



Indiana Arts Commission Quarterly Business

Meeting Friday, March 11, 2022, 9:30 AM (ET)

Noblesville City Hall - Rooms A213/214

16 S. 10th Street

Noblesville, IN 46060

Alberta Barker, Chair

AGENDA

1. Call to Order

- a. Welcome (Alberta)
- b. Noblesville welcomes the IAC. (Mayor Jensen and Aili McGill)
- c. Roll Call (Stephanie Pfendler)

2. Approval of Agenda and December 10, 2021 Meeting Minutes (Alberta)

ACTION

3. Consent Agenda (Alberta)

ACTION

a. Items Submitted for Commission Approval

- i. FY22 Year to date financials
- ii. On-Ramp Cohort
- iii. Cultural Trust Draw Policy
- iv. CY2022 Agency Goals

b. Reports:

- i. FY23 Budget First Look
- ii. Partnering Arts, Communities and Education (PACE)
- iii. Indiana Youth Institute (IYI)
- iv. Indiana Department of Education (IDOE)
- v. Cultural Trust Report
- vi. Commissioner Appointments and Staffing Update
- viii. Indiana Communities Institute Research Report
- ix. Partnerships

4. Committee Reports

a. Committee on the Future

i. Strategic Plan (Miah/Chad)

- 1) 2017-2021 Strategic Plan Key Performance Indicators and Next Steps

DISCUSSION/ACTION

b. Programs, Grants and Services

i. Arts Learning Next Steps (Stephanie H.)

ii. Region 7 & Equity (Paige and working group members)

iii. Cultural Districts (Paige)

iv. Indiana Arts Homecoming Next Steps and Fee Establishment (Connie)

DISCUSSION

DISCUSSION

ACTION

5. Regional Arts Partnership

- a. Consortium Report (Ann Fields Monical and/or Anne McKim)

6. Consent Agenda Items moved to full agenda (if any). (Alberta)

7. Old Business and New Business. (Alberta)

8. Adjournment of Quarterly Meeting.

ACTION



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Quarterly Business Meeting
FROM: Chapin Schnick – Grants, Research, & Technology Manager
DATE: March 1, 2022
RE: February 2022 YTD Financial Report

Recommendation: Approve the February 2022 YTD Financial Report

IAC Revenue: FY22 Actuals vs. Budget still match, as anticipated

IAC Expenses*: Expenses are on track & consistent with expectation for this point in the Fiscal Year.
Just over halfway through FY 2022, with 8 of 12 months completed (July 2021 – February 2022).

- Pt. 1 Personnel, benefits
 - Working to fill positions our colleagues left to pursue new opportunities, so a smidge low.
- Pts. 2-5 + 8 Technology, Consultancies & Panelists, Supplies/ Office Equipment, Unemployment
 - Indicative of the timeframe (completed 66.7% of FY22, so an approx. -33.3 % variance is expected)
 - Pt. 3 is further ahead due to consultant contracts that've increased staff capacity, post-departures
- Pt. 9 Shared Departmental Operating expenses
 - Includes Zoom membership, subscriptions, mailing & conference fees,
 - Travel expenses: mileage, per diem, & parking reimbursements, Enterprise rentals
 - Have some room in the Pt. 9 budget thanks to less travel than normal, still.
- NEA & State Match Carry Forward
 - Encumbered funds from previous granting cycle's (FY21) final payments, & amendments or extensions due to the pandemic. Not unusual to be this close/ just \$15,455 shy of finalizing that line of the report to bring it to 0.% variance.
- Pt. 7 FY22 Grant Contracts
 - Most of IAC granting occurs by the end of Q2 of a FY (December 31), but much of the remaining is due to our calendar year Cultural District program, which will be encumbered by May.
 - A Pt. 7 note: the Lifelong Arts (LLA) Fellowship program had initially been budgeted as Point 3 Professional Services contracts, but the determination was made that Fellowships moving forward should hit Point 7 as Grants. Thus, Pt. 7 Actual will end up exceeding its coordinating FY22 Budget line, & Pt. 3 will likely remain underbudget. Total IAC Expenses should balance by FY-end, though.

*A reminder that Point (Pt.) 1 spending, or "Personnel, benefits -1", is separate from Points (Pts.) 2-9. Thus, the IAC is unable to move funds around as easily there, as we might with maybe Pts. 5-8, when minor discrepancies arise.



Indiana Arts Commission
Comparative FY22 Budget Financial Statement for the Period Ending
February 2022 YTD

February 2022 YTD

IAC Revenue	FY22 Actuals	FY22 Budget
FY22 State Appropriation	\$ 2,710,869	\$ 2,710,869
FY22 State Appropriation to match FY21 NEA Grant	\$ 848,900	\$ 848,900
Total State Appropriation (\$3,632,417) minus 2% reserve (\$72,648.34)	\$ 3,559,769	\$ 3,559,769
FY21 National Endowment for the Arts Grant	\$ 848,900	\$ 848,900
FY20 National Endowment for the Arts Grant	\$ 191,894	\$ 191,894
FY20 National Endowment for the Arts ARP Grant	\$ 842,600	\$ 842,600
National Endowment for the Arts Federal, State Match, IEDC and LSICA Carry Forward and FY21 Payment Obligations	\$ 1,121,271	\$ 1,121,271
Dedicated Funds/Donations		
Cultural Trust Income	\$ 5,000	\$ 5,000
Hoffman Trust	\$ 30,000	30,000
Total All Revenue	\$ 6,599,433	6,599,433

IAC Expenses	Actual/Encumbered	Year to Date Budget	% Variance	FY22 Budget
Personnel, benefits -1	472,196	558,400	-15.438%	854,000
Technology/Communication -2	14,331	24,667	-41.901%	37,000
Consultancies/Contracts/Panelists/Capacity Building -3	383,682	557,627	-31.194%	573,819
Materials and Supplies -4	1,917	4,264	-55.050%	6,396
Office Equipment -5	731	500	46.238%	500
Unemployment Compensation -8		-	0.000%	
Shared Departmental Operating Expenses -9	17,834	63,900	-72.091%	95,850
National Endowment for the Arts Federal & State Match Carry Forward and FY21 Payments	1,105,816	1,121,271	-1.378%	1,121,271
FY22 Grant Contracts -7	3,884,178	3,910,598	-0.676%	3,910,598
Total IAC Expenses	5,880,685	6,241,227	-5.777%	6,599,434

TOTAL Surplus/(Deficit) 718,748



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Program, Grants, and Services Committee
DATE: February, 24, 2022
FROM: Paige Sharp, Deputy Director of Programs
RE: **On-Ramp Cohort 2022**

IAC Staff requests approval of the On-Ramp 2022 Cohort. Please note the following considerations:

- On-Ramp 2022 recommended cohort includes five (5) deferred cohort members selected in 2021 that were unable able to participate due to Covid.
- The tables on the following pages share both the composition of the applicant pool (inclusive of the deferred members) and recommended 2022 cohort. Unlike in past years, we received no applications from the southern part of the state and most came from central and northeast Indiana.
- **On-Ramp 2022 guidelines articulate the following priority areas:** Variety of artistic career experience; Statewide representation; Variety of creative disciplines; Diverse racial/ethnic representation; Representation of underserved populations (veterans, people with disabilities). Recommendations are based upon panel scores and priorities. The panel review committee met to determine the 2022 cohort. Kudos to IAC Staff, Chapin Schnick, who did a masterful job managing the review and selection process.

Approval of the Cohort is recommended by the Programs, Grants and Services and Executive Committees.

On-Ramp 2022

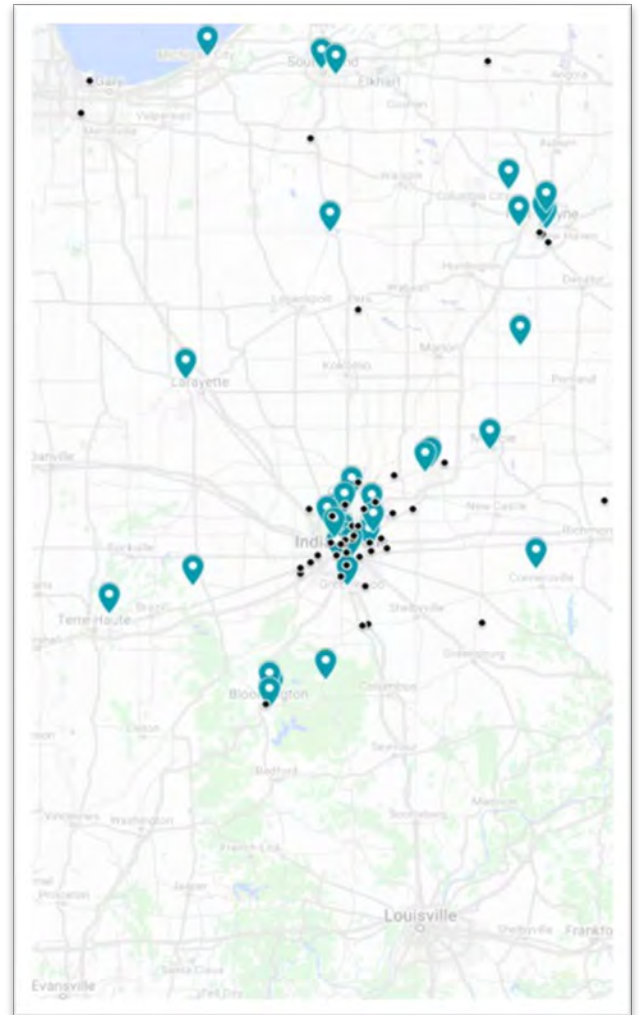
Applicant Pool and Recommended Cohort Composition

Artistic Career Experience		
	Applied	Recommended
Currently a student	1	0
Less than 1 year	3	1
1-3 years	16	5
3-7 years	23	12
7-10 years	12	4
More than 10 years	25	13
Total:	80	35

Statewide Representation		
	Applied	Recommended
Region 1	3	1
Region 2	4	3
Region 3	10	5
Region 4	1	1
Region 5	8	4
Region 6	2	2
Region 7	46	14
Region 8	6	5
Region 9	0	0
Region 10	0	0
Region 12	0	0
Total:	80	35

Artistic Discipline		
	Applied	Recommended
01 Dance	2	2
02 Music	8	5
03 Opera/ Music Theatre	1	1
05 Visual Arts	36	13
06 Design Arts	5	3
07 Crafts	8	3
08 Photography	5	0
09 Media Arts	2	2
10 Literature	4	3
11 Interdisciplinary	7	2
12 Folklife/Traditional Arts	2	1
Total:	80	35

Race/Ethnicity		
	Applied	Recommended
Asian	1	0
Black/African American	17	9
Hispanic/Latino	5	3
W White	45	15
No single race/ethnic group	8	6
Prefer not to respond	4	2
Total:	80	35



Underserved Populations		
	Applied	Recommended
Has served in US Armed Forces	1	0
Access	3	1
Folk/Traditional Artist	8	4

On-Ramp 2022 | Committee Recommendations

	First	Last	County	Region	Primary Discipline
1	Margaret	Beeler	La Porte	1	10 Literature
2	Norah	Amstutz	Elkhart	2	05 Visual Arts
3	Erica	Coffing	Fulton	2	05 Visual Arts
4	Katie	Lee	St. Joseph	2	03 Opera/ Music Theatre
5	Lyndy	Bazile	Allen	3	12 Folklife/Traditional Arts
6	Celeste	Lengerich	Allen	3	05 Visual Arts
7	Leslie	Noel	Allen	3	02 Music
8	Ngozi	Rogers	Allen	3	09 Media Arts
9	Daniel	Swartz	Wells	3	06 Design Arts
10	Leanne	McGiveron	Tippecanoe	4	06 Design Arts
11	Tracy	Burns	Fayette	5	07 Crafts
12	Cynthia	Frank	Madison	5	07 Crafts
13	Tammeron	Jonesfrancis	Delaware	5	06 Design Arts
14	Kathaleen	Wessel	Madison	5	05 Visual Arts
15	Emily	Bennett	Vigo	6	05 Visual Arts
16	Lavinia	Hale	Putnam	6	05 Visual Arts
17	Eric	Aaron	Hamilton	7	09 Media Arts
18	Christopher	Box	Marion	7	02 Music
19	Austin	Day	Marion	7	01 Dance
20	Emily	Franks	Marion	7	01 Dance
21	Maritza	Mathieu	Whitley	7	02 Music
22	Kierra	Ready	Marion	7	05 Visual Arts
23	Joanne	Roeder	Hamilton	7	05 Visual Arts
24	Michael	Shannon	Marion	7	10 Literature
25	Jonathan	Southern	Marion	7	05 Visual Arts
26	Timothy	Stephenson	Marion	7	02 Music
27	Cecily	Terhune	Hamilton	7	02 Music
28	Beatriz	Vasquez	Marion	7	05 Visual Arts
29	Victoria	Williams Steen	Marion	7	05 Visual Arts
30	Tania	Wineglass-Graham	Marion	7	05 Visual Arts
31	Hilary	Anderson	Monroe	8	07 Crafts
32	Ian	Carstens	Monroe	8	11 Interdisciplinary
33	David	Carter	Monroe	8	11 Interdisciplinary
34	Charles	Gillespie	Monroe	8	10 Literature
35	Bandy	Russell	Brown	8	05 Visual Arts

Alternates					
	First	Last	County	Region	Primary Discipline
	Matt	Scutchfield	Marshall	2	02 Music
	Marcie	Couet	Johnson	7	05 Visual Arts
	Julie	Davis Veach	Boone	7	05 Visual Arts
	Chantel	Massey	Marion	7	10 Literature
	Judy	Mintze	Hamilton	7	05 Visual Arts



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
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TO: Committee on the Future
FROM: Miah Michaelson, Executive Director
DATE: December 15, 2021
RE: **Cultural Trust Draw Policy**

Recommendation: Approve the Cultural Trust Draw Policy

The Indiana Arts Commission is able to access interest from the Cultural Trust through a draw of funds to support its programs and services:

IC 4-23-2.5-15 Allocation of money from fund; use of interest and dividends by commission

Sec. 15. (a) The commission has the sole authority to allocate money from the fund to arts providers in Indiana.

(b) Subject to other provisions of this chapter, when there is one million dollars (\$1,000,000) in the fund there is annually appropriated to the commission all interest and dividend earnings of the fund for projects that the commission designates to accomplish the purposes of the commission under [IC 4-23-2](#).

(c) The commission may not use money from the fund to purchase land or structures.

As added by P.L.29-1997, SEC.1. Amended by P.L.103-2006, SEC.1.

The IAC has not had a written policy on how those draw requests are approved by the Commission. The following policy is proposed, and staff recommends its approval.

“The Commission will receive at minimum annually from the Committee on the Future, a recommendation for any draws from the Cultural Trust and how they will be applied. Approval for draws from the Cultural Trust will be taken through separate action apart from approval of where those funds are to be applied.”

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



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100 N. Senate Avenue, Room N505,
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TO: Committee on the Future
FROM: Miah Michaelson, Executive Director
DATE: January 28, 2022
RE: **CY22 Agency Goals**

Recommendation: Approve Indiana Arts Commission's CY22 Goals

As part of the state's Performance Management process, each agency develops goals around specific initiatives the agency wishes to accomplish in that calendar year. These goals should align with the strategic plan but may also reflect operational or programmatic priorities outside of it. These goals inform individual staff goals for the year (which also typically include one or two goals that are job specific to each staff member). These goals are the basis for performance assessment for the agency and for state personnel at the end of each calendar year. Agency goals are also submitted to the Governor's office for their review and approval.

Indiana Arts Commission's CY22 Goals

- Assess status of 2017-2021 Strategic Plan and determine next steps in the agency's planning and assessment processes.
- Achieve at least two external resource or programming partnerships agency-wide that advance an agency/departmental/programmatic/individual *strategic or annual goal/priority*.
- Engage in agency-wide authentic learning and reflection; gain actionable discernment and improve understandings and outcomes around equity and access.
- Create a comprehensive, long-term arts and cultural investment plan.
- Achieve at least one agency partnership inclusive of the for-profit arts and cultural sector.
- Increase awareness and investment in the cultural trust.
- Increase Commissioner engagement.
- Create and utilize at least one comprehensive communications tool that tells the agency's story, shares its impact and makes the case for the centrality of the arts in community life.

Approval is recommended by the Committee on the Future; Programs, Grants & Services Committee; and Executive Committee.



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100 N. Senate Avenue, Room N505,
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TO: Committee on the Future
FROM: Miah Michaelsen, Executive Director
DATE: February 13, 2022
RE: FY23 Budget First Look

Although the Commission does not approve the agency's annual budget until its June Quarterly Business Meeting cycle, I wanted to share with the Commission a first draft of the budget for discussion.

This draft budget assumes the following:

Revenue

- Agency total allocation and proportion of funds allocated to personnel and programs remains the same (determined by State Budget Agency)
- A management hold back of 2% (same as FY22, also determined by State Budget Agency)
- Federal allocation from National Endowment for the Arts is the same amount as in FY22
- Draw from the cultural trust is the same amount as in FY22
- Interagency agreement with the Department of Education to support Arts Learning/PACE expansion (about to be finalized)
- The Hoffman Trust (held by Brown County Community Foundation and restricted to PACE support), is drawn down and put towards Arts Learning/PACE – Department of Education partnership

Expenses

Personnel – as we're not staffed fully, I don't yet have a handle on a projected number, but I do know it will be less than what was budgeted for this year

Core grant programs (Arts Organization Support & Arts Project Support) – have fewer dollars allocated to allow for targeted opportunity funding in other areas.

Targeted opportunity funding – Funds will be applied to priority areas including Equity, Arts Learning (including a partnership with the Department of Education), Communities, and Artist Services.

Other categories – Our dues for the National Assembly of State Arts Agencies are back in the budget after a hiatus as has funding for an in-person learning lab/conference series; travel has been reduced slightly.

	IAC Expenses	FY23 (-2%)	FY22 (current FY)
1	Salaries and fringe benefits	\$ 804,000	\$ 854,000
	IAC Personnel and benefits	\$ 804,000	\$ 854,000
	Unemployment Comp	\$ -	\$ -
2	Services other than personal	\$ 37,000	\$ 37,000
	IT Services (Seat Charges)	\$ 25,000	\$ 25,000
	Phones	\$ 12,000	\$ 12,000
3	Program Services	\$ 320,819	\$ 300,819
	RAP Chair	\$ 2,400	\$ 2,400
	RIG Administration	\$ 191,894	\$ 191,894
	IAC Panelists	\$ 6,750	\$ 6,750
	RIG Administration - Panelists	\$ 6,000	\$ 6,000
	Surety Bond (IAC employees)	\$ 275	\$ 275
	Poet Laureate	\$ 3,000	\$ 3,000
	Poetry Out Loud	\$ 20,000	\$ 20,000
	Traditional Arts IN	\$ 50,000	\$ 50,000
	On-Ramp Central Training Consultant	\$ 12,500	\$ 12,500
	Accessibility Services	\$ 8,000	\$ 8,000
	Learning Labs/Conferences	\$ 10,000	
	RAP Field Capacity Building	\$ 10,000	
4	Materials, supplies, parts	\$ 3,000	\$ 3,000
	Office Supplies	\$ 1,200	\$ 1,200
	Fuel Charges	\$ 1,200	\$ 1,200
	Panel/Meeting/Conf./Training Hosp. Supplies	\$ 600	\$ 600
5	Equipment	\$ 500	\$ 500
	Office & Misc. Equipment	\$ 500	\$ 500
7	Grants/Programs	\$ 3,181,009	\$ 3,990,598
	AOSI	\$ 732,296	\$ 780,186
	AOSII	\$ 1,042,113	\$ 1,112,185
	AOS III	\$ 394,313	\$ 427,354
	Arts Project Support	\$ 619,635	\$ 672,273
	Merit Awards		\$ 52,000
	ARP Program		\$ 792,600
	Equity Initiative	\$ 100,000	
	Arts Learning (PACE)	\$ 27,652	\$ 14,000
	Arts Learning	\$ 17,000	
	Cultural District Grants	\$ 60,000	\$ 60,000
	Communities	\$ 58,000	
	On-Ramp Central Fellowships	\$ 80,000	\$ 80,000
	Artist Services	\$ 50,000	
8	Indirect support payments	\$ -	
9	Admin and operating expenses	\$ 94,950	\$ 94,350
	Centralized HR Services	\$ 6,200	\$ 6,200
	Memberships, Dues, Subscriptions	\$ 500	\$ 500
	National Assembly of State Arts Agencies Dues	\$ 16,600	
	On-Ramp Central Training Expenses	\$ 22,000	\$ 22,000
	Creative Services	\$ 10,000	\$ 20,000
	Office Copier	\$ 2,100	\$ 2,100
	Office Copier Print Overage	\$ 1,000	\$ 1,000
	Postage	\$ 750	\$ 750
	Data Storage, Cyber Security Shredding, Web Hosting	\$ 9,800	\$ 9,800
	Staff - In-State Travel	\$ 8,000	\$ 12,000
	Staff - Out of State Travel	\$ 8,000	\$ 10,000
	Commissioners - Travel	\$ 5,000	\$ 5,000
	Staff Conference Registration	\$ 5,000	\$ 5,000
	Total Expenses	\$ 4,441,278	\$ 5,280,267

FY23	FY23	
Full	2% reserve	
\$ 529,978	\$ 519,378	.1
\$ 3,102,439	\$ 3,040,390	.2 - .9
\$ 3,632,417	\$ 3,559,769	
\$ 848,900	\$ 848,900	NEA FY22
\$ 5,000	\$ 5,000	Cultural Trust
\$ 10,000	\$ 10,000	IDOE
\$ 17,652	\$ 17,652	Hoffman Trust
\$ 4,513,969	\$ 4,441,321	
	\$ 4,408,669	Total State and Federal
	\$	4,408,669

\$ 3,043,998

	FY23 RIG	FY22 RIG
26%	\$ 2,816,522.00	\$ 3,043,998
37%		
14%		
22%		

63.89% 69.05% % of RIG to total budget (non ARP)(excluding RIG Admin)



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100 N. Senate Avenue, Room N505,
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TO: IAC Programs, Grants, and Services Committee
FROM: Stephanie Haines, Arts Education and Accessibility Program Manager
DATE: February 24, 2022
RE: PACE research concluding spring 2022

About PACE

Indiana Arts Commission's (IAC) program titled Partnering Arts, Communities, and Education (PACE), is a research program focused on demonstrating the impact arts integration activities have on learning success for students. Since 2014 the IAC has funded long-term artist residencies in elementary schools across the state. During these residencies, artists connect learning in the arts with learning in language arts curriculum to find new ways for students to understand important reading and writing concepts. Together, the artist and teacher create lessons that are rooted in artistic practice and teach skills in language arts in an interwoven design.

