentic engagement in community planning, reimagine uses for vacant properties and improve quality of life for existing residents. Through "Creative Communities", the IAC will offer community-based consultancies and fund demonstration projects along with statewide capacity building services to support communities' locally informed investments in their unique culture, heritage, and places and the creatives who live there. "Creative Communities" will also focus on reaching into counties and communities where there is no creative infrastructure at present to ensure all Indiana residents have access to the benefits that creative activity can provide. Direct capacity-building with local governments and other community partners including community foundations will be leveraged to bring emerging arts initiatives forward and strengthen community heritage and quality of place throughout the state. "Creative Communities" will also provide enhanced investments through the Cultural District program to allow communities to more immediately reap the economic and civic benefits of creative activity. "Creative Communities" will also work with existing partners to make ongoing targeted investments in after-school arts programming designed to drive positive in-school academic outcomes for those students with the least access to creative learning and enrichment, strengthening both students and communities.

$1,500,000- Current Services - Request to Right Size the Funding of a Program – Priority #2

The continued reduction in the agency's budget of 8% in FY 2022 & FY 2023 meant a decrease in dollars available for the agency's grant programs with the most significant impact statewide, Arts Organization Support — which supports arts organizations' year-round operations — and Arts

Project Support — which supports arts projects by local governments, community-based organizations, and others.   While dollars available for granting has decreased, demand has increased. Over the past eight years, the agency has experienced:

- **47% growth overall in the number of funded applicants (+132)**
     56% in Arts Organization Support (+85)
     36% in Arts Project Support (+47)
- **Area of greatest growth is in the small organizations (budgets under $250,000)** (+61)

By necessity, grant award amounts for Arts Organization Support grantees have decreased by 20% during this period and approximately 24% of eligible Arts Project Support grant applications cannot be funded.

The large number of inquiries the agency is currently receiving from prospective first-time applicants indicates that there is a level of interest in investing in creative activity across the state that is increasing exponentially beyond the previous level of organic growth of around 10% annually. This growth can be attributed to both a growing recognition of the benefits creative activity can provide residents and a more visible agency – with staff much more present in the field as was typical previously.

Additional funds will allow the agency to absorb this growth – which – based on the inquiries coming in – will support primarily smaller organizations and projects: rural-based, all-volunteer and led by or serving people of color. New funds will also allow the program to return to a level of support for arts organizations that is reflective of their role in both the state's arts economy and in their community's vibrancy and provide more funding for projects that reach a significant number of our rural and underserved population. Funds will also be applied to the Regional Arts Partner network which provides on-the-ground technical assistance, capacity building and a direct link to the IAC's programs and services in their respective regions and allows the agency to significantly extend its reach and impact.

Two additional small change package requests were submitted to assist with the impacts of the general salary adjustment at the beginning of CY2022, and significant increases in monthly service charges by both state personnel and the Office of Technology.

What's Next

Per State Budget Agency memo:

"Please note that all proposed change packages are considered part of the deliberative process and will be ranked with other proposals in light of the revenue forecast and the Governor's funding priorities. *It is expected that no outside communication or lobbying on these proposals will occur unless and until the State Budget Agency approves them as part of the final submitted budget.*"

The FY2024 & FY2025 Governor's budget will be released in January 2023.

TO: **Committee on the Future**
FROM: **Connie Brahm – Marketing and Communications Director**
DATE: **August 12, 2022**
RE: **License Plate Awareness Campaign**

Overview of Previous Promotion:

The Indiana Arts Trust License plate has been available for purchase since 2000. In 2013, sales began a consistent decline. To utilize the funds of the trust and stop the decline in sales, the IAC implemented the Arts Trust License Plate Projects, in which funds from the trust support one exemplary Arts Project Support grant in each county across the state. These organizations help in promoting the plate, which led to a plateau in sales and an end to the decline. As staff capacity has allowed, Arts Trust Projects have been used to promote the plate

Work with MKR:

In the spring of 2022, creative agency MKR offered pro bono services to the Arts Commission, and it was determined that they would provide support in the sale of the Arts Trust License Plate. They have worked to create a suite of graphics, copy, and a plan for future promotion of the plate.

Plan for Future:

- Utilize MKR-produced graphics and copy to continue spotlighting Arts Trust Projects designees.
- Provide Arts Trust designees with promotional materials designed by MKR
- Purchase ad space in Indiana-based publications to promote the Arts Trust Plate.
- Develop renewal reminder system for plate holders and interested parties based on BMV renewal timelines.
- Distribute Arts Trust Plate materials at arts and cultural events around Indiana, directing interested parties to the renewal reminder system.