About the research

Over the past eight years, our research partner, Dr. F Robert Sabol of Purdue University has been collecting data from each of our sites, studying areas such as students' general knowledge of and interest in the arts, students' arts vocabulary, students' writing skills, and students' general attitudes about the arts. Several interim reports have been published over the past eight years, as new data sets are collected from the school sites. In spring 2022 the final report will be published and share out widely. Preliminary results show that artist residencies in schools contribute to learning growth and mastery for students.

The final PACE research report will be shared at the June 2022 QBM.

Next steps

Our next focus for PACE is on sharing out the research and helping more teachers and schools find success for their students through the arts integration practices modeled in PACE. A website has been created that maps out all the components of the PACE program, the research, the program design, and a step-by-step plan of how schools can get started with a program of their own <https://www.in.gov/arts/programs-and-services/research/pace/>. We also will be sharing the PACE work through our Arts Integration learning labs coming summer 2022 – See Arts Learning next steps memo for more information on that work.



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100 N. Senate Avenue, Room N505,
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TO: IAC Programs, Grants, and Services Committee
FROM: Stephanie Haines, Arts Education and Accessibility Program Manager
DATE: February 24, 2022
RE: Arts Education Access in Indiana Report by IYI

As we consider where the Indiana Arts Commission (IAC) can make the highest impact on the arts education landscape of our state, IAC has partnered with the Indiana Youth Institute (IYI) to collect data from the Indiana Department of Education (IDOE) on the status of Arts Education Access for Students in Indiana. This report examines the equity, frequency, and availability of arts education in Indiana. Before starting the data collection, a group of arts education stakeholders were convened to map out important priorities in arts education access across the state, and those recommendations were used to design the goals of this report.

In the attached report you will see a breakdown of topics such as:

- Student to teacher ratio by grade level
- Number of students enrolled in an arts course separated by grade level, county, demographics, arts discipline, and more.
- The types of arts courses available across the state and their prevalence

Some limitations exist with this data because arts education data has historically been collected differently school by school. The IDOE has recently implemented a new data collection and reporting system, and there is room for growth in this area. In the recommendations section of the report there is a recommendation to work with the IDOE to grow the reporting mechanisms for these metrics.

Other recommendations of IYI as a result of this report are:

- Increase Arts Integration understanding and implementation statewide
- Expand Arts-based School-Community Partnerships
- Support increased access to arts education in rural areas of Indiana

Based on this data, IAC will be expanding the Partnering, Arts, and Communities in Education (PACE) Arts Integration program with a focus on schools with low-access to arts including rural schools and schools with high participation in free and reduced lunch programs. (See memo on Arts Learning Next Steps for more information on this).

This report will also be highlighted in Indiana Youth Institute's annual Indiana KIDS COUNT© Data Book coming in the spring 2022.

DATA REPORT: EQUITY IN ARTS EDUCATION IN INDIANA

PREPARED FOR THE INDIANA ARTS COMMISSION

OVERVIEW OF ARTS EDUCATION

Art education refers to learning, instruction, and programming based upon the visual and tangible arts. Arts teaching and learning takes place through instruction about concepts and skills related to a particular art form or discipline. Compared to other forms of art instruction, art education has a curriculum. Content and skills are delivered through a standards-based, sequential approach and a qualified instructor is required as part of the core curriculum.ⁱ

Arts education acts as a guide for children to navigate the beauty of the world as they grow. Studies on integrating arts education within the school environment show that this instruction greatly benefits students and their development. The Indiana Department of Education describes the importance of art education as it “develops one’s ability to understand, decipher, and interpret images, symbols, and sensory data in today’s technological environment.”ⁱⁱ

To examine the effects of a sustained reinvigoration of schoolwide arts education, Houston’s Arts Access Initiative conducted a study of 42 elementary and middle schools with over 10,000 third-through eighth-grade students. Results showed that increases in arts education positively and significantly affected students’ school engagement, college aspirations, and their inclinations to draw upon works of art as a means for empathizing with others. Benefits were also observed for school engagement. Students in the programs were more likely to agree that schoolwork was enjoyable, made them think about things in new ways, and that their school offered programs, classes, and activities that kept them interested in school.ⁱⁱⁱ

ART TEACHERS IN INDIANA

There are a total of 960,454 students enrolled in art from Pre-Kindergarten through Grade 12. About 86.5% of Indiana’s total students (approximately 1.1 million) are enrolled in an arts course in the 2020–2021 academic year. The total number of licensed teachers is difficult to determine from the data set, since one teacher may teach multiple courses. Based on data from the Indiana Department of Education, there were 118 emergency permits issued to teachers Visual Arts (58 permits), and Vocal and General Music (46 permits), Theater Arts (13 permits), and Dance (1 permit). 15 schools had an art teacher position vacant for at least 90 days; 32 art positions were vacant in 2020–2021.

Vacant Art Teacher Positions by County and Grade Level and Subject, Indiana: 2020-2021			
County	Number of positions unfilled for 90 days	Grade Level	Subject
Greater Clark County Schools	2	9-12	Fine Arts (all grades)
Elkhart Community Schools	1		Fine Arts (all grades)
Avon Community School Corp	1	9-12	Fine Arts (all grades)



Vacant Art Teacher Positions by County and Grade Level and Subject, Indiana: 2020-2021			
County	Number of positions unfilled for 90 days	Grade Level	Subject
Merrillville Community School Corp	1	5	Fine Arts (all grades)
Lake Ridge New Tech Schools	1	3	Fine Arts (all grades)
Griffith Public Schools	1	9-12	Fine Arts (all grades)
MSD of New Durham Township	1	1	Fine Arts Library/Media Reading ENL Health and PE Elementary Level
	1	2	Fine Arts Library/Media Reading ENL Health and PE Elementary Level
	1	3	Fine Arts Library/Media Reading ENL Health and PE Elementary Level
	1	4	Fine Arts Library/Media Reading ENL Health and PE Elementary Level
Eminence Community School Corp	1	K	Fine Arts (all grades)
Portage Township Schools	2	9-12	Fine Arts (all grades)
South Bend Community School Corp	6	5	Fine Arts (all grades)
	9	4	Fine Arts (all grades)
Oregon-Davis School Corp	1	9-12	Fine Arts (all grades)
Tippecanoe School Corp	1	9-12	Fine Arts (all grades)
Rock Creek Community Academy	1	8	Fine Arts (all grades)

Source: Indiana Department of Education

The average ratio of students to teachers in Indiana is 17:1. The ratio of students to art teachers by grade level is much higher – most likely because there may be one art teacher for an entire school.

Student to Art Teacher Ratio by Grade, Indiana: 2020-2021	
Pre-Kindergarten	23:1
Kindergarten	66:1
Grade 1	69:1
Grade 2	66:1
Grade 3	67:1
Grade 4	68:1
Grade 5	75:1
Grade 6	102:1
Grade 7	136:1
Grade 8	138:1

Source: Indiana Department of Education

By county, the ratio of students to art teachers varies, though a geographic pattern does not emerge. Rather, the ratio differs drastically from county to county with most of the higher ratios occurring in rural counties. Some rural counties, however, have some of the lowest ratios, indicating that geography is not directly correlative with the number of art teachers.



Ratio of Students to Art Teachers by County, Indiana: 2020–2021			
Highest 10 Counties		Lowest 10 Counties	
Fountain	30:1	Randolph	161:1
Rush	33:1	Miami	154:1
Decatur	38:1	Hamilton	149:1
Newton	38:1	Hendricks	135:1
Sullivan	39:1	Blackford	126:1
Benton	41:1	Johnson	116:1
Henry	41:1	Tipton	112:1
Warren	41:1	Tippecanoe	109:1
Jefferson	43:1	Wells	108:1
Spencer	43:1	Lagrange	108:1

Source: Indiana Department of Education

ELEMENTARY STUDENT ENROLLMENT IN ARTS EDUCATION IN INDIANA

The total number of arts enrollments was 1,119,454. A single student may be enrolled in multiple arts courses, which without de-identified record level data is not able to be determined. Enrollments in this year peaked in fifth grade and declined through higher grades.

Student Enrollment in Art Courses by Grade Level, Indiana: 2020–2021	
Grade	Total Enrollments in Art
Pre-Kindergarten	874
Kindergarten	112,541
Grade 1	139,236
Grade 2	136,132
Grade 3	138,768
Grade 4	139,958
Grade 5	141,544
Grade 6	119,257
Grade 7	93,420
Grade 8	76,858

Source: Indiana Department of Education

Note: Art enrollments exceed Indiana's total student enrollment since one student may be enrolled in multiple courses. Indiana Youth Institute does not disaggregate data at the individual level or by personally identifiable information, so a deduplication is not possible.

Most elementary and middle school teachers teach Visual Art and Exploring Music. The next most common art teacher was Creative Dramatics and Dance for in Pre-Kindergarten through eighth grade. Instrumental Music and Vocal Music were not taught in Pre-Kindergarten, but these courses were available for all other grades. Additionally, the number of teachers by grade cannot be determined as many elementary and middle school teachers may teach multiple grades within one school.



Teachers by Art Subject for Pre-Kindergarten to 8 th Grade, Indiana: 2020–2021		
Subject	Number of Teachers	Percentage of All PreK – 8 th Grade Teachers
Visual Art	2,374	34.8%
Creative Dramatics	79	0.1%
Dance	13	0.0%
Exploring Music	1,854	2.8%
Instrumental Music	738	1.1%
Vocal Music	508	0.8%

Source: Indiana Department of Education

Note: It is undetermined whether the number of teachers by subject represents a unique count. For instance, a teacher for Exploring Music could also teach Vocal Music.

Exploring Music and Visual Art has the highest student enrollment arts education, ranging from 99.4% in Pre-Kindergarten to 94.2% in fifth grade. In sixth grade, Instrumental Music and Vocal Music starts to shift the percentages so that by eight grade Exploring Music and Visual Arts only made up 61.2% of art education, while Instrumental Music accounted for 20.3% and Vocal Music at 15.4%.

Student Enrollments in Art by Subject and Grade, Indiana: 2020–2021							
	Creative Dramatics	Dance	Exploring Music	Instrumental Music	Visual Art	Vocal Music	Total Art Enrollment
Pre-Kindergarten	0.3%	0.3%	52.1%	N/A	47.3%	N/A	874
Kindergarten	0.3%	0.2%	49.8%	N/A	49.6%	0.1%	112,541
Grade 1	0.3%	0.2%	50.1%	0.0%	49.2%	0.1%	139,236
Grade 2	0.3%	0.2%	49.9%	0.0%	49.4%	0.2%	136,132
Grade 3	0.3%	0.2%	50.0%	0.0%	49.3%	0.2%	138,768
Grade 4	0.3%	0.2%	47.6%	1.1%	48.9%	1.9%	139,958
Grade 5	0.4%	0.2%	48.6%	2.6%	45.6%	2.6%	141,544
Grade 6	0.9%	0.2%	29.2%	14.6%	45.6%	9.6%	119,257
Grade 7	1.9%	0.2%	16.3%	19.8%	48.1%	13.6%	93,420
Grade 8	2.5%	0.3%	13.4%	20.3%	47.8%	15.4%	76,858

Source: Indiana Department of Education

Marion County comprised the highest percentage of the statewide total of student enrollments in art. Crawford and Blackford Counties both comprised the smallest percentage of statewide student enrollments in art courses (0.2%).

Percentage of Statewide Enrollments in Arts by County, Indiana: 2021			
Highest 10 Counties		Lowest 10 Counties	
Marion	16.5%	Crawford	0.02%
Lake	6.8%	Blackford	0.02%
Hamilton	6.5%	Fountain	0.03%
Allen	6.4%	Ohio	0.07%
St Joseph	4.0%	Martin	0.08%
Elkhart	3.8%	Switzerland	0.12%
Hendricks	3.0%	Union	0.13%



Percentage of Statewide Enrollments in Arts by County, Indiana: 2021			
Highest 10 Counties		Lowest 10 Counties	
Porter	2.9%	Warren	0.15%
Johnson	2.7%	Sullivan	0.16%
Tippecanoe	2.6%	Pike	0.16%

Source: Indiana Department of Education

Data Limitations for Elementary Schools

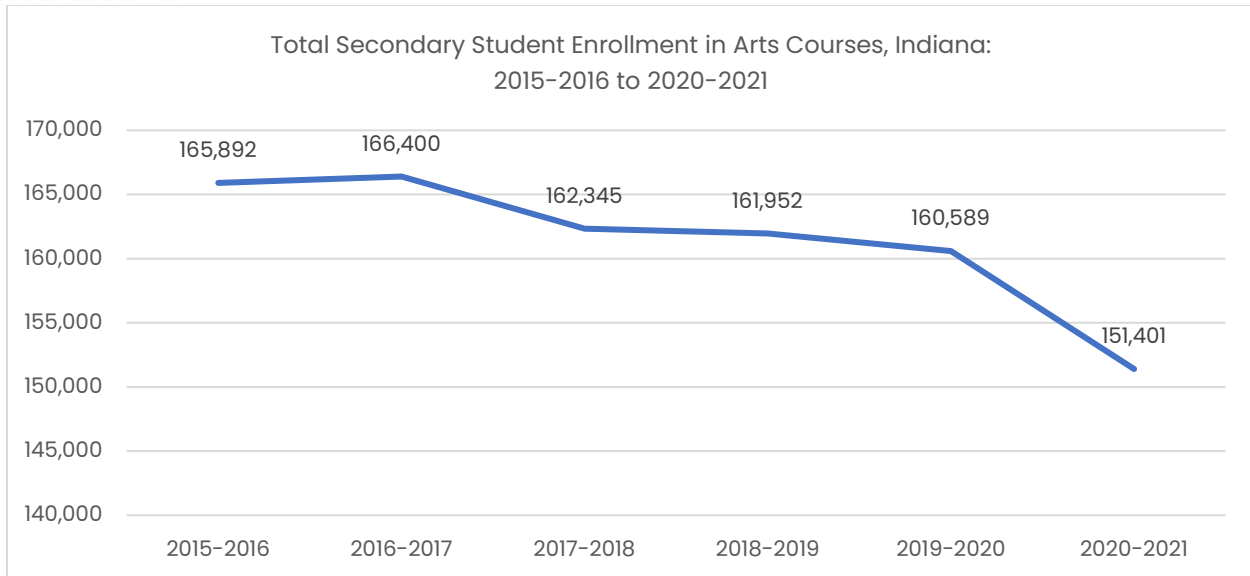
As noted above, there are some limitations when analyzing art enrollment data for elementary schools. These limitations include:

- Schools submit individual courses and teachers at the elementary level, allowing for us to identify the number of unique arts teachers per school;
- Course-level data for all schools are not available at the elementary level;
- Student enrollment data for elementary students are spottier than older grades – many schools link students to an overall class and not individual courses;
- With arts, it is uncommon for elementary schools to report student enrollment in elective or ancillary courses;
- Without course-specific data, we cannot determine exact contact hours or number of students;
- A single student may be enrolled in multiple arts courses which without de-identified record level data is not able to be determined; and
- Data for teachers by art subject and by grades for school corporations are not usable because of potential duplication (e.g., one teacher may teach several courses at one school).

SECONDARY STUDENT ENROLLMENT IN ARTS EDUCATION IN INDIANA

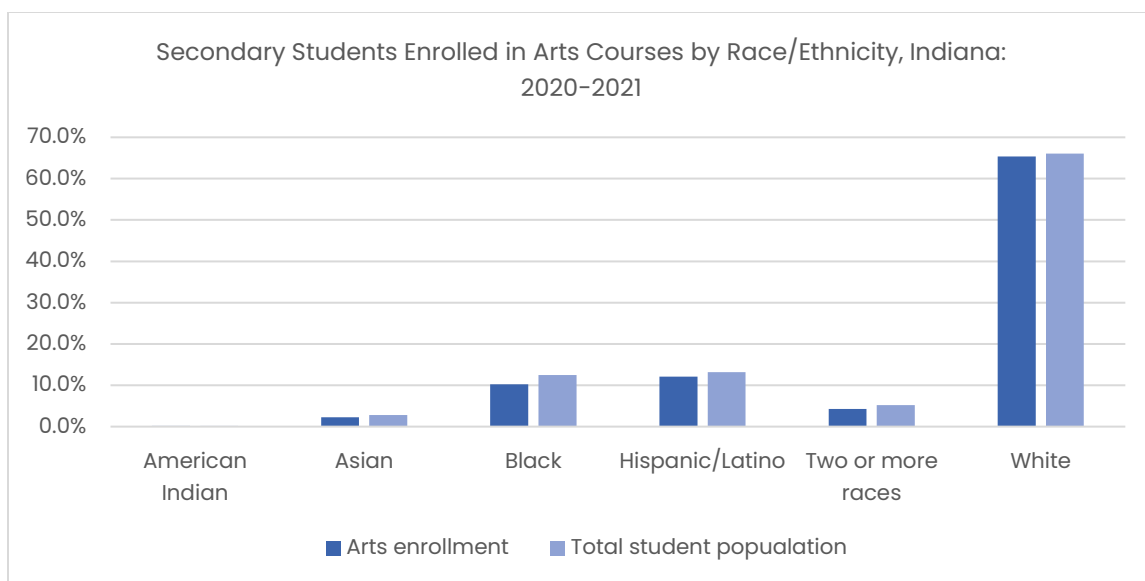
In 2020–2021, 151,401 secondary students enrolled in at least one arts course in Indiana – 44.3% of the total student population (341,646 total students were enrolled in grades 9 through 12). This was the lowest enrollment in the past six academic years. Between 2019–2020 and 2020–2021, about 9,000 fewer secondary students enrolled in at least one arts course, which was a decrease of about 5%. One potential reason for the decrease in student enrollment in 2020–2021 is due to the impact of COVID-19 and a shift to virtual instruction across many Hoosier schools.





Source: Indiana Department of Education

- In 2020–2021, more female students enrolled in arts courses (81,807 female students; 54.0% of enrollment) versus male students (61,884 male students; 40.9% of enrollment).
 - Historically, there have been higher numbers of female students – around 56% of arts enrollment – than male students (around 42%).
- When disaggregating student enrollment by race/ethnicity for 2020–2021, the racial/ethnic representation aligned closely with the overall student population.
 - Overall, students of color comprised 29.5% of the arts enrollments. This is slightly less than the total representation of students of color (33.9%) in the student population.
 - Prior to the 2020–2021 school year, White students comprised over 70% of arts enrollments.
 - 1 in every 10 arts students has been Black since 2015–2016.
 - Hispanic/Latino enrollment has increased from 15,000 students in 2015–2016 to over 18,000 students in 2020–2021.^{iv}

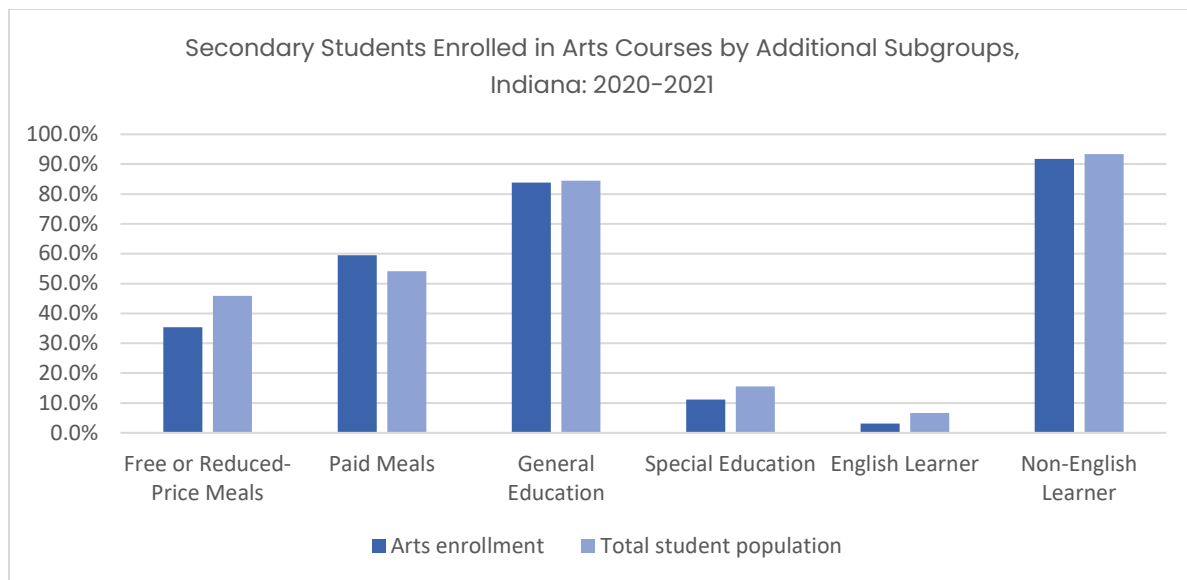


Source: Indiana Department of Education



Note: In 2020–2021, 5.1% of students did not have an identified race/ethnicity in the data provided by the Indiana Department of Education.

- When examining other historically marginalized subgroups – low-income students (designated as qualifying for free or reduced-price meals), English Learners, and students with disabilities – significant disparities emerge in the enrollment data.
 - The composition of arts enrollments disproportionately favors students who have and do not face historical challenges and marginalization compared to their peers.
 - Disproportionality in data refers to a group's representation in a particular category that exceeds expectations for that group or differs substantially from the representation of others in that category. The disproportionality between arts and total enrollment illustrates either a lack of access or encouragement for these students to pursue arts courses.



Source: Indiana Department of Education

Note: In 2020–2021, 5.1% of students did not have an identified race/ethnicity in the data provided by the Indiana Department of Education.

EQUITY AND ARTS ACCESS IN HIGH SCHOOLS

The top 10 counties by total enrollments for 2020–2021 represent over half of all art course enrollments in the state (56.2%). The top ten counties are either urban or suburban. Based on course enrollment, Hancock County is the first urban/rural county high enrollments at 2,257; it is the 15th highest county for enrollment overall. In comparison, the 10 lowest counties represent 1.1% of all enrollments. Additionally, all ten are rural counties.^v

Secondary Enrollment in Art Courses by County, Indiana: 2020–2021			
Highest 10 Counties		Lowest 10 Counties	
Marion	23,943	Switzerland	122
Lake	11,840	Posey	129
Hamilton	11,373	Fountain	142
Allen	8,804	Crawford	162

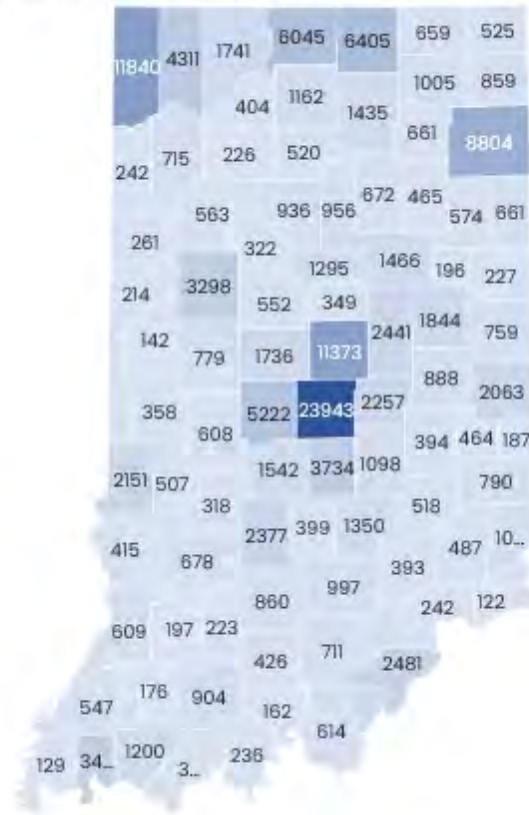


Secondary Enrollment in Art Courses by County, Indiana: 2020–2021			
Highest 10 Counties		Lowest 10 Counties	
Elkhart	6,405	Ohio	173
St. Joseph	6,045	Pike	176
Hendricks	5,222	Union	187
Porter	4,311	Blackford	196
Johnson	3,734	Daviess	197
Vanderburgh	3,478	Warren	214

Source: Indiana Department of Education

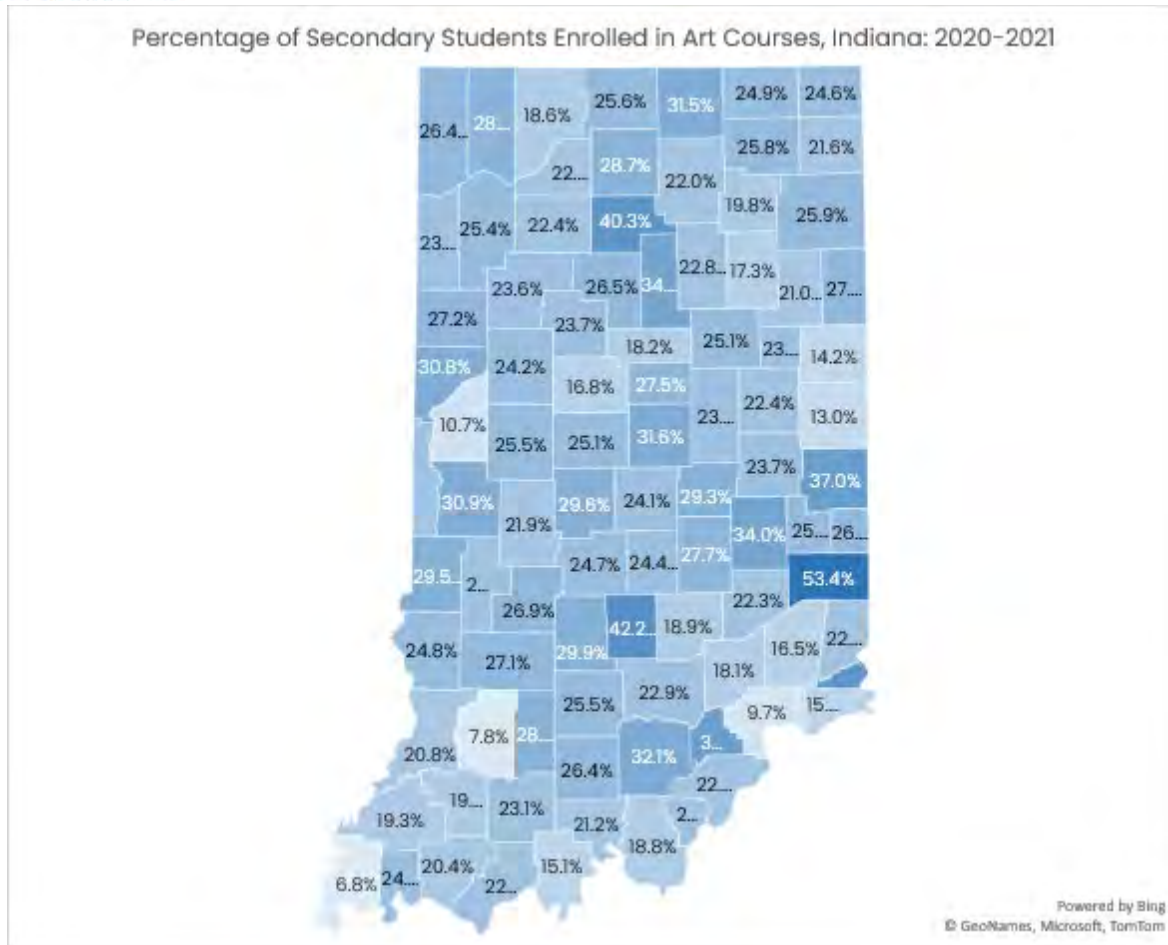


Secondary Enrollment in Art Courses, Indiana: 2020-2021



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Source: Indiana Department of Education

Per data from the Indiana Department of Education, there are a total of 510 schools providing arts courses represented in all 92 of Indiana's counties.

- The most prevalent art course available was Introduction to Two-Dimensional Art.
 - There was a total of 58 types of art courses under this course.
 - 33,685 students (about 15.5% of the total student population) took this class.
 - Marion County has the most variety of courses available at 56 types, while the county with the lowest variety of courses being represented by Jay County at 7 types.
 - Of the 92 Counties there are only 5 counties that do not have Introduction to Two-Dimensional Art (Brown, Fayette, Hendricks, Huntington, and Jennings).

Enrollment in Art Subjects, Indiana: 2020-2021			
Top 5 Subjects		Bottom 5 Subjects	
Introduction to Two-Dimensional Art	33,685	IB Dance Standard Level	1
Introduction to Three-Dimensional Art	19,535	IB Theatre Arts Standard Level	9
Ceramics	13,223	IB Music Standard Level	25
Drawing	12,697	IB Dance Higher Level	27
Photography (formerly Media Arts)	10,988	AP 3-D Art and Design	51

Source: Indiana Department of Education



- There was a total of eight courses (less than 10 statewide) that have the lowest representation in Indiana. Of these, four courses have less than 5 classes offered across the state (IB Theatre Arts Higher Level, IB Theatre Arts Standard Level, IB Dance Higher Level, and IB Dance Standard Level). IB subjects are offered through the International Baccalaureate which offers high quality programs of international education to a worldwide community of schools.^{vi}
- The lowest ten courses represented in Indiana, these are spread across 15 counties and 34 schools. There was a total of 42 schools that offered only one type of Arts course. Within this grouping of single availability courses by school, the two most prevalent courses offered were Introduction to Two-Dimensional Art and Music History & Appreciation. Counties with availability of more rare arts courses appeared to be more urban (Allen, Elkhart, Floyd, Hamilton, Howard, Lake, Marion, Porter, Scott, St. Joseph, and Vanderburgh).

During the 2021 school year, 88,591 students took two or more arts courses. Of those students, 73.4% took 2 courses, 13.4% took 3 courses, 10.1% took 4 courses, and 3.1% of students took 5 or more courses.

Students Enrolled in Two or more Courses by County, Indiana: 2020–2021			
Top 5 Counties		Bottom 5 Counties	
Marion	14,503	Warren	40
Hamilton	7,197	Pike	41
Lake	6,229	Jay	47
Allen	5,390	Switzerland	56
Elkhart	3,857	Fulton	60

Source: Indiana Department of Education

Indiana's urban and suburban counties tend to offer a higher number of arts courses compare to rural counties and with greater variety in the courses. As illustrated by the data below, the counties with the highest course variety are in urban and suburban counties, while those with the least variety are in rural counties.

Variety of Art Courses by County, Indiana: 2020–2021			
5 Highest Counties	Number of Courses	10 Lowest Counties	Number of Courses
Marion	56	Jay	7
Hamilton	52	Posey	8
Allen	49	Crawford	
St. Joseph	48	Switzerland	9
Vanderburgh		Ohio	10

Source: Indiana Department of Education

When disaggregating the data of which specific schools offer the highest number of arts courses, schools in wealthier, suburban counties rank highest. One noticeable exception is Shortridge High School in central Marion County under Indianapolis Public Schools, which is also an IB school.

Top 10 Schools by Variety of Courses, Indiana: 2020–2021	
Carmel High School	40
William Henry Harrison High School	38
Noblesville High School	37



Top 10 Schools by Variety of Courses, Indiana: 2020–2021	
Franklin Central High School	36
Lawrence Central High School	35
Penn High School	32
Avon High School	32
Portage High School	31
Shortridge High School	31
New Albany Senior High School	30

Source: Indiana Department of Education

Reviewing the data statewide, most students who enrolled in an art class in 2021 did pass that class. The pass rates have a range of 78.1% (Dance History and Appreciation) to 100% (IB Dance Higher Level, IB Dance Standard Level, and IB Theater Arts Standard Level). There were a variety of 58 different courses with 17 courses at a pass rate of 90% or greater. 33 courses had 80% to 89.9% pass rate and the remaining 8 courses fell between 78.1% and 79.9%.

Passage Rates for Courses by County, Indiana: 2020–2021			
Top 10 Courses		Bottom 10 Courses	
IB Dance Higher Level	100%	Dance History and Appreciation	78.1%
IB Dance Standard Level	100%	AP 3-D Art and Design	78.3%
IB Theatre Arts Standard Level	100%	Electronic Music (L)	78.4%
Advanced Technical Theater (L)	96.0%	IB Visual Arts Standard Level	78.4%
Dance Choreography: Ballet, Modern, Jazz, Ethnic-Folk	94.6%	Visual Communication	78.5%
Advanced Acting (L)	94.1%	Photography (formerly Media Arts (L))	79.0%
Choral Chamber Ensemble (L)	93.5%	Theatre Arts History	79.2%
Musical Theatre	92.9%	Introduction to Two-Dimensional Art (L)	79.9%
Vocal Jazz (L)	92.8%	Technical Theatre (L)	80.2%
Instrumental Ensemble (L)	92.7%	Introduction to Three-Dimensional Art (L)	80.8%

Source: Indiana Department of Education

ARTS AND ACADEMIC ACHIEVEMENT

As indicated by national research, enrolling in art courses correlates with increased academic achievement. In 2021, of the total of 92 Indiana counties, 40 counties had data for art enrolled who passed the ELA ILEARN. The pass rate for ILEARN ELA was 21.1%, while the ILEARN Math was 13.5%.

Percentage of Students Enrolled in Art Courses Passing ELA ILEARN, Indiana: 2020–2021			
Top 10 Counties		Bottom 10 Counties	
Clark	100.00%	Tippecanoe	0.19%
Wayne	90.00%	Madison	0.81%
Bartholomew	71.43%	Blackford	1.02%



Percentage of Students Enrolled in Art Courses Passing ELA ILEARN, Indiana: 2020–2021			
Top 10 Counties		Bottom 10 Counties	
Hendricks	69.27%	Steuben	1.96%
Fulton	59.38%	Whitley	2.21%
Kosciusko	56.72%	Dekalb	2.44%
Brown	56.34%	Boone	2.93%
Dearborn	54.55%	Lagrange	3.52%
Allen	52.94%	Randolph	3.53%
Johnson	50.00%	Sullivan	5.56%

Source: Indiana Department of Education

There were 38 counties with data for art enrolled students who passed the Math ILEARN.

Percentage of Students Enrolled in Art Courses Passing Math ILEARN, Indiana: 2020–2021			
Top 10 Counties		Bottom 10 Counties	
Wayne	80.00%	Tippecanoe	0.19%
Hendricks	62.01%	Madison	0.40%
Bartholomew	51.43%	Boone	0.42%
Allen	46.64%	Blackford	1.53%
Kosciusko	43.28%	Steuben	1.96%
Johnson	35.71%	Whitley	2.21%
Brown	35.21%	Sullivan	2.47%
Clark	33.33%	Shelby	2.65%
Lake	32.14%	Randolph	2.83%
Dearborn	30.30%	Lagrange	3.02%

Source: Indiana Department of Education

The Indiana Department of Education uses locale codes defined by the National Center for Education Statistics to describe a school's location ranging from "large city" to "rural." There are three different classifications for "city," "rural," and "suburb." For the purpose of this report, the three classifications for each locale category have been combined to produce an aggregate for the general locale category. Below are definitions for the general locale categories:

- A city is defined as a territory inside an urbanized area and inside a principal city.
- A suburb is defined as a territory outside a principal city and inside an urbanized area.
- A town is a territory inside an urban cluster that is a distance from an urbanized area.
- A rural area is a Census-defined territory that is a distance from an urbanized area and a distance from an urban cluster.^{vii}

Students from Suburban locales had higher proficiency rates on the ELA portion of the ILEARN and on the Math portion of the ILEARN compared to students in other demographic locales, which follows statewide trend. Students in cities had the lowest proficiency rates for both portions of the ILEARN.

ILEARN Proficiency by Subject for Grades 3–8 by Demographic Locale, Indiana: 2021					
	ELA Pass	% ELA Pass	Math Pass	% Math Pass	Total Students
City	289	14.3%	117	6.6%	2021
Rural	477	16.9%	309	11.7%	2813



ILEARN Proficiency by Subject for Grades 3–8 by Demographic Locale, Indiana: 2021					
	ELA Pass	% ELA Pass	Math Pass	% Math Pass	Total Students
Suburban	306	40.1%	271	35.5%	763
Town	156	26.8%	99	17.0%	582
Indiana	196,568	40.5%	179,201	36.9%	-

Source: Indiana Department of Education

LEVERAGING THE DATA

Locally:

- Embed arts through interdisciplinary curricula:** Arts integration is an approach to teaching that is grounded in the belief that learning is actively built, experiential, evolving, collaborative, problem-solving, and reflective. By implementing an integrated arts curriculum, the arts become the approach to teaching and the vehicle for learning. Moreover, students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. For an integrated arts curriculum to result in deep student understanding in both the art form and the other curriculum area, teachers must engage in professional development to learn about arts standards and how to connect the arts to the curriculum they teach.^{viii} At the Maya Lin Elementary School in **Alameda, California**, teachers collaborate with art instructors to devise lessons that integrate art into every element of the school day, including subjects like math and English. Teachers at the school support the approach, stating that the approach “makes learning fun, multi-disciplinary, connected and creative,” and “gives students a way to think about the world differently, to make connections, and to contemplate their place within it.”^{ix} Integrating arts can be an effective approach in engaging Hoosier students and providing new learning styles and opportunities.
- Connect art with Social Emotional Learning (SEL):** Understanding how artistic processes intersect with the Social and Emotional Learning (SEL) competencies enables administrators and arts educators to intentionally activate and maximize these connections for the benefit of students. The [Arts Education and Social and Emotional Learning \(SEL\) Framework](#) is designed to illuminate the intersection between arts education and social-emotional learning to allow for the intentional application of appropriate teaching and learning strategies, with the overarching goal of improving arts education.^x Research shows that multiyear SEL interventions produce significant student gains in positive social behaviors, academic performance, decreases in emotional and behavioral challenges, and improved teacher satisfaction. The gains observed through SEL practices can be significant when effectively combined with arts instruction in an intentional and sustained manner. Arts and SEL are tools for easing emotional burdens students experience from current events like the pandemic, racism, gender bias, and others.^{xi} Offering Hoosier students learning experiences where art and SEL competencies work together can support students both academically and emotionally as they navigate an unprecedented time.
- Expand Arts-Based School-Community Partnerships:** School arts partnerships that are properly constituted between teachers and arts organizations, with clear educational aims, can play an important part in ensuring all students have access to culture and the education to become cultural citizens.^{xii} One notable partnership is the **Boston Public Schools Arts Education Expansion Initiative**, a multi-year, public-private partnership aimed at providing equitable



access to quality arts learning experiences for the city's 56,000 public school students. Prior to the partnership, only 5% of elementary school students and 6% of middle school students received the twice-weekly, yearlong arts instruction experts agreed was best practice. As a result of the partnership, 93% of students in grades pre-kindergarten through eighth received weekly, year-long arts instruction, an increase of 26 percentage points from 2009. Now, Boston public schools have an arts education infrastructure with the capacity to provide quality professional development, curriculum standards and templates, and a space for school- and community-based arts educators to learn from and support one another.^{xiii} Communities can collaborate to create robust arts-based school-community partnerships to increase access to art and culture for students across the state.