INDIANA ARTS COMMISSION
MAKING THE ARTS HAPPEN

TO: Commissioners

DATE: **9-2-22**

FROM: Paige Sharp, Deputy Director of Programs

RE: **Equity Study Results – Arts Organization Support (AOS)**

Updated 9.2.22 based upon new, revised information from the equity consultants.

Your Guide to This Document and Discussion:

1. **Today we address the challenge discussed at the December 2021 Quarterly Business Meeting (QBM)**:
   The way we grant dollars through the Arts Organization Support (I, II, and III) program is both unsustainable and inequitable and isn't aligning with the why of our agency - "to create equitable access to the arts for all Indiana residents…" (excerpt from the IAC equity statement adopted September 2020.)   In other words: smaller, rural organizations with the least access to arts dollars outside IAC are receiving the least support; Region 7 (central Indiana) receives the greatest support well beyond their per capita allocation. And to further complicate matters, smaller organizations (50K and under) in both Regions 1 & 7 are not eligible for organizational funding.

2. **To address this challenge, IAC staff secured an equity-experienced consulting group** to: (1) collect field input, (2) share results with the field to ensure accuracy, and (3) make AOS programmatic change recommendations to IAC based upon what they learned. Most of that effort has taken place, and the team will present their findings and recommendations at the September 9th QBM.

3. **Our goal has been to implement field-driven program changes into the FY2024-2025 Arts Organization Support (AOS) Program.** To do this, we will:
   a. inform, gather input, and secure Commission support; and,
   b. develop a process that ensures guideline approval at the December 2022 QBM.

4. As a result, we have the following **Staff Recommended Program Changes and Program Changes in Need of Input:**
   a. Below is a list of AOS program changes recommended by IAC staff. They are in direct response to the field-driven recommendations presented by the equity consultants. While their draft report is available below, a final report with additions and clarifications will be presented during the quarterly business meeting. Not all of their recommendations can be implemented due to a need for further testing, capacity, and state and federal requirements.
   b. Thursday discussion will center on the key questions noted below.
   c. At the conclusion of our discussion, we will ask the PGSC to:
      i. Approve change recommendations inclusive of PGSC committee input, and

ii. Give deliberation authority to the **Region 7 Expanded Study Group** to identify the final AOS funding strategy recommendation to be approved at the December QBM (More on that later)

What we can't do:
- Predict exact grant award amounts; this is a new process, and we don't yet know our FY24 appropriation amount.
- Change requirements set by the NEA and state of Indiana.

What we can do:
- Reduce overall burden to organizations throughout the process
- Provide organization stability by making a two-year funding process
- Provide program predictability in the second year.

A quick overview of field input

First and foremost, it was buoying to hear from the consultants that those connected with us love us. They value IAC, the work we do, and our dedication to providing field-responsive service.

Participation

The consultants hosted 2 input sessions, 2 interactive public engagement forums, 1 focus group, 5 interviews, and a survey that reached current and past grantees. More than 150 constituents from across the state of varying size and disciplines provided meaningful information and critical feedback about the AOS program to clarify how well it is aligned with IAC's IDEA values.

What they said

Overall, the field was deeply appreciative of the opportunity to provide input. They had robust opportunity to participate and did. What we and the consulting team heard was largely anticipated:
- A less burdensome process,
- Greater opportunity for meaningful funding,
- A system that doesn't disadvantage smaller organizations that don't have the resources to navigate complex systems, and
- More support for smaller and emerging organizations including specific training, workshops, and an opportunity to connect with one another.

While their input was anticipated, the depth and breadth provided much needed guidance to staff for determining the following recommendations.

Staff Recommended Program Changes

(Increases Access via Process)

1. **All organizations recommended for funding go on a two-year cycle.** This means off-year applicants will be eligible to apply for APS funding only. The AOS application process will be open every other year, not annually. This will reduce administrative burden and increase award value.

2. **IAC and the Regional Arts Partners (RAPs) will increase service and access to smaller, emerging, and first-time AOS applicants**. We will:

1. Increase communication and network efforts
2. Provide tailored trainings and workshops, and
3. Host convenings (second year)

3. **IAC will streamline and simplify its processes. We will:**
    1. Simplify and strengthen language and materials - We will contract with an external partner to redevelop guideline, application, and reporting language so it is easier to understand and access information.
    2. Streamline the application - Application questions will focus on agency priorities: Artistic Quality, Community Engagement, and IDEA – the criteria to which applications are measured.
    3. ==Create one Arts Organization Support program== that has the same, universal requirements. This means AOSIII will no longer be a stand-alone program.
    4. Strengthen the Panel Process by:
        i. Increasing the panelist stipend from $100 to $200. Our current panelist pool is limited, and this will (hopefully) enable us to secure more panelists with relevant experience.
        ii. Improving training by focusing on criteria to (1) ensure shared understanding of what criteria mean, and (2) how to measure competency recognizing the size and make-up of the organization
    5. Streamline the final grant report to the essentials only.
    6. Require a legislative "thank you" in the final report only where the field tells us it's most meaningful. Grantees can also utilize whatever method they wish (video, student thank you cards, etc.)

4. **IAC will share the results of this work alongside larger program impacts, takeaways and stories** with the field after final grant reports are submitted.

Program Changes In Need of Input

This is the most challenging part of our revision process: $$$$$$. Our overarching goal is to create a more equitable and sustainable funding process. To do this we have secured a specialist to model funding strategies, using our existing grantee data, so we make the best possible – informed - decision. However, we also need Commissioner input on policies, and change tolerance to help guide those efforts and ultimately, the recommendation.

What we know - we will develop a funding process that provides grantees opportunity to receive meaningful grant awards based upon merit.

What we want – A funding strategy that:
- Doesn't disadvantage rural/smaller organizations
- Distributes funding more equitably
- Is sustainable

What we need to know from Commissioners to inform our recommendation
These questions will be discussed at the PGSC meeting.

1. 98-100% of our AOS applicants are funded. How comfortable are you with a lower percentage rate of funding? (74% of APS grantees are funded)
2. Are you comfortable with staff, after panels, changing the minimum score for funding? While we currently state "applicants that score a minimum of 75 are *eligible* for funding", we have never changed that number in the funding process.
3. Primacy of the program AOS Program - Currently 74% of IAC granting dollars (64% with NEA included); supports AOS (19% goes to APS). What are your thoughts on decreasing that percentage?
4. IAC AOS and APS funding is distributed regionally based upon per capita (more people in a region = more money). If needed, would you give the IAC authority to remove that policy?
5. What is your change tolerance?
6. What else do you want us to consider?
7. Are you comfortable giving final recommendation deliberation authority to an expanded Region 7 Study Group? This Region 7 Expanded Study Group will examine modeled strategies alongside staff to identify the final AOS funding strategy recommendation to be approved at the December QBM.

Approval is recommended by the Committee on the Future and Executive Committee.

Equitable Grantmaking Input from Field Participants for the Indiana Arts Commission Arts Organization Support (AOS) Grant Program

Prepared by:
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Background

As the **Indiana Arts Commission** (IAC) continues to create a more equitable grantmaking process for the **Arts Organization Support** (AOS) grant program, as well as advances Inclusion, Diversity, Equity, and Access (IDEA) throughout its grant programs more broadly, it is critical to engage organizations from across the state of Indiana for input and feedback.

Approach

Our approach to identifying a more equitable way to do grantmaking for the AOS program included:

Engaging with Field Participants
to share input on what a more equitable process for AOS would look like

Audit of the AOS Existing Materials
(guideline, application, panel review, and reporting)

Who Participated?

More than 150 constituents were recruited on a volunteer basis, and all sessions were conducted virtually or through online interactive data collection tools. Participants represented:

- Current, past, and potential grantees
- A variety of art practices and disciplines
- Annual budgets ranging from small (under $50K) to over $1M and serving more than one region
- Other stakeholders from a range of individuals and organizational types (individual artists, arts supporters/advocates, educators, community or economic development professionals, regional arts partners, funders)
- Urban and rural areas of the state

What was Collected?

Participants provided input and critical feedback about the AOS program to clarify how well it is aligned with IAC's IDEA values.

Seven key questions (see Figure 1) were used to frame the input gathered and determine specific feedback during the engagement with field participants.

Figure 1: Key Questions

1 Who should Indiana Arts Commission be reaching in the Arts Organization Support program?

2 How should Inclusion, Diversity, Equity, and Access be included in Arts Organization Support applications?

3 How should Inclusion, Diversity, Equity, and Access be included in Arts Organization Support award implementation?

4 How should Inclusion, Diversity, Equity, and Access be included in Arts Organization Support reporting and evaluation?

5 What support would help applicants during the Arts Organization Support grant process?

6 What meaningful information about underserved communities should Indiana Arts Commission collect?

7 What impact should the Indiana Arts Commission have on the Arts in Indiana through the Arts Organization Support Program?

How was the Information Gathered?

Constituents from across Indiana shared their experiences and reflections through a range of facilitated and independent engagement opportunities. In-person sessions were offered at different times during the day and evening. These activities helped define whether the amount of the award equaled the time and effort that goes into receiving AOS funding for their respective organizations.