Statewide:

- Support the Creation of Regional Centers for Rural Arts Education:** Lack of economic opportunity, geographic distance, recruitment and retention of teachers and administrators, and lack of funding for arts education are all barriers that restrict access to arts education in rural areas. Regional Centers for rural arts education could feature best practices for arts integration, support arts educators, and provide opportunities for professional development in the arts aimed at creating change in collaboration with teachers and district leaders. In addition, the Centers could foster a community of practice for arts education, connect community organizations focused on arts education, and provide an inventory of organizations and efforts focused on arts education across the region.^{xiv} In **rural Oregon**, the Pendleton Center for the Arts seeks to make art and art making more accessible. The Center provides opportunities for creative expression and community connection through experiences, education, and advocacy in the arts. Visitors can browse art galleries, shop for local art, take free or low-cost classes, and attend performing arts events.^{xv} Understanding the constraints faced in rural areas to make art accessible, regional centers can be a great opportunity for communities to support art.
- Include a metric of student achievement in art in the new accountability dashboard from the Indiana Department of Education:** Indiana Arts Commission can work with the Indiana Department of Education to ensure the arts are integral in the deliberations and actions relating to higher learning expectations for all students, the systems designed for assessing growth toward those expectations, and the structures for ensuring that expectations are met. Indiana can include student learning in the arts as a component of comprehensive school, district, and state accountability systems. Such accountability systems would ensure that student achievement in the arts is incorporated in measures of school success.^{xvi} For example, **Georgia** includes the percent of students earning a passing score in fine arts in its performance indicators for elementary and middle school.^{xvii} In **New Jersey**, metrics about arts education are included in the state's annual school reports. Indicators include percentage of a school's population enrolled in the arts and the percentage of high school students enrolled in specific art disciplines—dance, music, theater, and visual art.^{xviii}
- Leverage American Rescue Plan Funds for Arts Integration and STEAM:** School districts can use arts integration or STEAM to address learning loss and to increase student achievement. Indiana is receiving nearly \$2 billion from the American Rescue Plan (ARP) Elementary and Secondary School Emergency Relief (ESSER) Fund. Of the total amount allocated to a local education agency (LEA) from the State's ESSER funding award, the LEA must reserve at least 20% of funds to address learning loss through the implementation of evidence-based interventions and ensure that those interventions respond to students' social, emotional, and



academic needs and address the disproportionate impact of COVID-19 on underrepresented student subgroups. Arts Integration and STEAM are both research-based approaches to learning which have been shown to close achievement gaps, positively impact social-emotional learning needs, and support all learners in hands-on, inquiry-driven instruction. Both approaches meet the requirements for the funding use. Indiana can leverage the funding for these approaches and support school districts in implementing sustainable strategies with funding for arts integration and STEAM.^{xix}

- **Create an Arts school certification with the Indiana Department of Education:** To prioritize STEM learning for students, Indiana created a STEM school certification, a process to recognize schools with an approach to education that employs inquiry, project-based learning, student-centered classrooms, and out-of-school STEM activities.^{xx} Similarly, the Indiana Arts Commission can work with the Indiana Department of Education Arts or STEAM school certification to recognize schools with robust arts programs. The State can determine benchmarks schools need to meet to receive the certification and recognition. The STEM certification rubric can be found [here](#) and used as a starting point for a potential Arts standalone certification or an integrated STEAM certification.

ⁱ American Institutes for Research (2018). [Review of Evidence: Arts Education Through the Lens of ESSA](#).

ⁱⁱ Indiana Department of Education (2021). [Fine Arts: Dance, Music, Theatre, Visual Arts](#).

ⁱⁱⁱ Brookings Institution (2019). [New Evidence of the Benefits of Arts Education](#).

^{iv} Indiana Department of Education (2021). Data Request.

^v Indiana Department of Education (2021). Data Request.

^{vi} Indiana Department of Education (2021). [Advanced Placement, International Baccalaureate, and Cambridge](#).

^{vii} National Center for Education Statistics (n.d.). [Appendix D: NCES Locale Codes](#).

^{viii} The Kennedy Center (2020). [What is Arts Integration?](#)

^{ix} George Lucas Educational Foundation (2019). [Transforming a School Through Arts Integration](#).

^x The Center for Arts Education and Social Emotional Learning (n.d.). [Arts Education and Social and Emotional Learning Framework: A Synergistic Pairing](#).

^{xi} SmartFocus on Education (2020). [The Synergy of Arts Education and Social-Emotional Learning](#).

^{xii} Curriculum Perspectives (2021). [Making the Most of School Arts Education Partnerships](#).

^{xiii} Boston Public Schools and EdVestors (2016). [Dancing to the Top: How Collective Action Revitalized Arts Education in Boston](#).

^{xiv} Massachusetts College of Liberal Arts (2017). [Leveraging Change: Increasing Access to Arts Education in Rural Areas](#).

^{xv} Pendleton Center for the Arts (n.d.). [History of PCA](#).

^{xvi} Arts Education Partnership (2017). [The Arts Leading the Way to Student Success: A 2020 Action Agenda for Advancing the Arts in Education](#).

^{xvii} Georgia Department of Education (2018). [College and Career Ready Performance Index \(CCRPI\) Indicators](#).

^{xviii} Education Week (2014). [New Jersey Adds Arts to School-Performance Reports](#).

^{xix} Institute for Arts Integration and STEAM (2021). [American Rescue Plan Funding for K-12 Schools](#).

^{xx} Indiana Department of Education (n.d.). [STEM School Certification](#).





**INDIANA ARTS
COMMISSION**
MAKING THE ARTS HAPPEN

T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: IAC Programs, Grants, and Services Committee
FROM: Stephanie Haines, Arts Education and Accessibility Program Manager
DATE: February 24, 2022
RE: Arts Learning New Program and Partnership

New partnership with IDOE Announced!

Indiana Arts Commission is excited to announce a partnership with the Indiana Department of Education Office of Title Funding to provide “Well-Rounded Education Support Services for Teachers and Artists.” This program will have two parts: The Arts Integration Learning Lab, and an Arts Integration Teacher Fellowship program for up to 25 teachers to implement artist residencies in their classroom. Through this partnership IDOE has committed \$85,000 in funding to support this work. IAC will be matching with additional funding and staff support.

Program Goals

For the past seven years IAC has focused our efforts solely on the PACE program. As the PACE program closes in FY22, and we look ahead for the next steps for IAC Arts Learning programming, we have three goals in mind:

- Utilize the PACE research to expand arts integration across the state,
- Use an equity lens to expand IAC arts learning beyond the in-school arts programming PACE supports, and
- Work to support arts educators across the state.

Program Advisors

This partnership would not be possible without the help of Lacey Bohlen, Assistant Director of Charter Schools and Special Programs at the Indiana Department of Education. She is a former art teacher and a long-time supporter of our work at IAC.

Also helping us design this new program is our recently formed Indiana Arts Education Advisory Committee. This committee consists of educators, artists, and arts organization representatives and serves to bring direct field input into our arts education work. The committee includes current IAC commissioner Ruth Ann Cowling as both representative of the commission and a former art teacher.

Timeline

This program is slated to launch in July 2022 as a summer learning institute for teachers & artists, and the fellowship will span the 2022-23 school year. Priority for the fellowship funding will be given to schools identified as low access to the arts in research published by the Indiana Youth Institute.

2022 Arts Education Advisory Committee

<p>Robert Townsend Professor, IWU Teacher Education & Artistic Director, Indiana Performing Arts Conservatory</p> <p>Indianapolis, Region 7</p>	<p>Mary Arnold Elementary Art Teacher District Leader New Albany Floyd County Schools</p> <p>New Albany, Region 12</p>	<p>Josiah McCruiston Youth Pastor: Witherspoon Presbyterian Church & Actor/ Teaching Artist</p> <p>Indianapolis, Region 7</p>
<p>Melli Hoppe Nationally Credentialed Master Teaching Artist & Choreographer</p> <p>Michigan City, Region 1</p>	<p>Lena Darnay Learning Architect at Keep Indiana Learning & School Media Specialist</p> <p>Indianapolis, Region 7</p>	<p>Bryant Rozier Teaching Artist & Creative Director, Creative Entrepreneur & Film maker</p> <p>Fort Wayne, Region 3</p>
<p>Scott Janz Director of Artist Services Arts for Learning & Musician</p> <p>Indianapolis, Region 7</p>	<p>Ruth Ann Cowling IAC Commissioner & Retired Art Teacher</p> <p>Jeffersonville, Region 12</p>	<p>Lacey Bohlen Assistant Dir. of Charter Schools & Special Programs at IDOE</p> <p>Indianapolis, Region 7</p>

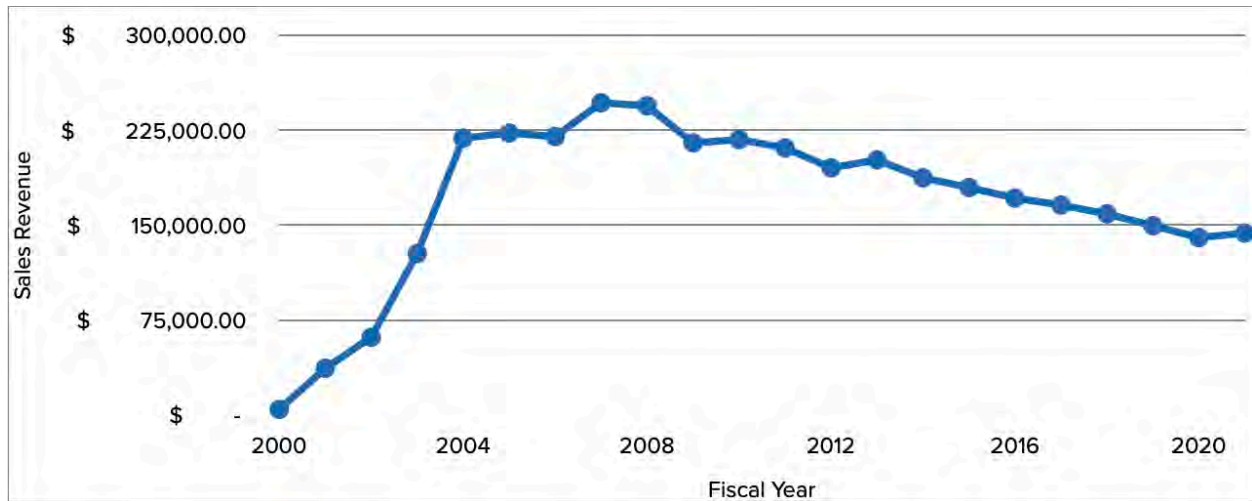


Connie Brahm
Director of Marketing and Communications
Indiana Arts Commission

100 N Senate Ave., N505
Indianapolis, IN 46204

cbrahm@iac.in.gov

Committee on the Future – FY22 Q2 Arts Trust Report



Lifetime Interest	\$512,275.38
Lifetime Plate Revenue	\$3,786,498.09
Lifetime Expenses	(\$318,711.31)
Interest Available	\$193,564.07
Fund Balance	\$3,980,062.81

Fiscal Year	Quarter	Interest	Sales Revenue	Plates Sold
FY21	3	\$1,412.48	\$26,300.00	1,052
FY21	4	\$1,344.84	\$43,950.00	1,758
FY22	1	\$2,320.38	\$37,075.00	1,483
FY22	2	\$1,003.77	\$28,975.00	1,159

Inv. Number	Current Investments	Book Value	Rate	Maturity Date	Projected Annual Interest
63802	Lake City Bank – CD	\$1,000,000.00	0.10000%	2/10/2022	\$505.56
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	\$670.00



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Commissioners
FROM: Miah Michaelson, Executive Director
DATE: March 3, 2022
RE: Commissioner Appointments and Staffing Update

Commissioner Appointments

No word as of this writing on a new Commissioner to take Allen Platt's seat or on the reappointments of Laurie Burns McRobbie; Dave Haist; Anne Valentine; and Walter Knabe. We appreciate everyone's patience as we await word. We continue to ask the Office of the Governor for status reports.

Staffing Update

Chapin Schnick has been promoted to Grants, Research and Technology Manager!

Connie Brahm has been promoted to Marketing and Communications Director!

Contracting and Financial Operations Coordinator is open.

Artist Services Program Manager position is open.

Two Governor's Summer Intern positions are open.

Communications Manager position will be open soon.

Deputy Director of Operations and Strategic Partnerships will be open soon.



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Committee on the Future

FROM: Miah Michaelsen, Executive Director

DATE: February 9, 2022

RE: Draft Report: Communities, the Arts, and Community and Economic Development

Overview

In 2019 the Indiana Arts Commission entered into a research partnership with the Indiana Communities Institute (ICI) at Ball State intended to better understand:

- the extent to which communities view the arts as a way to achieve economic, community and tourism development goals;
- the extent to which communities are currently working with the arts to pursue such goals;
- the priorities for arts and culture-focused community development programming in communities without a robust arts and culture vision;
- the extent to which communities would be receptive to capacity-building and training to prepare them for this type of work.

The research was initially timed to support the agency's next strategic planning process which was to commence in 2020/2021. The pandemic extended both the agency's next strategic planning process and the conclusion and release of this research.

The draft report is attached for your review. It's rich in opportunities for the agency in program development, communications, and planning and research. Here are just a few take aways of note:

- ...the belief that communities *do not currently have adequate arts and culture, particularly in rural areas* (only 19% of rural leaders and 34% of rural tourism/CFs agreed that their communities have an adequate amount of arts and culture, compared to 47% and 56% of their urban counterparts), - *page 7*
- ... the majority of respondents indicated that there is not sufficient funding for arts and culture in their community. – *page 7*
- Forty-one percent of leaders said they are entirely unfamiliar with the IAC and only 45% had heard of it. – *page 9*

Research dissemination plans include a sneak peek at Accelerate Indiana Municipalities' Mayors Institute on Thursday, March 3 with research lead Emily Wornell Seregow and via a news release on Monday, March 7. The IAC also plans to pitch the research to outlets such as Inside Indiana Business and share relevant content through its e-newsletters and social media platforms.

What's Next?

Programs - This research opens up exciting avenues of potential through partnership. Paige and I are in the planning and development phase with ICI for learnings designed to build a deep level of knowledge, leadership and project experience for those from rural communities (defined as places < 50,000 population) on how to leverage the creative sector for economic and community development. Learning opportunities could be offered under the ICI Academy umbrella with the potential to apply to the US Department of Agriculture for significant funding to scale up into a full course series. Course participation could unlock community-based funding opportunities at the IAC (pending additional funding). Programs is just beginning to dive into where else this research can take them, so we expect more conversation around serving communities in ways that benefit them and advance the arts in the state.

Communications – Communications has several avenues available to leverage this research to drive strategy. Of high priority is creating a “familiarity campaign” to build awareness of the agency among community leaders/local elected officials. There is also an opportunity to build some champions for additional resources through education, awareness building and opportunities for constructive action.

Research and Planning – What we've learned here will inform the next strategic planning process, and it also opens other avenues of inquiry. How can we build off of the findings from this research. Chapin is beginning to explore those ideas.

Indiana Arts Commission
Communities, the Arts, and Community and Economic Development Research
Draft Report

Section 1: INTRODUCTION

Considering the role of arts and culture in community and economic development began percolating in the academic literature in the early 2000s, with scholars like Collins (2004) and Evans (2005) examining the role of tourism and traditional crafts, and Rosenfeld (2004) and McGranahan and Wojan (2007) considering the use of amenity-based development strategies. Over the last decade, however, interest in arts and culture as a community and economic development strategy has blossomed, with a focus on quality of life and quality of place improvements, place attachment strategies, and downtown or artist space development. Indeed, the National Governors Association published a handbook for states looking to focus creative sector development, particularly in rural areas, in 2019 (NGA, 2019).

The Indiana Arts Commission (IAC) has long been invested in both the creative sector throughout the state and in the success and sustainability of Indiana's communities through arts and culture development. Focusing more specifically on the role of arts and culture in community and economic development in Indiana is a natural outgrowth of the work they have been doing in the state since the 1960s. Understanding how to move forward, however, requires understanding where we are today.

This report is the culmination of a two-year partnership between IAC and the Indiana Communities Institute (ICI) intended to better understand:

- the extent to which community view the arts as a way to achieve economic, community and tourism development goals;
- the extent to which communities are currently working with the arts to pursue such goals;
- the priorities for arts and culture-focused community development programming in communities without a robust arts and culture vision;
- the extent to which communities would be receptive to capacity-building and training to prepare them for this type of work.

It is organized into four sections: introduction and some notes on methodology; findings to the original research goals (bulleted above); additional findings and areas of note; and conclusions, highlighting major take-away considerations for IAC. Under the "additional findings" section, five issues are discussed: the difference in perception between leadership and tourism/Community Foundation representatives; rural and urban differences; the impacts of COVID; engagement with artists; and affiliation with the arts.

Methodology

The method selected to address the above goals was a survey of all municipal government leaders and all tourism and Community Foundation offices. While the surveys going to both groups are nearly identical, there are some slight differences, primarily in the demographic

questions, based on the different role that these groups play in their communities and their differing service areas. While the original goal was a census of all municipalities, facilitated through in-person recruitment as necessary, the COVID-19 pandemic required a shift in our expectations and procedures to an online survey with multiple follow-ups via email and phone call.

COVID-19 also changed our timeline. Originally conceptualized and developed at the end of 2019, the survey was not distributed until August of 2021. Even though the surveys were not completed in person, the project team and funders agreed that not only would these issues be beyond the scope of our target populations' immediate concerns, but the nature of arts and culture in community economic development may be different after a global pandemic. The original survey was edited to include questions specifically about COVID-19.

This project includes data from two surveys. One survey was sent to representatives of every municipal government in the Indiana for whom we could identify contact information. This list was compiled both through our connections at Accelerate Indiana Municipalities, Aim, a membership-based NGO that advocates for municipal government at the state level, and through our own research using public data and website searches. The second survey was sent to representatives of tourism organizations and Community Foundations (tourism/CFs), both of which are primarily found at the county-level. Contacts for this survey was compiled through our connections at the Indiana Tourism Association (tourism destination marketing organizations) and the Indiana Philanthropy Alliance (community foundations). Potential respondents were contacted via email. Between both surveys, 868 respondents were invited to participate (732 leaders and 136 tourism/CFs). Follow up emails were sent in September and October of 2021, and in the end, we received responses from 220 respondents – 130 municipal leaders representing 122 communities and 90 tourism or Community Foundation representatives from 77 of the state's 92 counties – for a total response rate of 25% (18% among leaders and 66% among tourism/CFs representatives).

Section 2: FINDINGS

General demographics

The majority of respondents, 69%, from both surveys represented rural communities or counties, followed by suburban representatives (40%), and urban (13%). Because the urban percentage is so low, representing only 29 individuals, for the remainder of the analysis, we collapsed “urban” and “suburban” into one category, giving us a rural/urban comparison.

Leaders

The majority of respondents to the leadership survey were Clerk Treasurers (46%), followed by mayors (28%), and town managers (10%). Only 4% of respondents identified themselves as city, town, or county council members, whereas 12% identified as “other.” The other positions represented in this survey include two city clerks, three community development specialists, two economic development specialists, three administrative

assistants, two planning/zoning/infrastructure specialists, one public art administrator, and three work in unknown positions.

Respondents have been in their positions from 1-47 years, with an average length of 8.4 years (slightly longer in rural communities – 8.7 years – and shorter in urban communities – 8 years) and have lived in their communities for an average of 36.2 years (again, slightly longer in rural communities).

The majority of respondents (81%) work in their leadership positions fulltime, although this is more likely in urban communities (88%) than rural communities (77%), which likely contributes to more rural leaders having a second job (28%) than urban leaders (7%).

Tourism/Community Foundations

Unlike the leadership survey, there are distinct differences between rural and urban respondents to the tourism/CF survey. While 57% of all respondents represent Community Foundations, this is entirely driven by rural respondents, 68% of whom represent CF compared to only 28% of urban respondents. The majority of rural and the entirety of urban respondents representing CF are Directors. The remaining respondents (32% of rural and 72% of urban) represent tourism organizations, again with Directors the majority of respondents.

Urban respondents have been in their positions for about four more years than rural respondents, 13 years and 9 years, respectively, although they have lived in their communities for a shorter period of time, with an average of 34.6 years in rural communities and 26.4 years in urban communities. Unlike municipal leaders, however, tourism/CF respondents do not *have to* live in the communities where they work, and indeed 12% do not (the same percentage for rural and urban respondents)

Goal 1: Determine the extent to which communities view arts and culture as an avenue to achieve economic, community, and tourism development goals

General take away: the work that IAC is doing with the tourism organizations (tourism/CFs) and community foundations (CFs) about using arts and culture (arts and culture) as a community and economic development tool seems to be effective; while there is also a clear base of support for arts in development planning from leadership, IAC might want to expand their communications with community leaders if they want to continue pushing this message.

An overwhelming majority of all respondents either strongly or somewhat agree that art and culture is an economic development opportunity – 88% of leaders and 96% of tourism/CFs, with fairly equal percentages across rural and urban areas. Indeed, one-third of leaders (34%) and nearly two-thirds (62%) of tourism/CFs. While the majority of leaders were unsure on this issue (54%), only 14% either somewhat or strongly disagreed. Again, while there was virtually no difference between rural and urban leaders, urban tourism/CFs were more likely to support this statement (79%) than were rural ones (55%).

Seventy-one percent of leaders either strongly or somewhat agreed that *it's important to include arts in community planning initiatives* (92% of tourism/CFs agreed with this statement), and while there aren't strong rural/urban differences in responses to this question, it is worth noting that *100% of urban tourism/CFs either strongly or somewhat agreed with this statement*, whereas a small percentage of the remaining groups (rural tourism/CFs and both categories of leaders) either weren't sure or somewhat disagreed.

Sixty-six percent of all leaders (65% of rural and 68% of urban) believe that their communities would be supportive of including arts and culture in their economic development plans, and 70% (67% in rural and 76% of urban) believe this to be true about community development plans. Similarly, 69% of all tourism/CFs believe this to be true of economic development plans, and 82% of community development plans, although there is a wider gap between "strongly agree" and "somewhat agree" for tourism/CFs, with a much higher percentage only somewhat agreeing with these statements.

These surveys also give us insight into *how* respondents believe that arts and culture can contribute to both economic and community development. Roughly equal percentages of leaders either strongly or somewhat agreed that arts and culture is important for quality of life (QOL) (71%), will attract population (78%) and businesses (73%), and that it will help retain current population (66%). There are, however, a greater rural/urban differential with all of these considerations than with the direct questions about economic development (with rural percentages being smaller than urban). In general, more tourism/CFs agreed with these statements (93%, 89%, 81%, and 81%, respectively) than leadership, and there was very little rural/urban differential; indeed, a greater percentage of rural tourism/CFs believe that developing arts and culture will attract and retain population than urban tourism/CFs.

Goal 2: Determine the extent to which communities are currently working with arts and culture to pursue such goals

General take away: There is a strong base of arts and culture support and activity related to community and economic development that can be expanded and used. Both leaders and tourism/CFs not only see arts and culture as a mechanism to achieve community, economic, and tourism goals, but they are already using it to some degree. There is, unsurprisingly, less of this activity in rural communities, but even there many communities have a base from which to grow.

Forty-seven percent of leaders said that arts and culture is already included in their communities' economic development plan, a number relatively equal to tourism/CFs that say that same thing (49%); there is, however, a difference of opinion regarding whether arts is included in community development plans, with 46% of leaders asserting that it is, and 71% of tourism/CFs answering affirmatively. There is also a strong rural/urban differential regarding community development plans among tourism/CFs. Sixty-six percent of rural tourism/CFs and 83% of urban tourism/CFs say that arts and culture is already in the community development plan). This differential is not as evident either among leaders

(43% vs. 52%, respectively), or regarding economic development plans (leaders: 44% vs 52% respectively; tourism/CFs: 46% vs. 52% respectively)

Cultural plans are clearly not the norm among Indiana's municipalities and counties; only 12% of leaders and 19% of tourism/CFs stated that their community has a cultural plan. Unsurprisingly, they are somewhat more common in urban areas, although even in urban places only one-fourth of leaders and just over one-third of tourism/CFs report having a cultural plan.

When given a list of words that describe arts and culture in their communities, the highest response were words associated with community and economic development; things like "economic development" (43% of leaders; 46% of tourism/CFs), "quality of life" (44% of leaders; 63% of tourism/CFs), "community development" (48% of leaders; 51% of tourism/CFs), and "tourism" (47% of leaders; 62% of tourism/CFs) were the most frequently selected terms in both surveys. "Growing" was also a common term for both surveys (47% of leaders; 54% of tourism/CFs), and "education," "collaborative," and "underfunded" were common for the tourism/CFs survey at 49%, 46%, and 53% respectively.

All of these words were more common coming from urban places, but they were also the most common within rural places. For example, while fully 65% of urban leaders said they associate "community development" with arts and culture in their community, that number was less in rural places. However, at 41%, "community development" was still the third most commonly selected term for rural leaders (surpassed only by "tourism" at 47% and "growing" at 43%). On the other hand, words like "struggling," and "limited" occurred at relatively similar rates between rural and urban leaders (25% vs. 21% and 17% vs. 14%, respectively). The rural/urban difference is starker with responses from tourism/CFs. In urban areas, the three most common terms were "tourism" (88%), "quality of life" (84%) and "community development" (72%), whereas the most common terms for rural tourism/CFs are "underfunded" (57%) and "limited" (54%) – although a tie for the third most common (at 50%) was "tourism" and "growing."

Rural tourism/CFs were also the only ones to offer "other" terms they associate with arts and culture. One respondent captured the seeming contradiction of selecting both "growing" and "struggling" as terms to describe arts and culture in their community by saying that their county arts organization "has made significant progress in the last year and aims to become a staple of the community. I hate to paint an entirely negative picture-- the growth of the arts seems like a big possibility here."

Another rural respondent, who primarily selected "negative" terms, highlights some of the challenges that the arts and culture face in their community, saying that arts and culture is "overlooked." Most of the community is undereducated when it comes to the arts. They think "painting" or "drawing" and not other things."

A similar question attempted to understand the *role of arts and culture* in respondents' communities, which can give us insight into how arts and culture is being used. Here again,

terms associated with community and economic development were among the most common. Over 50% of leaders selected “economic development,” “tourism,” “quality of life,” and “community wellbeing.” These terms were somewhat more common in the tourism/CF survey, as were other terms like, “sense of community,” and “sense of belonging.”

Rural/urban differences are not as pronounced here as with the terms associated with arts and culture, although they still exist to some degree. Rural leaders and tourism/CFs both were more likely to leave comments in the “other” section of this question, however. Overwhelmingly these comments express a perceived lack of a specific role for arts and culture in their community: “we don’t have one,” “I don’t see any,” “we have none in our community,” “most people travel out of town for culture or art events,” “at this time, Arts exist, but play no meaningful role to anyone aside from the developer of the art.” Despite this, one rural tourism director did note the important impact: “It is very sparse, but when it happens it has tremendous impact.”

Of the 38 potential arts and culture locations/activities (things like museums, art walks, and battlefields) provided to respondents, not a single one appeared in zero communities; indeed, only three appeared fewer than 10 times for the leaders’ survey (opera, statuary, and battlefields), and only four appeared fewer than 20 times in the tourism/CFs survey (opera, ballet, reenactments, and art therapy). There are some obvious differences between the rural and urban lists, however. For example, according to leaders, 14 locations appear in the rural communities represented fewer than 10 times (although this number is only 4 locations according to tourism/CFs), and 9% of rural leaders (vs. 2% of urban ones) claimed their communities had no arts and culture location or activity (for tourism/CFs these numbers are 2% and 0% respectively).

Similarly, the overwhelming majority of leaders (74%) and tourism/CFs (94%) report that their communities have some sort of important arts and culture event; unsurprisingly, this number is somewhat lower in rural communities (70% and 93% respectively), but the majority of leaders (67%) and tourism/CFs (82%) either strongly or somewhat agree that their communities have a strong base of arts and culture to build from. While these general percentages are similar across rural and urban, the composition of them is somewhat different. For example, more rural leaders “somewhat agree” with this statement than “strongly agree” with it, whereas the opposite is true for urban leaders.

By and large, the most common reason respondents gave as to *why* this event is important to their community had something to do with community building or quality of life. This was followed fairly closely by tourism in both rural and urban areas, and also by celebration of culture or history in urban places. Explicit mention of economic development was rare in all cases (four each of rural leaders and tourism/CFs, and only one urban leader and two urban tourism/CFs).

There is a bit of a confounding difference between tourism/CFs and leadership in terms of their perception of how far people are willing to travel to their events, particularly in urban areas. Sixty-two percent of urban tourism respondents indicate that people are willing to travel 50 miles or more to reach their events, whereas only 39% of leadership indicate the

same. The opposite is true for traveling less than 50 miles: 61% of leadership indicate that people are willing to travel less than 50 miles to their events, and only 38% of urban tourism/CFs. This flip is also evident between rural leaders and tourism/CFs, but at a much smaller scale. Fifty-one percent of rural leaders indicate that people are willing to travel more than 50 miles (49% indicate that they are willing to travel less than 50 miles), whereas these percentages for rural tourism/CF respondents are 43% and 57%. A seemingly small discrepancy but understanding where attendees come from indicates if an event is primarily local, regional, or broader, which in turn can help focus targeted marketing. Of course, this difference may be due to municipal/county distinctions, but more information regarding these events and their target audience could be helpful.

Forty-two percent of leaders and 55% of tourism/CFs report that their community is current using the arts to address challenges in the community. There is a disconnect in both cases between rural and urban, with more urban respondents (60% vs. 33% for leaders and 70% vs. 49% for tourism/CFs) across the board saying the arts are used to solve problems. There is also somewhat of a disconnect between leaders and tourism/CFs in terms of *what* those challenges are. Whereas eight rural leaders and four urban leaders indicated that one of the main challenges is downtown revitalization/arts districts, only one of each rural and urban tourism/CFs indicated as such. Similarly, while seven rural leaders and three urban leaders indicated that arts and culture is helping with community development projects or planning, only three rural tourism/CFs and zero urban tourism/CFs indicated the same. Notably, all four subgroups had at least one respondent indicate that arts and culture is helping them deal with issues around diversity and representation.

Over half of respondents (58% of leaders and 63% of tourism/CFs) either strongly or somewhat agree that arts and culture are valued in their communities, with relatively little distinction between rural and urban communities. Combined with the belief that communities do *not currently have adequate arts and culture, particularly in rural areas* (only 19% of rural leaders and 34% of rural tourism/CFs agreed that their communities have an adequate amount of arts and culture, compared to 47% and 56% of their urban counterparts), there is a great opportunity, and even desire, for more arts and culture, particularly in rural communities

Of course, creating more arts and culture opportunities requires funding, and the majority of respondents indicated that there is *not sufficient funding* for arts and culture in their community. This is true across rural and urban communities, but more so in rural communities, where 57% of leaders and 67% of tourism/CFs either somewhat or strongly disagree that art funding is sufficient in their communities. It is worth noting that only 33% of urban leaders (but 64% of urban tourism/CFs) either somewhat or strongly disagree that art funding is adequate.

Overwhelmingly, respondents clearly indicate that arts and culture should be *publicly funded*, although the details of at which level it should be funded varies. Fifty-seven percent of all leaders (53% of rural and 66% of urban) believe that the arts should be *locally funded*, whereas 83% believe it should be *state funded* and 73% believe it should be

federally funded. A greater percentage of rural leaders than urban leaders support state and federal funding. Tourism/CFs, on the other hand, are fairly consistent across rural and urban *and* funding source: 85% of the total support local funding, 87% support state, and 81% support federal funding with no meaningful differences between rural and urban respondents.

Goal 3: Determine the priorities for arts and culture-focused community development programming in communities without a robust arts and culture vision

General take away: While some leaders are certainly accurate in that they have much less arts and culture from which to build, it isn't that they have nothing. Rather, it may be that they need help to see their existing resources as arts and culture. Additionally, these leaders largely see arts and culture as an economic opportunity, and may be open to help from IAC (even though over 70% have never heard of IAC)

Thirty percent of leaders indicated that their community has little to no existing arts and culture activity. This is higher in rural communities (35%), but even 21% of urban leaders reported this. Respondents from tourism/CFs, on the other hand, are somewhat more optimistic. Only 17% of the total agree that there is little to no existing arts and culture activity in their communities, and this is *exclusively reported by rural communities*. Twenty-four percent of rural tourism/CF respondents indicated that their community has no arts and culture, while 0% of their urban counterparts did.

While the percentages were much lower, these respondents did indicate that their communities did have some arts and culture resources, however. A quarter, for example, indicated that their community has a historical museum, and 29% have some sort of community or neighborhood celebration. Forty percent have some sort of public art, 43% have a hiking, biking, or nature trail, and there is a place of worship and a place to listen to live music in 37% of these communities. Additionally, 43% of these respondents indicated that their community has some sort of important event, 26% of which are estimated to bring between 5,000-10,000 people to their communities.

Very few of these respondents indicate that arts and culture is utilized in either economic or community development plans, but *82% of them see arts and culture as an economic opportunity* (although they, by and large, don't see arts-based development as more effective than traditional economic development). Moreover, over 42% of them believe their communities would be supportive of including arts and culture in economic and community development plans, and only 17% and 14% (respectively) somewhat disagree that their community would be supportive.

Only 29% of low arts-and-culture-asset community leaders have ever heard of IAC, but their ranking in terms of what they would like from IAC is similar to what *all* community leaders want (which is described in more detail in the next section).

- #1: Help connect with artists already in community
- #2: Teach how to leverage the arts for community, economic, or tourism development

- This was split evenly with #1 and #6
- #3: Develop public art
- #4: Provide public performance or festivals
- #5: Provide consultancy for cultural planning
- #6: Connect artists with affordable housing

Goal 4: Determine the extent to which communities would be receptive to capacity-building and training to prepare them for this type of work:

General take away: as indicated above, community leaders are poised to accept arts and culture as part of community and economic development, but they may need a push. The work IAC has done appears to have been effective in convincing tourism/CFs of this, and the majority of them have heard of or interacted with IAC, and if IAC wants to expand its impact, working with community leaders appears to be an obvious extension of the work they are already doing.

Forty-one percent of leaders said they are entirely unfamiliar with the IAC and only 45% had heard of it. This contrasts with only 8% of tourism/CFs who are unfamiliar and 81% who have at least heard of the IAC. The leadership position least likely to have heard of IAC in both rural and urban places were Clerk Treasurers (69% in urban and 57% in rural), followed by council or commission members in urban places (50%), and mayors in rural places (36%). Not a single urban tourism respondent indicated that they haven't heard of IAC, whereas 17% of rural CF directors indicated as such.

Tourism/CFs ranked the following functions as the top priorities for the IAC:

- Leverage the arts for development: 74%
- Consult on cultural planning: 62%
- Develop public art: 60%

Regarding how leaders felt about the IAC role, here are some rankings. This information shows the ranking (1-6; 1 being the top priority and 6 being the last) based on highest percentage of votes received. They are discrete.

- 32% ranked connect artists with the community as #1
- 35% ranked develop public art as #3
- 30% ranked provide performances and festivals #4
- 38% ranked consult on planning #5
- 42% ranked connect artists with affordable housing as #6
- Of note, 26% ranked leverage for development #1 while 27% ranked it #6.

Interestingly, respondents were split regarding their second rank. The most commonly chosen second rank was connecting artists with affordable housing (22.5%), followed by leveraging the arts for development (19.8%).

Section 3: ADDITIONAL FINDINGS

Leadership vs. tourism/Community Foundations

One must be careful in comparing leadership responses to those from tourism/CFs because their service areas are not the same. Whereas, by definition, municipal leaders are likely to interpret “community” in terms of their municipality, tourism/CF representatives are more likely thinking of their service area, the county. All comparisons must be made with this important difference in mind.

In general, tourism/CF representatives are somewhat more optimistic about arts and culture in community and economic development than are municipal leaders, although both groups see arts and culture having an important role.

- 88% of leaders and 96% of tourism/CFs either strongly or somewhat agree that art and cultural is an economic development opportunity
- 34% of leaders believe that arts-based development is actually *more effective than traditional economic development*, whereas 62% of tourism/CF respondents agree with this statement
- 71% of leaders and 92% of tourism/CFs either strongly or somewhat agreed that *it's important to include arts in community planning initiatives*
- Although both leaders and tourism/CFs strongly or somewhat agree about the importance of art and culture on various community aspects, more tourism/CFs did so in every instance:
 - Arts and culture are important for quality of life: 71% vs. 93%
 - Arts and culture will attract population: 78% vs. 89%
 - Arts and culture will attract business: 73% vs. 81%
 - Arts and culture will help retain population: 66% vs. 81%

There is also somewhat of a disconnect between leaders and tourism/CFs regarding the extent to which arts and culture is already utilized in their communities, although, again, this may be a function of their interpretation of “community” being either the municipal or county level:

- There is a difference of opinion, for example, regarding whether arts are included in community development plans, with 46% of leaders asserting that it is, and 71% of tourism/CFs answering affirmatively.
- When asked if their community is currently using arts and culture to address challenges in the community, 42% of leaders indicated that they do whereas 55% of tourism/CFs so indicated the same.
 - There is also somewhat of a disconnect between leaders and tourism/CFs in terms of *what* those challenges are. Whereas 12 leaders indicated that one of the main challenges is downtown revitalization/arts districts, only two tourism/CF respondents indicated this was a challenge being addressed through arts and culture initiatives. Similarly, while 10 leaders indicated that arts and culture is helping with community development projects or planning, only three tourism/CF respondents indicated the same.
- Thirty percent of leaders indicated that their community has little to no existing arts and culture activity whereas only 17% of tourism/CFs agree that there is little to no existing arts and culture activity in their communities, and these respondents all represent rural organizations.

- On the other hand, an overwhelming majority of leaders (74%) and tourism/CFs (94%) report that their communities have some sort of important arts and culture event and a majority of leaders (67%) and tourism/CFs (82%) either strongly or somewhat agree that their communities have a strong base of arts and culture to build from.

Of particular interest to IAC, there is a distinct disconnect between leaders and tourism/CFs who have heard of IAC:

- Forty-one percent of leaders said they are *entirely unfamiliar* with IAC and only 45% had ever heard of it. This contrasts with only 8% of tourism/CFs who are unfamiliar and 81% who have at least heard of IAC.

Finally, leaders and tourism/CFs agree that COVID-19 had a relatively small impact on arts and culture in Indiana. Indeed, respondents in both groups indicated that the impact has been *positive*.

- 79% of tourism/CFs and 92% of leaders said COVID had not permanently shuttered an arts location
 - This slight disconnect between tourism/CFs and leadership could be a function of the county-wide scope of the tourism/CFs, a potential lack of awareness among leadership, or perhaps the places hardest hit were the small outlier communities without leadership representation on this survey.
- Examples of positive impacts of COVID from tourism/CFs respondents:
 - “Live performance has had to adapt via virtual and hybrid programming mostly. In some ways the pandemic has made our arts organizations more nimble and adaptive.”
 - “Our foundation has become a critical funder to arts organizations during the pandemic ...”
 - “It is a more focused effort for quality of place improvements to assist with talent attraction, new business attraction, and new residents.”
- Examples of positive impacts of COVID from leaders:
 - Association with arts and culture has “increased in order to assist recovery in tourism economy”
 - There has been “increased engagement and outreach”
 - We “started city arts council.”

Rural vs. urban

There are a number of ways in which one would expect rural and urban places to differ in terms of how they view and use arts and culture in community and economic development, the majority of which are associated with funding and resources. The results here largely reflect these differences. Somewhat surprisingly, there are fewer ideological differences between rural and urban places than one might expect, which the researchers suspect is a reflection of the hard work that state agencies like IAC and the Office of Community and Rural Affairs (OCRA), as well as university-based centers like ICI and the Center for Business and Economic Research, have done over the last decade. Both rural and urban communities understand the importance of art and culture in community and economic development strategies:

- There is virtually no difference between rural and urban leaders who believe that arts-based development is *more effective than traditional economic development* (about 34%), but a greater difference between rural and urban tourism/CFs. While more than half (55%) of rural tourism/CFs still agreed with this statement, over three-fourths (79%) of urban tourism/CFs did so.
- Positive terms associated with arts and culture in their community were *more* common coming from urban respondents, but they were also *the most* common from rural respondents. For example, while fully 65% of urban leaders said they associate “community development” with arts and culture in their community, that number was less in rural places. However, at 41%, “community development” was still the third most commonly selected term for rural leaders (beat out only by “tourism” at 47% and “growing” at 43%).
 - The rural/urban difference is starker with responses from tourism/CFs. In urban areas, the three most common terms were “tourism” (88%), “quality of life” (84%) and “community development” (72%), whereas the most common terms for rural tourism/CFs are “underfunded” (57%) and “limited” (54%) – although tie for the third most common (at 50%) was “tourism” and “growing.”
- Over half of respondents (58% of leaders and 63% of tourism/CFs) either strongly or somewhat agree that arts and culture are valued in their communities, with relatively little distinction between rural and urban communities. Combined with the belief that communities do *not currently have adequate arts and culture, particularly in rural areas* (only 19% of rural leaders and 34% of rural tourism/CFs agreed that their communities have an adequate amount of arts and culture, compared to 47% and 56% of their urban counterparts), indicates that there is a great opportunity, and even desire, for more arts and culture, particularly in rural communities.

When it comes to the actual *use* of arts and culture, however, there is a larger divide between rural and urban places, which, again, is likely reflective of resources and funding rather than ideology:

- While an overwhelming majority of leaders (74%) and tourism/CFs (94%) report that their communities have some sort of important arts and culture event, this number is somewhat lower in rural than urban communities (70% and 93% respectively).
- Forty-two percent of leaders and 55% of tourism/CFs report that their community is currently using the arts to address challenges in the community. There is a disconnect in both cases between rural and urban, with more urban respondents (60% vs. 33% for leaders and 70% vs. 49% for tourism/CFs) across the board saying the arts are used to solve problems.
- Notably, 30% of all leaders indicated that their community has little to no existing arts and culture activity. This is higher in rural communities (35%), but even 21% of urban leaders reported this.
 - tourism/CFs, on the other hand, are somewhat more optimistic. Only 17% of the total agree that there is little to no existing arts and culture activity in

their communities, and this is *exclusively reported by rural communities*. Twenty-four percent of rural tourism/CF respondents indicated that their community has no arts and culture, while 0% of their urban counterparts reported this..

Of particular interest to IAC, there is not a strong distinction between rural and urban leadership in terms of whether or not they have heard of IAC.

- Forty-one percent of leaders and 8% of tourism/CFs said they are entirely unfamiliar with IAC and only 45% have heard of it.
 - The leadership position least likely to have heard of IAC in both rural and urban places were Clerk Treasurers (69% in urban and 57% in rural), followed by council or commission members in urban places (50%), and mayors in rural places (36%). Not a single urban tourism respondent indicated that they haven't heard of IAC, whereas 17% of rural CF directors indicated as such.

COVID

General take away: COVID doesn't appear to have significantly hurt arts and culture venues in Indiana nor changed the role of arts and culture in communities.

Overwhelmingly, and somewhat surprisingly, COVID appears to have relatively little direct impact on arts and culture in Indiana according to the respondents of these surveys. Seventy-nine percent of tourism/CFs and 92% of leaders said COVID had not permanently shuttered an arts location. There was a slight rural/urban differential among tourism/CFs, and only 60% of urban tourism/CFs claimed this to be true whereas 87% of rural tourism/CFs did so. There is a slight disconnect between tourism/CFs and leadership on this issue, which could be a function of the county-wide scope of the tourism/CFs, a potential lack of awareness among leadership, or perhaps the places hardest hit were the small outlier communities without leadership representation on this survey.