- Two **Field Input Sessions** on June 22, 2022, and June 24, 2022
- Two **Interactive Public Engagement Forums** open from July 15 - 31, 2022
- One 90-minute **Focus Group** with organizations led by and serving people of color from Region 7 (Boone, Hamilton, Hendricks, Marion, Hancock, Johnson, Shelby Counties) on August 5, 2022
- Five 30-minute **Interviews** with organizations serving rural constituents from July 25 - August 5, 2022
- A **Survey** of current and past grantees, open from July 15 - 31, 2022

Approximately 1,770 narrative data points were collected and organized by theme to understand emerging trends across the community engagement activities.

Limitations

The IAC offers multiple grant opportunities. Participants, in some instances, were unable to differentiate the details of the AOS grant program and other grant opportunities offered throughout the state. The recruitment process of field participants was not targeted specifically to reach any quota by any demographics (e.g., age, geography, region, etc.) except for the interview and focus group participants. Participants in those sessions were invited by the IAC directly or by partners of the IAC. Participants were recruited specifically to represent rural communities and organizations led by and serving People of Color.

Priority Areas of Consideration from Field Input

Across all data collected, the following three major takeaways resonated the most with the consulting team and are recommended to prioritize in future AOS grant planning:

Targeted support is needed to increase organizational capacity in the sector.
[Key Questions 1, 5, 6]
- A gap in support was identified amongst prospective applicants, and smaller organizations with budgets under $50K and organizations with limited staff. Organizations like this require increased resources to grow their operational infrastructure for the administrative workload of government grants. Comparatively, larger institutions often have the knowledge and capacity to navigate complex funding opportunities without additional resources of this nature.
- Specific skill-building, training, and workshops will address a significant gap in capacity most urgently experienced by smaller organizations.
- Opportunities to learn from and potentially partner with peers, identify local resources, and/or share revenue strategies could significantly impact smaller arts groups that do not currently have the capacity or aspiration to become a 501c3 nonprofit organization.

Grant procedures place a significant burden on administrative operations.
[Key Questions 2, 3]
- Current AOS applications and reports require a considerable amount of resources and staff time to complete compared to other grant opportunities inside and outside of the state.
- Complex questions and language barriers make the process increasingly difficult for less experienced applicants to comprehend, and data collection requests exceed what organizations understand how to measure and manage.

- Streamlining the application processes by removing repetitive questions and automating some aspects of the process could both save time and staff capacity for applicants and IAC staff.

AOS awards are not substantial enough to have meaningful effects on operating budgets of all sizes. [Key Questions 4, 7]

- Limited award amounts impact grantees' ability to realistically address operational expenses at their organizations, particularly long-term staff costs, and artist/volunteer stipends.
- For smaller organizations that need to hire contracted grant writers, the cost of services to submit and manage a grant application can often negate the revenue received from grant awards for organizations that need to hire contracted grant writers.
- The strategy of expanding AOS eligibility by lowering the budget threshold for organizations with budgets under $50K would further limit the funding amounts each grantee receives. This would go against what 85% of field participants wanted from AOS funds to: "Provide meaningful impact to organizations." However, the support needed for organizations with budgets under $50K will need to be directly addressed to achieve the IAC's IDEA goals.

Areas of Improvement to Grant Materials and Process

A review of the AOS guidelines, application, panel reviews, and reporting processes with the insights from the field participants revealed a few distinct areas for improvement. The most recent materials from FY2022 and FY2023 were used for this process.

GUIDELINES - FY23 ARTS ORGANIZATION SUPPORT

- **Streamline the guidelines into one document and add a section noting the regional differences in funding allocation.**
  Applicants are frequently overwhelmed by the process and cannot always find the information they need in the grant guidelines. All processes and expectations should be included from application through reporting.

- **Provide relevant examples.**
  Applicants want to see tangible examples referenced in the guidelines so they can model and understand what data collection processes are required throughout the duration of the grant cycle.

- **Expand information that is not fully explained or missing in the guidelines.**
  Details not mentioned in current guidelines (or linked to external sources) include ADA compliance requirements before receiving the grant award; examples of application questions, financial documents needed, and letters to government

officials; the role of the Regional Arts Partners in IAC grantmaking process; and an explanation of reporting requirements for federal and state agencies.

- **Significant notice of changes between grant cycles and standardization of how changes are notated in materials.**
  Widely circulating any significant changes to the application between grant cycles before they take effect is a priority for grantees. Also, consistent and clear notation of application changes will help grantees plan and develop compelling applications.

APPLICATION - FY 23 ARTS ORGANIZATION SUPPORT

- **Create a separate application for first-time applicants.**
  One process that streamlines the eligibility questions and the application questions since there are several places where the information requested is duplicated.

- **Improve online portal navigation and add auto-populating features.**
  Simplifying the applicant experience of online tools like the eligibility questionnaire and application form could improve efficiency for applicants and the IAC staff (e.g., auto-generating a Grant ID, determination/notification of eligibility, etc.).