Moreover, while the majority of responses to the question "how has COVID impacted arts and culture in your community" are along the lines of "events were postponed or canceled," a not-insignificant number of respondents indicated that COVID has had a *positive* impact on arts and culture. One urban respondent saw the arts in their community change in response to the restrictions on in-person events: "in some ways the pandemic has made our arts organizations more nimble and adaptive." While several rural respondents reflected on the impact on their own organization:

- "Our foundation has become a critical funder to arts organizations during the pandemic ..."
- "It is a more focused effort for quality of place improvements to assist with talent attraction, new business attraction, and new residents."

Equal numbers (roughly three-fourths) of leaders and tourism/CFs reported their own personal association with the arts and culture in their communities haven't changed since the start of COVID, and 68% of leaders say COVID has not changed the role of the arts in

their community either (question not asked of tourism/CFs). Moreover, the majority of respondents in both surveys (64% of leaders and 78% of tourism/CFs) reported that they've personally attended an art event since the start of COVID; this was the *most* common for urban tourism/CFs, 92% of which reported they've been to an event. Virtually no one attended these events exclusively or even primarily online. Eighty-four percent of leaders (91% rural; 73% urban) and 58% of tourism/CFs (74% rural; 30% urban) said they attended events in person. Sixty-one percent of urban tourism/CFs attended events both in person and online.

Artists

General take away: Although artists are active in their communities, there is a disconnect between how much leaders and tourism/CFs think that artists could help their communities and how much they actually are helping.

Fifty-eight percent of leaders and 63% of tourism/CFs either somewhat or strongly agree that *artists* are valued in their community. These numbers in both cases are relatively stable across rural and urban respondents.

While artists are more likely to be viewed as leaders in urban communities, 52% of all leaders and 64% of all tourism/CFs say that they can think of an artist who is a leader in their community. Relatively equal percentages of rural and urban respondents say that artists are active in community issues, however, with a total of 49% of leaders and 53% of tourism/CFs.

Of note, while both leaders and tourism/CFs agree that artists can bring better solutions to community problems, this perspective is more likely among tourism/CFs generally (69% of tourism/CFs report this whereas 58% of leaders do), and among urban leaders (66% of urban leaders vs. 50% of rural leaders). This implies a disconnect between the perception of how helpful artists can be to their communities and how involved they actually are. Better, more deliberate engagement, could be a solution.

Additional themes/areas of note: Affiliation with the arts

General take away: While the majority of leaders and tourism/CFs both report having attended arts and culture events, there is ample opportunity for additional outreach to those who don't believe themselves to be affiliated with the arts at all

Sixty-three percent of leadership (overall) attended an event, but 22% don't believe they are associated with the arts; in contrast, 83% of tourism/CFs mentioned attending an event and only 1% said they are not associated. These numbers are not significantly different between rural and urban respondents.

While urban leaders report attending more events on average (11.5/year vs 9.3/year for rural leaders), rural leaders report attending more events *outside* their own community (4.2/year vs. 3.8/year). While certainly this is likely correlated with the number of events that occur within communities, it's of note that rural leaders are willing to travel to go to events. Alternatively, the difference between rural and urban tourism respondents is

smaller for total events attended (12.2 vs. 13.9 respectively), and there is effectively no difference between the two in terms of the number of events they are willing to attend outside of their own community (4.2 vs 4.6).

Section 5: TAKE-AWAY CONSIDERATION FOR IAC

1. The work that IAC is doing with the tourism organizations and community foundations about using arts and culture as a community and economic development tool seems to be effective; while there is also a clear base of support for arts in development planning from leadership, IAC might want to expand their messaging to community leaders if they want to continue pushing this message.
2. There is a strong base of arts and culture support and activity related to community and economic development that can be expanded and used. Both leaders and tourism/CFs not only see arts and culture as a mechanism to achieve community, economic, and tourism goals, but they are already using it to some degree. There is, unsurprisingly, less of this activity in rural communities, but even there many communities have a base from which to grow.
3. While some leaders are certainly accurate in that they have much less arts and culture from which to build, it is not that they have nothing. Rather, it may be that they need help to see their existing resources as arts and culture. Additionally, these leaders largely see arts and culture as an economic opportunity and may be open to help from IAC (even though over 70% have never heard of IAC).
4. Community leaders are poised to accept arts and culture as part of community and economic development, but they may need a push. The work IAC has done appears to have been effective in convincing tourism/CFs of this, and the majority of them have heard of or interacted with IAC. If IAC wants to expand its impact, working with community leaders appears to be an obvious extension of the work they are already doing, as 41% of leaders reported they are entirely unfamiliar with IAC (versus only 8% of tourism/CFs, and those entirely in rural communities).
5. COVID does not appear to have significantly hurt arts and culture venues in Indiana nor significantly changed the role of arts and culture in communities broadly, although individual communities have turned more fully to quality-of-life development.
6. Although artists are active in their communities, there is a disconnect between how much leaders and tourism/CFs think that artists could help their communities and how much they actually are helping.
7. While the majority of leaders and tourism/CFs both report having attended arts and culture events, there is ample opportunity for additional outreach to those who don't believe themselves to be affiliated with the arts at all.



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Commissioners
FROM: Miah Michaelson, Executive Director
DATE: March 1, 2022
RE: Partnership Update

In addition to the new partnerships with both the Indiana Department of Education and the Indiana Youth Institute via Programs and a partnership with Indiana Communities Institute on research and the development of capacity-building, below are other active/in development partnerships.

Indiana Family & Social Services Administration (FSSA)

Stephanie Haines is in conversations with FSSA on offering artist-led activities at [congregate meal sites](#).

Indiana Destination Development Corporation (IDDC)

Connie Brahm is working with IDDC on co-creating a program to incentivize tourism to the state's arts and cultural attractions similar to the [State Nature Passport](#).

Office of Community and Rural Affairs (OCRA)

Paige Sharp is supporting OCRA's [HELP](#) program, working with Indiana Communities Institute at Ball State University to fund an arts-centered community engagement project for the first three HELP participants: Auburn, Jay County, Kosciusko County. This round of \$5,000 grants is being funded via Arts Midwest utilizing ARP funds designated for Indiana. There are six additional HELP participants. The agency has not determined yet if funding is available for the additional six communities. The IAC is serving as a panelist for OCRA's Main Street program.

Office of the Lieutenant Governor, Treasurer of State

Connie Brahm facilitated Hoosier Women Artists, a program that showcases the work of talented female artists throughout the state. A public event which included Lieutenant Governor Suzanne Crouch, Secretary of Education Dr. Katie Jenner, Auditor of State Tera Klutz, Treasurer of State Kelly Mitchell, Chief Justice Loretta Rush, Secretary of State Holli Sullivan, participating artists, legislators, and IAC staff, occurred on Thursday, March 3, 2022.

Ongoing Funding Partners

Arts Midwest – Regional Partner

Arts Midwest is in the midst of a strategic planning process and a recasting of organizational priorities.

National Endowment for the Arts (NEA) – Federal Partner

In addition to ARP funds distributed to the field via the IAC, the NEA has announced two rounds of recipients of additional ARP funding. We continue to encourage our arts and cultural organizations to apply for direct funding from the NEA. The IAC should expect to hear about its FY23 funding from the NEA (FY22 cycle) in mid-April.



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Committee on the Future
FROM: Miah Michaelsen, Executive Director
DATE: February 9, 2022
RE: 2017 – 2021 Strategic Plan Assessment and Recommendations

Recommendation: Approve 2022 – 2023 Indiana Arts Commission Bridge Plan

At the December 2021 Quarterly Business Meeting, staff committed to bringing an assessment of the agency's 2017 – 2021 Strategic Plan and a recommendation on next steps in planning to the Commission for the March 2022 Quarterly Business Meeting.

Attached is a data report and assessment by Chapin Schnick laying out some of the Key Performance Indicators we have compiled related to the current plan's goals, and what they illustrate related to progress. She's also indicated areas where we've not been capturing data previously and are in the process of doing now, and areas where we've not yet begun (but plan to during the recommended Bridge Plan).

The data report and assessment is followed by a 2017 – 2021 Strategic Plan Assessment and Recommendations document. In it I recap the evaluation plan, list selected significant initiatives, provide a review and recommend next steps: the adoption of a 2022 - 23 Bridge Plan. In the bridge plan new strategic initiatives have been proposed to address specific needs and opportunities relevant to the current landscape and less realized (but still relevant) 2017 – 2021 plan goals are moved forward.

Subsequent to the adoption of a 2022-2023 Bridge Plan, the IAC will begin work on assessing and reporting progress towards goals and identifying the planning process for the 2024 – 2028 Strategic Plan. Discussion and action on the recommended planning process will be on the agenda for the June 2022 Quarterly Business Meeting.

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

2017 – 2021 Strategic Plan Assessment and Recommendations

Assessment

Plan Evaluation

In 2019 the IAC engaged Metris Arts Consulting to work with the agency on progress indicators for its current strategic plan and to design and embed systemic and consistent data collection processes into its annual workflow. Metris compiled a list of evaluation questions whose answers were designed to provide insight on whether the agency was meeting plan goals. Metris subsequently developed metrics for each evaluation question that guided ongoing data collection. Where possible, Metris used principles of [equitable evaluation](#), guided by their equity reflection questions, throughout the process and within the final evaluation plan.

Key Performance Indicators

Based on Metris' evaluation plan, the agency developed KPIs (Key Performance Indicators) or metrics and applied them to agency's activities during the following fiscal years (July 1 – June 30) of the plan's time frame: FY18, FY19, FY20, FY21 (FY22 data will be available at the end of July 2022.) Analysis of selected KPIs is available here ([LINK TO CHAPIN's DATA DOC](#))

Selected significant initiatives resulting from the plan

- The implementation of community engagement as a tactic for authentic connection between arts providers and their communities.
- Development of a statewide arts conference themed around major goals of the strategic plan including the centrality of arts in community; arts learning; and inclusion, diversity, equity and access.
- Development of a funded training and fellowship program designed to provide creative entrepreneurs with the tools to move their artistic practice forward.
- Development of programs to meet the needs of specific audiences of creative citizens such as veterans and older Hoosiers.
- Development of a successful model for arts integration in elementary school classrooms that is research supported and scalable.
- An apprentice program designed to transfer knowledge from heritage cultural practitioners to younger generations.
- Inclusion, diversity, equity and access work including field scans, focus groups, study groups, task forces and trainings resulting in, among many other outcomes, the adoption of the agency's first cultural equity statement.

Plan Review

As indicated in the KPI analysis document, the level of successful achievement of plan goals varied. Goals that were a priority earlier in the plan's adoption (2017 through 2019) tended to see more progress. Goals that were intended to be priorities in 2020 and 2021 tended to see less meaningful progress – most likely due to the impacts of the pandemic on the agency and the field. Additionally, planned-for additional application and/or final grant questions, focus groups and surveys designed to dig deeper into goal progress by grantees was not implemented by the agency in an effort to lessen the pressure already pandemic-stressed organizations were operating under.

Recommendation: Adoption of a 2022 - 2023 Bridge Plan

Rationale

The state's arts and cultural sector has undergone seismic shifts since 2020. The pandemic necessitated the agency pivot from advancing strategic planning goals to providing needed services to the field, and the arts and cultural sector pivoted from their core work to focusing on staying solvent and supporting their communities. As a result, some goals in particular those around arts learning and the advancing of individual creative and artistic expression were not fully realized. Also in 2020, the need to confront the gap between a vision of an arts sector that is diverse, equitable, inclusive, and accessible to all and the reality that legacy systems which undergird the work present obstacles to communities seeking support and the ability to fully participate, became a top priority and accelerated already ongoing efforts to develop and deliver an ongoing, comprehensive, sector-wide response.

As the pandemic has not subsided sufficiently for either the agency or the arts and cultural sector to determine a baseline for new planning, **and** previous plan goals as well as needed pivots provide compelling and rich opportunities for the agency to advance the arts in the state by reprioritizing goals identified in the previous plan, it is recommended that the IAC adopt a bridge plan that would be in effect through the end of calendar year 2023. A bridge plan is useful when an organization wants to briefly pause to assess the internal and external environment before moving into a long-term plan. Typically, traditional strategic plans provide guidance for longer periods of time, up to 5 years. During times of rapid change or uncertainty, a shorter plan is helpful to explore and refine the best pathway forward before development of a longer plan. Should the Commission determine prior to CY24 that the agency has made the appropriate level of progress on the bridge plan (based on identified KPIs) **and** the planning environment allows for more confidence in baseline assumptions around the general condition and health of the arts and cultural sector, a new plan could be implemented sooner.

The agency's current strategic plan remains the foundation for the bridge plan. Current mission and vision remain the same with some recasting of previous values and the addition of new ones. All will be re-evaluated as part of the process for the agency's next Strategic Plan.

The focus of the bridge plan will be on strategic initiatives designed to address specific needs and opportunities relevant to the current landscape and to move less realized plan goals forward. Our measures of success will be adjusted to address these initiatives but will remain aligned with the existing overarching plan and agency goals, and previously identified but not yet implemented measurements can be phased in.

The agency will communicate to the field and external funders the adoption of the plan and will develop a more robust internal and external communications strategy to communicate relevant plan accomplishments.

2022 – 2023 Indiana Arts Commission Bridge Plan

Our Mission

Positively impact the cultural, economic and educational climate of Indiana by providing responsible leadership for and public stewardship of artistic resources for all of our state's citizens and communities.

Our Vision

The arts everywhere, every day, for everyone in Indiana.

We Believe *(new)*

- In equitable access to the arts for all. *(new)*
- In the central role of arts in communities. When arts and culture thrive in a community, the community thrives.
- All should feel welcome, valued, and have opportunity to benefit from creative activity.
- All art forms and artistic traditions provide full and meaningful creative expression. *(new)*

Goals

Priority

- Support Indiana's arts and culture through all stages of pandemic recovery. *(new)*
- Model and advance a culture of learning, reflection, leadership and action in inclusion, diversity, equity and access. *(new)*
- Provide pathways to learning in the arts for all. *(continuing)*
- Nurture and acknowledge each citizen's unique creative expression and artistic interests. *(continuing)*

Ongoing

- Facilitate meaningful engagement between arts practitioners and their communities. *(continuing)*
- Support deeper understanding and integration of the arts by and in communities. *(continuing)*

Development of the 2024 - 2028 Strategic Plan

Subsequent to the adoption of the 2022-2023 Bridge Plan, the IAC will begin work on assessing and reporting progress and identifying the planning process for the 2024 – 2028 Strategic Plan. Discussion and action on the recommended planning process will be on the agenda for the June 2022 Quarterly Business Meeting.

CS' goals when starting this project: look at FY18, 19, 20, 21, 22 Data *(FY22 Final Grant Reports, or FGRs, not yet available)*
 Compile & analyze all data available from FY18-22 that supports evaluation plan metrics listed in plan linked above.

- In what ways have we met the strategic plan questions we set out to answer? Compare to goals.

1. The Arts Engage Community – *Absolutely*. This is at the heart of the IAC’s mission & values; keep on trucking, here.
2. Communities Value Creative Work – *Evidence in FY21 RIG*; will continue to collect this data FY22-on for comparison.
3. Students Engage in the Arts - *TBD*: excited for the IYI data & determining how “PACE 2.0” will look & impact the state.
4. The Arts, & Communities, Thrive – Yes, thanks to the partnership with Ball State’s Indiana Communities Institute (ICI).
5. Inclusion, Diversity, Equity, & Access (IDEA) Work – *This is ongoing*, but great strides have been made for this goal.

We could determine number of by combing through files & past Strategic Plan activity listing, but will be time-consuming, and since it hasn't been deliberately tracked, as of mid-FY22, it would potentially *not* capture all activities produced.

Fiscal Baseline	Base \$\$\$	SBA % holdback	New State Approp Balance	NEA \$\$\$	Special Funding	Actual Budget
FY18	\$ 4,000,000	3%	\$ 3,880,000.00	\$ 767,400		\$ 4,647,400.00
FY19	\$ 4,000,000	3%	\$ 3,880,000.00	\$ 767,400		\$ 4,647,400.00
FY20	\$ 3,920,491	2%	\$ 3,842,081.18	\$ 774,700	\$ 473,900	\$ 5,090,681.18
FY21	\$ 3,920,491	15%	\$ 3,332,417.35	\$ 819,800	\$ 10,208,000	\$ 14,360,217.35
FY22	\$ 3,632,417	2%	\$ 3,559,768.66	\$ 848,900	\$ 864,000	\$ 5,272,668.66

With the addition of the ACMDO program in FY21 & ARP funds in FY22, the **number of overall grants awarded has dramatically increased**. Additionally, all grants from FY21 on occur “in-house” via the State contracting system. In FY20 & earlier, large Regional Block Grants were made to the Regional Arts Partners (RAPs) who then disseminated the funds.

When considering the highest & lowest funded counties across the state, **the top 5 have each received over 4.5%** of the IAC's total funding, FY18-22, with a combined total of 49%. Less than half a percent of total funding, at 0.49%, was given to the bottom 16 counties, with 9 of them receiving just one grant across FY18-22. Those bottom 9, making up just 0.14% of total funding, are listed below in order of highest to lowest funding.

[illegible]

Despite the removal of the IAP & APHS programs FY21-22, following the start of the Covid-19 pandemic in March 2020, **grants to Individual Artists have increased by 39%** from 89 in FY18 to 124 in FY22, thanks to On-Ramp's expansion.

Granting by Entity Type FY18 to FY22 Comparison	FY18 Grants		FY22 Grants		Difference	
	\$ Awarded	#	\$ Awarded	#	\$ Awarded	#
01 Individual Artist	\$ 211,526.18	89	\$ 226,000.00	124	\$ 14,473.82	35
02 Organization - Nonprofit	\$3,127,361.00	374	\$ 3,184,062.00	376	\$ 56,701.00	2
03 Organization - Profit	\$ 5,000.00	1	\$ 38,400.00	9	\$ 33,400.00	8
05 Government - State	\$ 5,000.00	1			\$ (5,000.00)	-1
05 Government – State	\$ 24,400.00	5	\$ 11,500.00	3	\$ (12,900.00)	-2
07 Government - County	\$ 3,177.00	1	\$ 6,850.00	2	\$ 3,673.00	1
08 Government - Municipal	\$ 37,900.00	8	\$ 66,025.00	15	\$ 28,125.00	7
99 None of the Above			\$ 17,430.00	4	\$ 17,430.00	4
Grand Total	\$3,414,364.18	479	\$ 3,550,267.00	533	\$ 135,902.82	54

When looking at **granting by primary, or “artistic”, discipline, numbers have remained steady**, with the exception of what is sometimes considered a “catch all”; “05 Visual Arts” has increased by 64%, from 55 grantees in FY18 to 90 in FY22.

Granting by Primary Discipline FY18 to FY22 Comparison	FY18 Grants		FY22 Grants		Difference	
	\$ Awarded	#	\$ Awarded	#	\$ Awarded	#
01 Dance	\$ 204,669.00	28	\$ 183,204.00	23	\$ (21,465.00)	-5
02 Music	\$ 832,037.00	111	\$ 815,303.00	108	\$ (16,734.00)	-3
03 Opera/Music Theatre	\$ 55,026.00	7	\$ 57,743.00	8	\$ 2,717.00	1
04 Theatre	\$ 458,053.18	61	\$ 510,803.00	66	\$ 52,749.82	5
05 Visual Arts	\$ 377,025.00	55	\$ 444,154.00	90	\$ 67,129.00	35
06 Design Arts	\$ 5,159.00	2	\$ 32,506.00	13	\$ 27,347.00	11
07 Crafts	\$ 8,500.00	3	\$ 19,900.00	10	\$ 11,400.00	7
08 Photography	\$ 6,000.00	2	\$ 12,000.00	6	\$ 6,000.00	4
09 Media Arts	\$ 41,681.00	6	\$ 57,966.00	12	\$ 16,285.00	6
10 Literature	\$ 61,875.00	25	\$ 51,589.00	17	\$ (10,286.00)	-8
11 Interdisciplinary	\$ 180,542.00	26	\$ 177,020.00	26	\$ (3,522.00)	0
12 Folk/Traditional Arts	\$ 55,406.00	12	\$ 63,963.00	6	\$ 8,557.00	-6
13 Humanities	\$ 53,636.00	12	\$ 51,826.00	11	\$ (1,810.00)	-1
14 Multidisciplinary	\$ 937,458.00	102	\$ 944,283.00	114	\$ 6,825.00	12
15 Non-arts/Non-humanities	\$ 137,297.00	27	\$ 128,007.00	23	\$ (9,290.00)	-4
Grand Total	\$3,414,364.18	479	\$ 3,550,267.00	533	\$ 135,902.82	54

KPIs not compiled or analyzed at the time of this summary:

- Number of total, & counties where, funded activities occurred
- Number, & makeup, of participants reported by grant recipients by race, age, & distinct groups

Other potential KPIs not collected at this time:

- Number of grant recipients reporting 25% or more of total staff/board by race, age, & distinct groups
- Number, & makeup, of grant panelists by race, age, & distinct groups
- Full-, part-time, & contract jobs supported by direct agency grants* (only collected in FY20-21)
*Direct agency grants = decide if including special funding (like ACDMO)? Or just non-R7 RIG, pre-FY21?)
- Dollars invested in agency produced activities
- Number, & makeup, of participants from agency produced activities by race, age, & distinct groups

2. What are the agency's contributions to the development of arts practitioners/providers/artists in Indiana?

KPIs have only been asked in FY21 Final Grant Reports for AOS and APS, thus far. FY22 FGRs available in summer 2022.