- **The eligibility questionnaire should focus on items that directly correspond to what is listed on the IAC website.**
  Currently, the eligibility questionnaire includes information that is not clearly identified as a condition of eligibility listed on the IAC's website or asks for information that is duplicated in the application.

- **Add evaluative panel scoring to the application sections.**
  Evaluative panel scoring is not labeled near the application questions and therefore when applicants are listening to their panel review, they lack the understanding of what areas are weighted more than others.

- **Add an open field to describe community engagement and the progress of IDEA.**
  The need for more narrative space to describe how organizations are addressing the components of IDEA and other community engagement through external programming is vital to explain organization-specific challenges and progress.

PANEL REVIEW - FY 23 ARTS ORGANIZATION SUPPORT EVALUATION FORM

- **Provide a transparent scoring rubric with clear scoring criteria.**
  Creating a simple scoring rubric with a numeric scale and concise descriptions will reduce panel biases and support the interpretation and analysis of information in the application.

- **Define and strengthening Inclusion, Diversity, Equity, and Access (IDEA) assessment criteria.**
  Developing a rubric for IDEA criteria will also help panelists understand what they need to look for in applicant proposals, especially if they are unfamiliar with IDEA concepts.

- **Rationales are missing for why specific impact questions are being asked.**
  The final report uses a variety of question types (e.g., multiple choice, narrative, and point scales) to assess the impact of AOS awards. Descriptions of why questions are being asked, especially those not required by federal agencies, would provide greater transparency for grantees to understand how their responses are being used by the IAC.

- **Additional narrative fields will help grantees describe how the grant affected their organizational work.**
  Questions focused on audience engagement do not consistently include options to discuss responses in detail. Questions on topics like "Creative Aging," "Relationship with Schools," "Arts Integration," and "Community Development" are presented as multiple choice without the opportunity to provide further context.

- **Inclusion, Diversity, Equity, and Accessibility (IDEA) progress is not adequately measured.**
  The primary question focused on IDEA in the final report asks which process documentations are active at grantee organizations (e.g., IDEA inclusion in strategic plans, candidate hiring procedures, staff training, and/or equity statements) but does not ask how the AOS grant influenced IDEA advancement.

- **Merit awards incentivize IDEA as criteria for additional funding.**
  Aside from the question referenced above, goal setting related to IDEA is limited to the competitive merit award criteria, which may encourage "favorable" responses over authentic reflection. This reinforces a fear shared by field input that they may be penalized for less-developed IDEA progress.

- **Notification about specific expectations of data reporting when grants are awarded.**
  Advance communication of final reporting data collection needs (e.g., audiences, artist involvement, population demographics, financial information, etc.) will help organizations track this information during the grant period.

What Will Happen with This Information?

The IAC will use these findings and subsequent research to inform future planning for the AOS grant program. A detailed summary of findings from the field participants in each of the project's seven key questions is presented in the pages that follow.

Who should Indiana Arts Commission be reaching in the Arts Organization Support (AOS) program?

Two major groups were identified by respondents as priority populations to reach through future AOS grantmaking:

(1) organizations that operate in rural communities
(2) small organizations with operating budgets below $50,000.

- First-time applicants and emerging organizations were also identified as priority populations, specifically, those needing added capacity to reach the budget threshold or without a strong ability to do fundraising.

- Additional populations mentioned: veterans, seniors, communities of color, multilingual communities, folk arts, other discipline-specific communities, youth, and non-arts organizations that do arts programming.

WHAT WE HEARD

👍 What is working?

- Regional arts partners effectively expand recruitment efforts, resource sharing, and grant opportunity promotions in rural areas. Grantees that have a strong relationship with the Regional Arts Partners feel strongly connected to the IAC.
- During the pandemic, IAC was particularly helpful with resource accommodations as well.
- The model used for the *On-Ramp* grant program could help incubate emerging organizations if implemented in the AOS grant program.

❌ What is not working?

- The eligibility and the funding formula used to calculate award amounts do not factor in organizations with less operational capacity.
- Organizations new to government grant system requirements face barriers due to the accessibility of materials (e.g., website, guidelines, etc.), preventing them from even starting the application process.
- Organization eligibility is currently restricted to either AOS or *Arts Project Support* applications in the same fiscal year, regardless of award status. This impacts small organizations/groups where operating and program funding have the same function.

✛ What changes should be considered?

- Increase intentional relationship-building efforts to reach emerging organizations, those led by and serving people of color, and those based in rural areas. IAC should be more visible in these communities through local media outreach, such as community radio.

📋 Priorities

- Regional partners should continue to be accountable to their assigned region and ensure communities are informed throughout the grant cycle.
- Many arts organizations lack the capacity needed to access government grants and complete the technical processes required through all stages of the grant cycle (application through reporting).
- Community engagement feedback from identified priority populations should consistently inform strategy development for future grant decisions.

2 How should Inclusion, Diversity, Equity, and Accessibility (IDEA) be included in AOS applications?

The time and resources required to complete AOS applications by organizations that are less experienced with government grants or need to hire a grant writer do not equal the value they receive in grant funding.

- The cost to hire a grant writer for organizations/groups that do not have experience with government grants, or for whom English is not their first language, negates their grant award.
- The language used in AOS applications (including acronyms) is a barrier. Some participants shared that questions felt redundant, confusing, or difficult to understand instructions even with definitions provided.
- Responses to Inclusion, Diversity, Equity, and Accessibility (IDEA) questions would benefit from opportunities to share examples of how IDEA progress is unique to their organization and programs.

WHAT WE HEARD

👍 What is working?

- Grant modifications like multi-year awards and/or providing previous information from past applications lessen the administrative burden on applicants. This was especially valuable during the pandemic.
- Submission timelines and deadline reminders ensure applicants have ample time to access and solicit compelling grant proposals.

❌ What is not working?

- Generalized language intended to group multiple demographic populations, like "cultural communities," should be eliminated.
- For people without government grant experience, the process for obtaining System for Award Management (SAM) registration is difficult to secure without guidance.
- While continuous process improvement is appreciated, significant changes to application questions between grant cycles are not announced before application materials are released.

✛ What changes should be considered?

- IAC should clearly communicate all supplemental needs for applicants to avoid confusion or administrative backlogs (e.g., SAM/UEI registration and post-award "next steps").
- Application questions that capture essential criteria relative to the size of the grant award should be prioritized.
- Formal grant communications lack the warm and approachable language commonly experienced by grantees during IAC staff interactions.
- A reliance on the written word to describe activities is undesirable for organizations/groups with less grant experience or for whom English is not their first language. An option to include alternative formats in addition to the regular application materials would address this challenge.
- Application tools like "grant checklists" should be provided to ensure a clear and shared understanding of process expectations. The grant portal is not user-friendly and document navigation can be confusing.
- IAC should add gender identity to the IDEA statement to consider how intersectionality impacts demographic populations.

🗒 Priorities

- Only essential information should be collected during the application process, especially for organizations with limited administrative resources.
- Organizations/groups want the ability to self-define what Inclusion, Diversity, Equity, and Accessibility (IDEA) looks like for their specific community, especially in rural areas.
- DEA should be prioritized as its own narrative question instead of as an "add-on" to other application sections with limited writing space. Ask what limitations to IDEA an organization may struggle with or anticipate.
- Provide more transparency with the funding amount and the number of awards available in each tier through the AOS program during each grant cycle.

3 · How should Inclusion, Diversity, Equity, and Accessibility (IDEA) be included in AOS award implementation?

Key Field Findings

Once awarded, grantees struggle with the amount of unexpected and often confusing "next steps" required to receive grant allocations—a key difference from other funder processes common in the arts sector.

- The time required to write, manage, and report on AOS grants leaves little remaining funds to support organizational activities meaningfully.

- Multi-year funding for some or all applicant types is desired to reduce the administrative effort of the grant process and provide greater stability for organizations.

- Some constituents are concerned about the same individuals (specifically those of color) being selected to serve on grant panels. The applicant pool needs to expand to ensure various perspectives, subject matter expertise, and lived experiences are reflected, and the same people are not overburdened.

WHAT WE HEARD

👍 What is working?
- Work towards a more transparent review process that ensures positive experiences and clear rationales for grant awards.

❌ What is not working?
- The process of securing panelists for grant review should be more rigorous, including training on how to confront biases and recognize the values of IDEA in proposal assessments.
- Site visits should be part of the award determination process for IAC to learn more about applicants and experience their work in action.
- Applicants should receive grant communications promptly, thoughtfully, and in a personalized manner.
- The 75%/25% award distribution schedule limits how organizations can implement funds, especially for small organizations/groups with time-based considerations related to their proposal.

✛ What changes should be considered?
- Since their jurisdictions do not align with IAC's funding regions, commissioners need to be better informed about arts activities to advocate for the needs of regional arts communities.
- The funding match requirement prevents many smaller organizations from participating in the AOS grant process.

📋 Priorities
- Each application section should be clear in how it is weighted and scored during panel reviews to reduce confusion within the application.
- Grantee selection should consider IDEA alignment based on which proposals are most likely to increase access, address barriers, and increase the diversity of participants within the context of the organization's work and capacity.

How should Inclusion, Diversity, Equity, and Accessibility (IDEA) be included in AOS reporting and evaluation?

Greater transparency is desired regarding how information collected from AOS grantee reports is used to inform future decisions for the grant program.