Community Engagement

- **86% of FY21 AOS orgs significantly (50%) or moderately (36%) increased their CE efforts since 2017.**
 - Another 10% somewhat increased their CE efforts.
 - The final 4% reported their CE efforts remained “about the same”.
- 83% of FY21 RIG (both AOS + APS orgs) agree, or somewhat agree, their community leaders value the arts.
 - Only 35% confidently report (“agree”) community leaders incorporate artists in planning & decision making.
- 78% of FY21 RIG orgs report their community has thriving, vibrant arts activity.
 - 8% believes their community DOES NOT have thriving, vibrant arts activity.

IDEA Points

- 81% of FY21 RIG orgs B. intentionally consider, select, and support diverse candidates for board and staff.
 - 10% of orgs reported ONLY the B. option.
- 73% of FY21 RIG orgs A. include IDEA principles in their organization’s strategic plan. (5% reported ONLY A.)
- 59% of FY21 RIG orgs D. has an inclusion, diversity, or cultural equity statement. (2% reported ONLY D.)
- 42% of FY21 RIG orgs C. provide training for staff and/or board on cultural competency. (<1% reported ONLY C.)
- **31% of all FY21 RIG grantees reported their organization attempts all IDEA options listed:**
 - IDEA principles in planning, selects diverse candidates, provides IDEA training, AND has IDEA statement.

Strategic Plan Goals Met with Grant

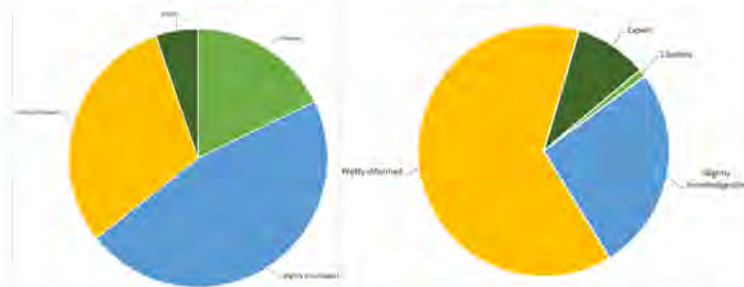
- **59 % of all FY21 RIG Grantees reported the grant enabled them to reach all 3 of the following goals:**
 - A. financial and organizational development,
 - B. artistic, and
 - C. support IDEA as core principles in their work.
- 64% of FY21 AOS (I,II,III) reported reaching all three (134 of 208)
- 52% of FY21 APS reported reaching all three (84 of 162)
- 5% (19) of FY21 RIG reported meeting ONLY A. financial and organizational development goals.
- 6% (22) of FY21 RIG reported meeting ONLY B. artistic goals.
- 3% (11) of FY21 RIG reported supporting ONLY C. inclusion, diversity, equity, and access, as core principles.

The [On-Ramp Creative Entrepreneur Accelerator](#), in collaboration with Elaine Grogan Luttrull of Minerva Financial Arts, continues to produce a wealth of valuable data supporting its efficacy in supporting individual artists.

How Knowledgeable Do You Feel About Key Business Areas?

Before On-Ramp

After On-Ramp



Key Point: Following On-Ramp we saw knowledge growth in the participants, with 73% responding that they were “pretty informed” or an “expert” in each area following the workshop. (Before the workshop, 36% of participants rated their knowledge in this way.)

What Percentage of Fellows Feel Pretty Informed or Expert in Key Business Areas?



For the ACDMO program, we asked grant recipients if they had leveraged other public dollars, but it was unclear where the money came from, or what it was spent on. This is the only program that has been asked about.

Without comprehensive data about agency produced activities, this information is not available. The same is true for tracking the total number of Indiana subject matter experts leading agency produced activities, those that reported deepening their network, or the number of first timers & whether, as a result, they were empowered to present elsewhere.

3. How does IAC support efforts to expose Indiana youth to the arts and provide arts education (in- & out-of-school)?

When comparing **RIG (AOS + APS) grantees' use of IAC funding on arts education activities**, the trend is positive.

From FY18 to FY22 9% more orgs reported 50% or more of their funded activities were arts education, and 16.5% more reported less than 50%. While the negative percentage is misleading, 23% fewer RIG participants could report zero art education-based activities, which supports the increase of responses in the previous two FGR options.

Arts Education Funded Activities*, FY18-21 FGRs	FY18	FY21	Difference
50% or more	185	202	9.2%
Less than 50%	109	127	16.5%
Zero arts ed. activities	26	20	-23.1%
Totals	320	349	(positive!)

Note: Arts education data is skewed due to the assessing whether organizations' funded activities are **less or more than 50% arts education-based.*

Could easily be a MUCH higher answer if wanting an idea of individual activities with arts education themes/ goals.

The IAC partnered with **Indiana Youth Institute (IYI)** to create a comprehensive report on **"Equity in Arts Education in Indiana"**. IYI has shared a draft [Executive Summary](#) of the data, and much of the data showed surprisingly low numbers regarding *enrollment in the arts across the state (citing just "13.6% of the total student population" enrolled in > one arts course).

- In 2020-2021, 151,401 students enrolled in at least one arts course in Indiana – **13.6% of the total student population** (1,112,611 students). This was the lowest enrollment in the past six academic years. Between 2019-2020 and 2020-2021, about 9,000 fewer students enrolled in at least one arts course, which was a decrease of about 5%.
- In 2020-2021, more female students enrolled in arts courses (81,807 female students; 54.0% of enrollment) versus male students (61,884 male students; 40.9% of enrollment).
- Overall, **students of color comprised 29.5% of the arts enrollments**. This is slightly less than the total representation of students of color (33.9%) in the student population.
- Prior to the 2020-2021 school year, White students comprised over 70% of arts enrollments.
- 1 in every 10 arts students has been Black since 2015-2016.
- Hispanic/Latino enrollment has increased from 15,000 students in 2015-'16 to over 18,000 students in 2020-'21.

*Due to Chapin's own 10-year experience teaching K-12 art, & in conversation with IYI & the Department of Education (DOE), It was determined that Kindergarten through sixth grade (elementary school-level) data is not included, since the *DOE does not require elementary schools to report course codes*. Thus, the 13.6% referenced above only includes students in grades 7-12 for art course enrollment, but the percentage is out of *all* K-12 students across the state.

Additionally, the **PACE (Partnering Arts, Communities & Education) program**, which has operated from 2015 to 2022, has several valuable reports, thanks to the program evaluation and data analysis consultancy with Dr. Robert Sabol, Associate Head, & Art Education Professor, of the Rueff School of Design, Art, and Performance at Purdue University, West Lafayette.

An extensive summary of the study can be found at: <https://www.in.gov/arts/programs-and-services/research/pace/findings/>.

4. How does IAC support understanding & integration of the arts by & in communities at the local geographic level?

CCP, Cultural Districts, OCRA, QUIP, Stellar – # of communities (+ \$\$\$s) engaged

- A partnership between IAC & the Indiana Communities Institute (ICI) is underway, with the intention of better understanding:
1. the extent to which community view the arts as a way to achieve economic, community, tourism development goals;
 2. the extent to which communities are currently working with the arts to pursue such goals;
 3. the priorities for arts and culture-focused programming in communities without a robust arts and culture vision;
 4. the extent to which communities would be receptive to capacity-building & training to prepare them for this work.

ICI has shared a [report draft, as of January 14, 2022](#). Here are some notable findings.

- An overwhelming majority of respondents either strongly or somewhat agree that art and culture is an economic development opportunity – 88% of leaders & 96% of tourism/CFs, with fairly equal percentages across rural & urban.
- Seventy-one percent of leaders either strongly or somewhat agreed that *it's important to include arts in community planning initiatives* (92% of tourism/CFs agreed with this statement)
- Leaders largely see arts and culture as an economic opportunity, and may be open to help from IAC (even though **over 70% have never heard of IAC**).
- Forty-seven percent of leaders said that arts and culture is *already included in their communities' economic development plan*, a number relatively equal to tourism/CFs that say that same thing (49%).
- Cultural plans are clearly not the norm among Indiana's municipalities and counties; only 12% of leaders and 19% of tourism/CFs stated that their community has a cultural plan.
- Of the 38 potential arts and culture locations/activities (things like museums, art walks, and battlefields) provided to respondents, *not a single one appeared in zero communities*; indeed, only three appeared fewer than 10 times for the leaders' survey (opera, statuary, and battlefields), and only four appeared fewer than 20 times in the tourism/CFs survey (opera, ballet, reenactments, and art therapy).
- **Fifty-seven percent of all leaders (53% of rural and 66% of urban) believe that the arts should be locally funded, whereas 83% believe it should be state funded and 73% believe it should be federally funded.**

An additional KPI, that has not yet been tracked, is “participants from agency produced activities feel that community leaders incorporate the arts into community dialogue, planning, decision-making, and problem-solving” and that “community leaders value the arts for workforce development, quality of life, and community wellbeing”.

5. How does IAC share learnings and promising practices related to inclusion, diversity, equity, and access (IDEA)?

Actively working towards, as of mid-FY22, including the creation of a Cultural Equity Statement & hiring a consultant to host a series of IDEA webinars (Jan. – Feb. 2022) for our grantees.

The table on the right shares several IDEA-centered trainings we, or Homecoming presenters, have offered, over the past few years.

Date	Webinar/ Training Title	YouTube Views
7/1/2019	Planning a Site Specific Creative Project	169
1/29/2020	IDEA and Community Engagement for Organizations	883
7/29/2020	Arts and Accessibility Webinar - ADA 30	126
7/29/2020	Making Accommodations with Easterseals	39
8/3/2020	Things You Should Know: Scheduling an Interpreter	124
10/15/2020	Black Arts Administrators & Their Co-Conspirators	33
10/16/2020	Engaging Diverse Audiences	61
3/16/2021	Creative Arts and Veterans Webinar Series	118
10/29/2021	Blossoming at a Distance: Adapting Programming	18
10/29/2021	IDEA Online: How to Create an Inclusive Presence	7
10/29/2021	Listening & Learning with Elder Makers	13
10/29/2021	We Matter: Art for People with Disabilities	25
1/19/2022	Bias & Shared Humanity: RAP Training Unit 1 of 3	120+ on Zoom

More IDEA-based surveys & presentations can be found at <https://www.in.gov/arts/programs-and-services/research/>.

Other potential KPIs for #5 include “number of Indiana subject matter experts leading agency produced activities”, which hasn’t been collected, & “number of staff/commissioner official agency total visits”, & by county; visits came to a halt due to Covid-19 quarantine in March 2020 & have not been tracked up to this point.

Strategic Planning 2017-2021 Goals Assessment: Questions & Considerations for the Future

Based on the evidence provided in the IAC [KPI Data Summary](#), I believe we have successfully met, or made great strides towards, all the 2017-2021 Strategic Planning goals. When Metris Arts Consulting contracted with the IAC in calendar year 2019, they helped to define the finer indicators, & relevant evaluation questions we should be asking, for moving forward in 2020 & beyond. Despite the introduction of the Covid-19 pandemic in early 2020, IAC staff & commissioners have kept these goals at the forefront of their work, even with the unexpected development of new programs, like the Arts, Cultural & Destination Marketing Organization (ACDMO) grant program.

Below, I expand on my notes on how we have met these goals, along with questions & considerations, moving forward.

Does the evidence included in the Data Summary illustrate the IAC has met its 2017-2021 Strategic Planning goals and the following long term impacts?

1. The Arts Engage Community – *Absolutely*. This is at the heart of the IAC's mission & values; keep on trucking, here.
2. Communities Value Creative Work – *Evidence in FY21 RIG*; will continue to collect this data FY22-on for comparison.
3. Students Engage in the Arts - *TBD*: excited for the IYI data & determining how "PACE 2.0" will look & impact the state.
4. The Arts, & Communities, Thrive – Yes, thanks to the partnership with Ball State's Indiana Communities Institute (ICI).
5. Inclusion, Diversity, Equity, & Access (IDEA) Work – *This is ongoing*, but great strides have been made for this goal.

Continue to...

- Prioritize Arts Education & determine what deliverables/ measurable outcomes will have the greatest impact on the field. Perhaps focusing on Arts Education partnerships, like with IYI & DOE, in the short-term? Seeking a better handle on reliable arts enrollment & access data that represents *all* K-12 students across the state.
- Ask questions in Final Grant Reports (FGRs) that showcase IDEA & Community Engagement impact on grantees.
- Engage with new Equity Consultant to help shape funding inequities across all programs, beginning with FY23 AOS.
- Collect demographic data from panelists & applicants, when appropriate.

To implement:

- In support of all the potential Key Performance Indicators (KPIs) that included "agency produced activities", a tracking spreadsheet will be created to catalogue past & future efforts of this kind. "Number of staff/commissioner official agency visits" will also be tracked (both by IAC Region & Indiana county).
- Similarly, a [Data Library](#) has been started for a one-stop inventory of all of IAC's relevant data across time.

Things to Consider:

- As we collect more data supporting these, & our yet-to-be-determined future, Strategic Planning goals, what will we do with it? Will it periodically be updated & shared out via newsletter & on our website? How often? In the "comprehensive communications tool"/ slide deck when visiting constituents in the field?
- With access to quality Arts Education as a priority, what will success look like? 50% of all K-12 students have art classes present in their schools? Or perhaps they have to be actively enrolled? For how many hours a week?
- How will we engage with the Indiana Communities Institute (ICI), of Ball State University, data? Just an internal benchmark? **83% of respondents believe the arts and culture sector should be state funded (& 73% federally funded), & yet 70% have never heard of us.** How will we actively change this, & in what ways can we better support communities, since it is unlikely we can expand our budget further.
- A couple of internal staff goals involves engaging partnerships with other organizations; how can those be used to further our Strategic Planning priorities? For example, we desire more equitable funding for all IAC programs, so could we engage with a larger peer state agency, or other granting institution, that does this well, already?



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Program, Grants, and Services Committee
DATE: February, 24, 2022
FROM: Paige Sharp, Deputy Director of Programs
RE: Region 7 Equity Study

Information to Serve as Foundation for Committee Discussion

Overview – The Region 7 Equity Study

During their November 2021 meeting, IAC staff informed the PGSC that a Region 7 Study Group was convened to assess the unique qualities of Region 7 (central Indiana) which, due to its dense population and arts assets, has created an imbalance in the regional system. The Study Group, comprised of Region 7 Commissioners - Lisa Abbott, Greg Hull, and Anne Valentine; and, IAC Staff - Paige Sharp, Miah Michaelson, Stephanie Haines, and Chapin Schnick – has since convened again to review and discuss additional information requested of IAC Staff. The outcome of those meetings is synthesized below to assist with February's meeting discussion.

Here's the sum of it: Significant arts sector growth, profound in Region 7, combined with our current allocation strategy has resulted in an unsustainable and inequitable funding outcome which we must address. Since adopting the 2017-2021 strategic plan, IAC has made progress furthering inclusion, diversity, equity, and access. However, 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.) Further, Black, Indigenous, and people of color (BIPOC) access to IAC funding is a significant challenge as illuminated by IAC 2021 BIPOC focus group meetings conducted statewide by consultant Jamal Smith.

How did we get to this conclusion?

Key Point 1, Sustainability: The bigger the budget, the bigger the grant, and the field's growth is outpacing our growth. Keep in mind that this is born of success – our success connecting and supporting organizations, but also the field's success growing themselves into important, vital organizations.

Arts Organization Support (AOS) is our largest program and commands 60% of our grants budget. The AOS grant award size is based on the organization's budget and tier level (I, II or III). Eligible organizations funded in AOSIII, for example, have a revenue budget of greater than \$1M and are awarded roughly \$36,000. An organization with a budget around \$250K receives around \$9,000. Interestingly, what this means is that we're rewarding organizations for growth, not priorities and 99% of applicants receive funding because the agency's priority is to fund arts organizations.

Key Point 2, Equity: Rural, BIPOC, and small arts organizations have the least equitable access to IAC funding. Larger organizations receive larger grants, have more agency than smaller organizations, and are

primarily located in urban areas where there are other sources of arts operating funding. In short, we're rewarding growth, size, and privilege while eliminating opportunity for small arts and BIPOC organizations. In Region 7, arts organizations with a budget of less than a \$50K budget size are ineligible to apply, there's simply not enough funding to support them. And, because the priority is to fund all eligible AOS applicants, few dollars remain for Arts Project Support (APS). As a result, small and BIPOC organizations are not funded. Additionally, **the amount of funding now available for Region 7 is in part reliant on the underperformance of other regions.**

Key Point 3, Imbalance: The primacy of AOS leaves little room for other priority areas like Artist Services which was substantially cut due to COVID. Unlike most other state arts agencies, 71% of our grants budget goes to APS and AOS grants.

Study Group Guidance

After sharing information with the study group, they asked IAC Staff – what's the impact you're looking to make? What do you recommend? This is what we recommended:

- A new vision: *Equitable access to arts for all.*
- A new programmatic vision: *Arts resources are equitably distributed and directed where they can deliver the most impact based on IAC priorities.*
- And, that we construct a new statewide AOS funding model that is developed:
 - o with field input
 - o under guidance of an equity consultant
 - o and, adopted for implementation in the FY24-FY25 grant cycle (December 2022 QBM approval)

But, to do this, we need to bring the Commission into the conversation and gain their guidance and support.

Attached to this memo is information provided to the study group for their most recent meeting. It's a very in-depth look for those who would like more information and to see some of the data informing the discussions.



Paige Sharp
Deputy Director of Programs
Indiana Arts Commission

psharp@iac.in.gov

(317) 416-85361

Region 7 Study Group Meeting 2

Commissioners: Greg Hull, Anne Valentine, Lisa Abbott

Staff: Chapin Schnick, Stephanie Haines, Paige Sharp, Miah Michaelsen

First meeting: 9:30pm ET

- [Meeting 1 Materials](#)
- [Meeting 1 Notes](#)

Agenda

1. Update / Commissioner thoughts since we last met?
2. [Core Issues](#)
3. [Proposed Vision and Impact Defined for Grants Making at the IAC](#)
4. [What We've Learned](#)
5. [Possible Pathways to Change in Region 7](#)
 - a. [Do we Have Enough Time?](#)
6. [What Next/Questions for Study Group](#)
7. [Tables/Addenda](#)

Review and Discussion

Core Issues

1. **Our Arts Organization Support (AOS) funding strategy is not sustainable. Field growth and subsequent demand for dollars is far outpacing IAC growth.** This is most profound in Region 7.
 - a. Our tier level system rewards budget size (bigger budget=bigger grant)
 - i. Region 7 has highest number of AOSII (32 vs. 11 which is the next highest, R3)
 - ii. Region 7 has highest number of AOSIII grantees (10 out of 13)
 - b. More AOS orgs every year (predominantly in Region 7) AND that's with an \$50K eligibility threshold which excludes smaller and often BIPOC organizations
2. **Funding not equitable**
 - a. Larger organizations receive larger grants, have more agency than smaller, and are primarily located in urban areas where there are other sources of arts operating funding.
 - b. Rewarding growth, size, and privilege
 - c. AOS \$ not reaching BIPOC orgs or small organizations (in Regions 1 and 7).

- i. If Region 1 eliminated the \$50K eligibility threshold they could reach their per capita allocation. As it stands now, they're underfunded.
 - ii. If Region 7 eliminated the \$50 threshold, there wouldn't be any funding for APS and more dollars would need to be allocated.
- d. APS not reaching BIPOC applicants due to scarcity of available APS funding in Region 7
- 3. The amount of funding now available for Region 7 is in part reliant on the underperformance of other regions** (suppresses growth strategy for other regions).
- 4. Funding priorities come into question based upon above**

Proposed Vision and Impact Defined for Grants Making at the IAC

Vision

Overarching

Equitable access to the arts for all.

Programmatic

Arts resources are equitably distributed and directed where they can deliver the most impact based on IAC priorities.

Impact Defined

Historically, we've measured impact geographically, per capita, number of recipients, award amounts, and NEA metrics like participation.

Here's how do we could define or measure impact to align with our proposed vision.

(We would need to determine measurables for each impact area focusing on KISS).

Funding Determinations and Distribution

- *Funding is based upon priorities and merit, not growth.*
- *Regional Partnership structure is leveraged to equitably distribute funding in a manner to which it can be the most impactful in each region (region by region approach – within limits)*

Grantee/Constituency Characteristics

- *Small, rural, and/or BIPOC arts organizations have increased access to arts support.*
- *Majority of funding goes to arts organizations that lack access to due to geography, size, demography.*

Programmatic Areas of Focus Currently Underfunded (as a result of primacy of AOS/APS)

- *Artists*
- *Communities (consultancies)*
- *Initiatives: arts education, creative aging, veterans*
- *Growing/building for long-term impact*
 - *Increased cross-sector partnerships*
 - *Local arts council*

What We've Learned When it Comes to Developing Strategies

1. This is hard. All possible change pathways for Region 7, particularly ones that are the most impactful, will reverberate across the state. There's a lot of cause and effect to consider.
2. It's easy to get lost in all the possible pathways, and in the weeds.
3. We may not have enough time to adequately engage equity consultant and other stakeholder voices (and employ change management strategies) in the examination of these issues to allow us to recommend changes to these systems by the next granting cycle, FY24 (December 2022 QBM)
4. We need to find a way to keep it simple.