- Despite being a federal requirement, the current model of demographic data collection can be difficult for grantees to track. The use of checkboxes with ranges (e.g., "25% or more") was viewed as a convenient but one-dimensional approach, whereas adding narrative sections was suggested to allow for impact stories that better illustrate IDEA within the context of the organization and its audiences.

- The final report for AOS is intensive and time-consuming, often taking more administrative resources to complete than the application.

WHAT WE HEARD

👍 What is working?
- Being adaptive and flexible to reporting structures and requirements during the COVID pandemic.
- Being able to include numbers and examples/stories to demonstrate how IDEA is being addressed and advanced.

❌ What is not working?
- IDEA progress is not measured in the reporting process.

✛ What changes should be considered?
- Celebratory stories from grantee experiences should be collected and shared to amplify their work and demonstrate examples of the AOS program's impact.
- The written report requirements should be supplemented with conversations and/or site visits to experience how the grant practically affected the organization, its staff, and its audience.
- Grantees whose work serves regional or national audiences have expressed concerns about their data collection methods due to the requirement that organizations must primarily serve and engage Indiana audiences and participants.

📋 Priorities
- IDEA evaluation should be approached as criteria for strengthening the overall ability to integrate IDEA into their grantees' work rather than as a data-focused measuring tool for demographic information.

Offering year-round training and workshop opportunities to grow peer sector learning could decrease capacity needs for grant management and nonprofit development skill-building from underserved populations.

- Accommodations that clearly set grantee expectations are desired throughout the application process, such as example sharing, resource links, and translation services.

- Adaptive approaches to the grant process like those utilized during the pandemic were deeply appreciated and serve as a model for ongoing opportunities to shift based on the sector's needs.

WHAT WE HEARD

👍 What is working?

- Prompt and helpful technical assistance is recognized as a significant asset and should continue to be provided when working directly with applicants and grantees.
- Clarifying notes and online documents are effectively used to ensure applicants have adequate access to the information needed throughout the grant process.

❌ What is not working?

- Language and application content should be tested with various organizations to collect feedback on readability, inclusivity, and tone prior to materials going live.
- The "save" functionality of in-progress applications should be improved so applicants do not lose content, especially for those working with limited time and resources.
- Convening space for small organizations, particularly those under the $50,000 threshold, should be hosted to incubate ideas and develop strategies for operational growth.
- "How-to" tutorials or "decision trees" like those used in other IAC grant programs should be offered in the AOS program to articulate the step-by-step process throughout the grant cycle.

✛ What changes should be considered?

- Technical assistance should be proactive and resist the assumption that individuals who need help during the grant process will seek support rather than abandon the process.
- Balance being transparent with information sharing and oversaturating the website with complex documentation ("info-dumping").

📋 Priorities

- A combination of recorded instructional or tutorials would allow for more ways to receive the information than just mandatory in-person or written models.
- The values of IDEA should be modeled through clear example sharing and narrative suggestions that set expectations for applicants to begin the process.
- IDEA questions should be more intentionally discussed in the pre-application informational sessions to communicate expectations and anticipated best practices.
- The capacity of the arts nonprofit sector should be further cultivated by offering targeted training and workshops unrelated to specific grant programs.
- More examples or opportunities to learn from peers and share what they are doing as part of the grants process (application, evaluation, reporting).

What meaningful information about underserved communities should Indiana Arts Commission collect?

Underserved communities face an extreme urgency to secure funding amidst a philanthropic landscape that has become more competitive and less resourced in recent years. The exhaustive requirements of the AOS program compound the skills needed to apply and receive small award funding.

- Emerging organizations are challenged with describing and articulating their needs (capacity, infrastructure, etc.) using formal grant language.

WHAT WE HEARD

What is working?
- Community engagement input in the grant strategy process should continue to be included through listening sessions and feedback opportunities within the grant itself (i.e., "what did we miss?").

What is not working?
- The size of grantee organizations will impact the capacity they have for fielding data requests, which currently is often greater than their capacity allows. This should be reflected in reporting expectations.
- The data that is collected from grantees need to serve a purpose for the IAC and should be included in the public reporting.

What changes should be considered?
- More opportunities for open-ended questions should be offered for grantees to discuss IDEA in the reporting process, including feedback questions that prompt responses for aspects of the experience the report may have missed.
- Feedback should continue to be collected from organizations and communities that are not active AOS grantees to understand what gaps in knowledge, assumptions, or missing information may exist for that subset of the constituency.

Priorities
- IDEA should be approached as an iterative and collaborative process rather than a rigid concept. Some organizations cannot move as fast toward their IDEA objectives as they may have assumed.