Possible Pathways to Change in Region 7 (could be one, two or more, or none)

- [Regional Restructure](#) - Separate Marion County and make it Region 11
- **Integrate AOSIII into regular AOS program and cap award at AOSII (top award = \$18K vs. \$32K)** – this recognizes it isn't just a financial solution, but also eliminates a multi-regional category. AOSIII currently lives separately, but impacts the regional system. ([Addenda – Per capita funding with and without AOSIII](#))
- **Regional strategy (individualized vs. one-size-fits-all)** to address equity and reflect regional needs. This could look like a general state strategy with region-specific strategies. This is not unlike what we're doing with AOS and the budget threshold. Region 1 and 7 require a minimum \$50K budget for eligibility. It could be, say for Region 7, that funding priority goes to rural and BIPOC (largely excluded at this time). ([Addenda – Rural/Bipoc](#))
- **Broad stroke ways to address sustainability issue** ([Addenda – Change Scenarios Summary](#)):
 - Fewer awards - make AOS more competitive (e.g. from 99% to 85% funding rate)
 - Smaller awards (could be AOS and APS)
 - Less funding to largest organizations
 - Change eligibility guidelines - exclude 1M+ orgs and provide them alternative options, e.g. "priority partners".
 - Eliminate tier levels (AOS I, II, III) and institute flat awards (same for all) and provide merit \$ if align to priorities. (Largest are likely going to be more competitive than smaller)

Do we have enough time to put in place for FY24 implementation/integration?

What does field inclusion for this effort look like? Staff capacity?

- March 2022 – bring Commission into conversation, gather thoughts and input
- April-June – equity consultant, focus/advisory group, develop broad strokes of changes
- June QBM – More developed direction from which to gather feedback/input
- July/August – More field - input
- September QBM – Recommendations to Commission
 - Informs guidelines development
 - Informs field communication
- December QBM 2022 – Guidelines approved

Consideration: extend FY23 AOS contracts through FY24 so we have a year to plan, gather input, align with equity consultant recommendations, align with strategic plan (if we've gotten to that point of developing new process)

What's Next | Questions for Study Group

1. Primacy of AOS program – do we want to cap % of budget of AOS to agency budget?

2. Are we on the right track with the proposed vision and impacts? If not, where should we adjust?
3. Is it prudent to continue pursuing a Region 7 strategy only, or should a larger systemwide discussion be undertaken? If so, how best to engage the Commission in the fuller conversation?
4. What's the optimal timeline for either option in Q. 3.?
5. What else do you need to know?

Other:

- **What's our number? How much should we save from AOS/APS to divert to other priorities (could be a range)**
- Back of the envelope calculations for FY23 (not knowing reserve % OR NEA grant \$ yet) RIG will be about 65% of our total budget. If you do RIG + RAP fees it's 70%.

Tables/Addenda

Per Capita Funding (with and without AOSIII)

It looks like per capita is working in Region 7 (excluding AOSIII means Region 7 is only 16K over per capita), but it's the result of overall lower AOS awards amounts, excluding small arts organizations (budget of \$50K or less not eligible in R7), and fewer APS awards.

Second table – with the addition of AOSIII, funding inequity becomes most evident.

FY22 AOSI & II + APS (without AOSIII)					
Region	% of total population	FY22 Actual \$ received	\$ if funded per capita	Difference Red = overspending per capita Black = underspending	
1	11%	\$247,408.00	\$296,797.84	\$49,389.84	
2	10%	\$248,797.00	\$249,517.91	\$720.91	
3	11%	\$327,213.00	\$289,582.85	(\$37,630.15)	
4	8%	\$212,556.00	\$208,485.51	(\$4,070.49)	
5	8%	\$194,848.00	\$202,915.28	\$8,067.28	
6	3%	\$85,182.00	\$86,198.52	\$1,016.52	
7	27%	\$726,787.00	\$710,159.05	(\$16,627.95)	
8	5%	\$199,918.00	\$139,980.21	(\$59,937.79)	
9	4%	\$130,606.00	\$116,070.76	(\$14,535.24)	
10	7%	\$133,173.00	\$181,260.27	\$48,087.27	
12	5%	\$103,381.00	\$128,900.79	\$25,519.79	
Totals		\$2,609,869.00	\$2,609,869.00		

For the table below, "\$ if funded per capita" is calculated by % of population thereby redistributing the AOSIII dollars equally. It's important to note that in reality there are no AOSIII level organizations in Regions 1,2,4,5,6,8,9, and 12.

AOSI, II & III + APS (with AOSIII)					
Region	% of total population	FY22 Actual \$ received	\$ if funded per capita	Difference Red = overspending per capita Black = underspending	
1	11%	\$247,408.00	\$345,510.84	\$98,102.84	
2	10%	\$248,797.00	\$290,470.92	\$41,673.92	
3	11%	\$394,245.00	\$337,111.66	-\$57,133.34	
4	8%	\$212,556.00	\$242,703.94	\$30,147.94	
5	8%	\$194,848.00	\$236,219.47	\$41,371.47	
6	3%	\$85,182.00	\$100,346.16	\$15,164.16	
7	27%	\$1,055,475.00	\$826,716.42	-\$228,758.58	
8	5%	\$199,918.00	\$162,954.96	-\$36,963.04	
9	4%	\$130,606.00	\$135,121.28	\$4,515.28	
10	7%	\$165,807.00	\$211,010.25	\$45,203.25	
12	5%	\$103,381.00	\$150,057.09	\$46,676.09	
Totals		\$3,038,223.00	\$3,038,223.00		

Per Capita Funding with a hypothetical Region 11 (Marion County only)

This illustrates the potential for a regional strategy. We're overfunding Marion county, but underfunding Region 7 and Region 1 which includes Gary (an area historically underfunded).

FY22 AOSI & II + APS (without AOSIII)						
Region	Local pop figures	% of total population	FY22 Actual \$ received	\$ if funded per capita	Difference Red = overspending per capita Black = underspending	
1	768,179	11%	\$247,408.00	\$296,797.84	\$49,389.84	
2	645,808	10%	\$248,797.00	\$249,517.91	\$720.91	
3	749,505	11%	\$327,213.00	\$289,582.85	-\$37,630.15	
4	539,607	8%	\$212,556.00	\$208,485.51	-\$4,070.49	
5	525,190	8%	\$194,848.00	\$202,915.28	\$8,067.28	
6	223,101	3%	\$85,182.00	\$86,198.52	\$1,016.52	
7 w/o Marion	871,867	13%	\$205,592.00	\$336,859.30	\$131,267.30	
11 (Marion)	966,183	14%	\$521,195.00	\$373,299.75	-\$147,895.25	
8	362,300	5%	\$199,918.00	\$139,980.21	-\$59,937.79	
9	300,417	4%	\$130,606.00	\$116,070.76	-\$14,535.24	
10	469,142	7%	\$133,173.00	\$181,260.27	\$48,087.27	
12	333,624	5%	\$103,381.00	\$128,900.79	\$25,519.79	
Totals	6,754,923		\$2,609,869.00	\$2,609,869.00		

FY22 AOSI, II & III + APS (with AOSIII)						
Region	Local pop figures	% of total population	FY22 Actual \$ received	\$ if funded per capita	Difference Red = overspending per capita Black = underspending	
1	768,179	11%	\$247,408.00	\$345,510.84	\$98,102.84	
2	645,808	10%	\$248,797.00	\$290,470.92	\$41,673.92	
3	749,505	11%	\$394,245.00	\$337,111.66	-\$57,133.34	
4	539,607	8%	\$212,556.00	\$242,703.94	\$30,147.94	
5	525,190	8%	\$194,848.00	\$236,219.47	\$41,371.47	
6	223,101	3%	\$85,182.00	\$100,346.16	\$15,164.16	
7 w/o Marion	871,867	13%	\$205,592.00	\$392,147.53	\$186,555.53	
11 (Marion)	966,183	14%	\$849,883.00	\$434,568.89	-\$415,314.11	
8	362,300	5%	\$199,918.00	\$162,954.96	-\$36,963.04	
9	300,417	4%	\$130,606.00	\$135,121.28	\$4,515.28	
10	469,142	7%	\$165,807.00	\$211,010.25	\$45,203.25	
12	333,624	5%	\$103,381.00	\$150,057.09	\$46,676.09	
Totals	6,754,923		\$3,038,223.00	\$3,038,223.00		

BIPOC / Rural

If we were to expand eligibility to ensure greater representation of BIPOC and rural organizations (remove \$50K threshold), we would need an additional \$218,000 for both Regions 1 and 7 or \$111,258 for Region 7.

Regions 1 and 7					
Color	Meaning	# of Orgs	\$ Currently Awarded	\$ awarded if in AOS by budget size	Difference in total need
	Clearly serves BIPOC/Underserved community but not 100% Arts Org	16	\$ 33,147.50	\$ 113,256.00	\$ 80,108.50
	Clearly an Arts Org & Primarily serves BIPOC/Underserved	12	\$ 11,467.00	\$ 78,480.00	\$ 67,013.00
	May serve BIPOC, unclear	3	\$ -	\$ 18,543.00	\$ 18,543.00
	Rural By MSA	4	\$ 11,834.00	\$ 64,225.00	\$ 52,391.00
Totals		35	\$ 56,448.50	\$ 274,504.00	\$ 218,055.50

Region 7					
Color	Meaning	# of Orgs	\$ Currently Awarded	\$ awarded if in AOS by budget size	Difference in total need
	Clearly serves BIPOC/Underserved community but not 100% Arts Org	7	\$ -	\$ 43,267.00	\$ -
	Clearly an Arts Org & Primarily serves BIPOC/Underserved	7	\$ -	\$ 49,448.00	\$ -
	May serve BIPOC, unclear	3	\$ -	\$ 18,543.00	\$ -
	Rural By MSA	4	\$ -	\$ -	\$ -
Totals		21	\$ -	\$ 111,258.00	\$ -

Change Scenarios Summary

Using the FY22 RIG (AOS+APS) Recommendations total of \$3,038,223.00, the table below compares potential funding scenario totals (from 1. highest to 5. lowest \$\$\$) to FY22 Recs, where **blue** = \$ saved.

- While more equitable related to AOS tiers, scenario 1 with 16,14,12 awards is unrealistic.
- By removing tiers & awarding all AOS under a 750K budget w. 12K, we remain close to FY22.
- If an additional goal is to begin with \$500K less awarded to RIG, scenarios 3-5 are ideal.

#	Potential Funding Scenario	AOSI, II & III + APS		AOSI & II + APS	
		Scenario Total	Difference from FY22 Actual	Scenario Total	Difference from FY22 Actual
1	Flat awards amts - 16,14,12 (AOS III,II,I)	\$3,805,937	\$(767,714.00) won't work, requires more \$	\$3,613,937	\$(575,714.00)
2	Flat 12K AOS Awards + AOS cap of 750k	\$2,907,558	\$130,665.00 (savings)	\$2,883,558	\$154,665.00
3	Flat awards amts - 14,10,6 (AOS III,II,I)	\$2,518,273	\$519,950.00	\$2,335,273	\$702,950.00
4	Flat 6K AOS w. add'l 3k + 95% APS	\$2,513,310	\$524,913.00	\$2,489,310	\$548,913.00
5	85% of AOS funded at FY22 award levels	\$2,476,218	\$562,005.00	\$2,156,350	\$881,873.00
6	Lowering AOS 3,2,1%		\$43,548.43		
7	Lowering all AOS 2%		\$47,319.00		

Detail - Additional iteration of lowering FY22 AOS Awards

Lowering FY22 Awards by %	FY22 Awards	- 3%, 2%, 1%	Difference from FY22 Actual	- 2% for all	Difference from FY22 Actual
FY22 AOSIII	\$ 428,354.00	\$ 415,503.38	\$ 12,850.62	\$ 419,786.92	\$ 8,567.08
FY22 AOSII	\$ 1,132,185.00	\$1,109,541.30	\$ 22,643.70	\$1,109,541.30	\$ 22,643.70
FY22 AOSI	\$ 805,411.00	\$ 797,356.89	\$ 8,054.11	\$ 789,302.78	\$ 16,108.22
FY22 APS	\$ 652,523.00	N/A	\$ -	N/A	\$ -
	\$ 3,018,473.00	\$2,322,401.57	\$ 43,548.43	\$2,318,631.00	\$ 47,319.00

IAC AOS Funding Compared to other State Arts Agencies (SAA)

The table below shares a comparison of how Indiana aligns with other SAA, re: AOS spending.

Source: NASAA - Final Descriptive Reports. *Tables exclude decentralized subgrantee data.* ([link to SS](#))

SAA	All Grants	All Grant Dollars	No. of AOS Grants	Percent of All Grants	AOS Grant Dollars	Percent of All Grant Dollars	Minimum Grant Dollars	Median Grants Dollars	Maximum Grant Dollars
Minnesota	417	\$35,230,327	183	44%	\$15,702,593	45%	\$8,000	\$48,758	\$1,052,011
Ohio	824	\$13,129,361	336	41%	\$10,532,815	80%	\$250	\$13,550	\$527,235
Illinois	863	\$11,563,655	648	75%	\$9,631,500	83%	\$900	\$11,100	\$558,160
Michigan	506	\$10,704,191	291	58%	\$5,403,797	50%	\$2,500	\$16,250	\$65,000
Missouri	476	\$4,259,949	52	11%	\$1,633,865	38%	\$6,841	\$15,818	\$133,659
Virginia	693	\$3,750,118	211	30%	\$2,686,126	72%	\$425	\$5,531	\$61,300
Indiana	335	\$3,320,507	184	55%	\$2,124,455	64%	\$1,482	\$7,953	\$38,376
Delaware	187	\$3,170,898	59	32%	\$2,249,300	71%	\$300	\$9,900	\$242,600
Oklahoma	358	\$2,328,539	80	22%	\$1,423,829	61%	\$756	\$12,360	\$65,446
Nebraska	414	\$1,896,506	51	12%	\$912,827	48%	\$3,201	\$14,334	\$35,304
Colorado	172	\$1,493,750	21	12%	\$154,000	10%	\$4,000	\$7,500	\$10,000
Iowa	135	\$1,095,840	48	36%	\$630,000	57%	\$5,000	\$15,000	\$20,000
Kentucky	139	\$1,080,516	88	63%	\$1,033,060	96%	\$1,000	\$7,187	\$66,976
Wisconsin	225	\$1,072,593	170	76%	\$717,029	67%	\$390	\$2,075	\$17,500
Total	5,744	\$94,096,750	2,422	42%	\$54,835,196	58%	\$250	\$12,528	\$1,052,011

Of the 14 SAAs included, above, the average of the Percentage of All GOS Grants is 42%

- **IAC's FY19 direct data** shows 55% of our grant dollars supporting AOS. (*13% above average*)
- Only 4 other SAAs give AOS more than 50% of grant dollars:
 - Wisconsin (76%), Illinois (75%), Kentucky (63%), & Michigan (58%)
- Remaining 9 SAAs give an average of just 27% of their grant dollars to AOS



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Program, Grants, and Services Committee
DATE: February, 24, 2022
FROM: Paige Sharp, Deputy Director of Programs
RE: Indiana Statewide Cultural Districts

Program Information for Discussion Foundation

Document Purpose

A result of the expressed interest in learning more about IAC cultural districts during the November 2021 PGSC meeting, this framing document provides a program overview to serve as a springboard for February 2022 PGSC meeting's discussion.

What is it?

What is a cultural district (CD)? A cultural district is a well-recognized, labeled, mixed-use area of a community in which high concentrations of cultural assets serve as the anchor. **There are currently twelve designated cultural districts selected through a biannual application process which began in 2009.** A total of 29 unique communities have applied. The only funding associated with this program is \$5,000 available annually to CDs only for a project that supports their work.

Why a cultural district designation program?

In 2007, the IAC wanted to develop a program that would be a source of ongoing relationships between communities and the agency. Richard Florida's 2002 book, *The Rise of the Creative Class*, sought to tie place to economy, and one outcome of Florida's work was an exponential rise in interest in and attention on quality of place, geographic creative clusters, and the "creative class". Cultural districts (both named and informal) had been around for years, but post-Florida, states and municipalities began to incorporate recognition, developing and funding these districts into a strategy to connect the creative sector to economic vitality.

In 2008, the State of Indiana passed HB 1017 legislation authorizing the IAC to establish an "arts and cultural district designation program". No funding was tied to it at the time, but **the legislation and program was developed to encourage communities to leverage arts & culture for economic development, revitalization, and quality of life.** The long-term strategy for cultural districts was never really articulated within the agency, and for the first few years of the program emphasis was placed on vetting communities. Beginning in 2015, more staff time was allotted to the program, a strategic plan was developed with the CDs and shortly thereafter, they began to receive a modest annual grant to implement projects outlined in their strategic plan.

How Have we Supported the Growth of Cultural Districts?

To build community capacity, from 2009-2018 we delivered 6 statewide convenings and 20 consultancies to support communities that wanted to explore some kind of community-wide cultural initiative (e.g. cultural plan development, establishment of an arts council, development of a cultural district). Once the agency

pivoted to an annual conference instead of topic-focused trainings for communities we no longer had a community-specific capacity building system in place, so in 2019 we redevise the program to include a capacity building pathway for communities – hence **the revised name “[Creative Community Pathway](#)”**. The CCP includes a readiness self-assessment, resources, a support team to assess readiness, and 6-10 page feedback document to serve as guide for growth for communities not ready for the CD application process. “Spotlight Community” designation was added to recognize those not yet at CD level.

Where are we going?

Our designated cultural districts now form a consortium. They ask, like the PGSC committee recently asked, where are we going? How many cultural districts will there be? How can we attach ourselves with what others on the state and national levels are doing?

Funding is always a key ingredient, and a few years ago legislation was introduced to help fund CDs through an incremental tax capture. But, it was inaccurately conflated with TIF and lost support.

What IS the long game?

Here’s what we know:

- Communities are increasingly recognizing arts = myriad benefits (economic, quality of life, etc.)
- Our strategic plan goal is to centralize the role of arts in communities
- We do not have significant funding or legislation to financially support the CD designation program
- At what point **should** we support cultural districts? There are 100s of communities in Indiana that receive little or no support from IAC.

It’s also noteworthy to mention there’s a relationship between cultural districts and gentrification.

Let’s Discuss



T 317.232.1269
F 317.232.5595
800.743.3333 (Relay Indiana)

100 N. Senate Avenue, Room N505,
Indianapolis, IN 46204

TO: Programs, Grants, and Services Committee
FROM: Connie Brahm, Communications and Community Engagement Manager
Stephanie Haines, Arts Education and Accessibility Manager
DATE: February 15, 2022
RE: Indiana Arts Homecoming Next Steps

Recommendation: Approve plan for 2022 capacity building programming

Overview:

In response to survey results of past Indiana Arts Homecoming conferences, recent feedback on the needs of the sector, and the need to be flexible regarding the COVID-19 pandemic, in 2022 the IAC will host a series of one-day learning labs in place of a three-day Homecoming conference. Each of the learning labs will be focused on a central theme and be a combination of hands-on practice and guest speakers. Ideally, the learning labs would have a hybrid approach with some online and some in-person components. IAC is still early in planning, but three learning labs have been tentatively scheduled for late summer/early fall. These learning labs will provide much needed flexibility this year and will be reevaluated at the end of the year.

Support for Transition:

- When asked if attendees would like the 2022 Homecoming to be in person, virtual or both, 64% of respondents answered both, if possible.
- When asked how they would prefer future Homecomings be organized, 71% of respondents indicated by theme (an area of work or skill, a big idea or goal, a timely topic, etc.)
- When asked did they grow their network at the 2021 Indiana Arts Homecoming, 48% of respondents said disagree, strongly disagree, or N/A

Key Elements:

- One-day only (if in-person, would not require overnight accommodations)
- Designed to be able to pivot to online quickly if needed
- Theme-specific learning, e.g. arts education, marketing, or artist business skills
- Creates opportunities for partnerships with other state agencies or organizations, as well as with more communities across the state serving as host locations
- Some lectures could be livestreamed for free, which would continue the online accessibility for those who can't be in-person;
- Any in-person components would be more 'hands-on'
- Participant fee per workshop will be assessed as budget requires - not to exceed \$75 per person

Timeline:

- April: Determine themes/ topics based on need demonstrated by the field, curate list of topic presenters and subject area experts
- May: Identify sites, partners, and dates, and reach out to potential presenters
- June: Announce series of learning labs and open registration for earliest opportunities
- July: Host Arts Education learning lab
- September: Host second learning lab
- October: Host final learning lab
- December: Evaluate Learning Lab metrics

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