7 **What impact should the Indiana Arts Commission have on the Arts in Indiana through the AOS program?**

Of those who responded, "meaningful impact to organizations" (85%) and "increased access to under-resourced areas and groups" (66%) were identified as the top two desired outcomes for the AOS program.

- Grantees seek adequate funding that addresses the extent of operational expenses (i.e., enough to cover greater staffing costs or adequate volunteer stipends).
- As a key player in Indiana's arts funding landscape, the agency could serve a greater role in leveraging introductions between grantees and other philanthropic leaders.
- Arts organizations seek out IAC as a thought leader and resource hub for data sharing and networking that can directly lead to artist employment and organizational development opportunities.
- The limited funds made available through federal allocations have reinforced many organizations' reliance on individual giving and less administratively demanding grant makers than government funders.

WHAT WE HEARD

👍 What is working?

- The statewide model of Regional Arts Partners continues to be viewed as a positive model of decision-making that provides a sense of trust in grantees to steward awards in responsible and ethical ways.
- The *Individual Advancement Program* provided a successful model for how the AOS program can further bridge connections between artists and the public, which was identified as a key outcome.

❌ What is not working?

- Many arts organizations, particularly those led by and serving communities of color, seek additional capacity support to retain talent from leaving the state and to sustain a livable wage workforce.
- Arts organizations that are ineligible for AOS grants struggle to gain traction in capacity and connection to new audiences and support from other funders.

✥ What changes should be considered?

- Public research reports (e.g., Creative Economy Report/Creative Vitality Index) are valuable assets to the sector but need a focus on organizations led by or serving communities of color.

Priorities

- IAC should continue to evaluate the relationship between the grant-related workload and actual award amount to determine if it's truly functioning as intended.
- Transparency from IAC about the challenges and experiences along their journey to advance IDEA values will reinforce commitments and demonstrate how constituents can wrestle with similar complex ideas.
- Defining IAC's role in coalition-building and advocacy work on behalf of its constituency, as major changes to state funding appropriations to the arts are recognized as a systemic issue that will require formal organizing leadership.

Partnership with SBDC

The Indiana Arts Commission was able to continue a valued partnership with the Indiana Small Business Development Center. Together, this partnership was able to improve the economic resilience of creative small businesses of varying disciplines. This also allowed an opportunity for creative small businesses to become equipped with entrepreneurial training, an expanded creative network, and direct contact with their regional SBDC representative. SBDC will be provided $150,000 for these trainings and workshops to take place around the state.

Upcoming and Completed Trainings: Registration/Attendee Numbers

- Be Nimble: June 8-9, 2022, for a total of 17 creatives
- On-Ramp 2.0: August 6th and 8th for a total of 50 creatives
    o August 6, 2022 – Bloomington, IN (IU Arts and Humanities Council)
    o August 8, 2022 – Lafayette, IN (The Arts Federation)
- Region 1: August 18, 2022, 37 Registered
- Region 3: July 6 – August 10, 2022, weekly cohort of 15
- Region 4: August 19-21, 2022, a total of 27 registered
- Region 5: August 12-14, 2022, still awaiting numbers
- Region 6: August 6, 2022, still awaiting numbers
- Region 7: July 21-23, 2022, for a total of 34 attendees
- Region 9: August 12, 2022, a total of 17 attendees
- Region 10: August 9, 2022, a total of 40 registered
- Region 12: August 10, 2022, a total of 70 registered

Program Goals Met

- On-Ramp 2.0
    o Short Term:
        ▪ Was able to tailor the curriculum to past cohort alum of original On-Ramp Creative Entrepreneur Accelerator
        ▪ 50 individuals participated, equaling targeted 30% of 163 original On-Ramp graduates
        ▪ Was able to offer sessions on business scaling, as well as marketing with two experienced facilitators, along with a peer panel
    o Long Term:
        ▪ Continued relationships with ON-Ramp graduates
- Next Level Community Trainings for Creative Entrepreneurs
    o Short Term:
        ▪ communities directly in an in-person training format

- - Workshop partners and SBDC regional centers were able to develop relationships
  - Data will be collected from pre/post evaluations report
  - o Long Term:
    - Local economic development and success of creative start ups
    - Increased access to small business resources for artists in underrepresented communities

Workshop Topics and Facilitators

Most workshop partners hosted general business trainings (6/9), however there were those that chose to focus on a specific discipline. Within the general business trainings topics such as developing business plans, marketing, networking, intellectual property, and so much more. Those that focused on specific disciplines included public art and music. Those specified trainings offered information around pricing and contracts.

"Next Steps" for Next Steps

We have finished up the twelve scheduled trainings and are awaiting final invoices and reports. Final reports are due from each community partner by August 30th. The Indiana Arts Commission will then package reports and findings to report back to the SBDC. All invoices should have been received by August 22nd and funds distributed by August 30th.