

# Co-Curricular Online Arts & Cultural Programs Study for the Arts Council of Indianapolis

## Final Report 2016



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# Credits and Front Matter

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**Conflict of Interest Disclosure:**

The research team confirms that no conflict of interests existed in undertaking this research. All researchers are trained and certified in human subjects research and have no financial interests in the Arts Council of Indianapolis or any arts-based education program associated with this study.

# Executive Summary

The Jason M. Kelly Consulting, LLC research team was commissioned to conduct a comprehensive benchmark study that looks at regional and national web-based arts education programs to inform the Arts Council of Indianapolis (ACI) of best practices and opportunities for future action. This research study is designed to help ACI prepare for and make critical decisions about web-based delivery of arts education programs to Indiana's K-12 students, educators, and arts & cultural organizations.

The objective of this study was to provide ACI with:

- 1 A summary of best practices for virtual delivery methods for web-based arts education both nationally and locally;
- 2 An assessment of the readiness of local arts organizations and educators to implement web-based programming; and
- 3 Recommendations for implementation of a web-based portal.

In assessing national best practices and the readiness of local arts and cultural organizations and teachers to engage with a centralized web portal for online co-curricular opportunities, the key recommendations that emerged are:

- 1 A web portal should be only one element in a comprehensive co-curricular partnership system. The system would need a constant human-facilitated component/team to manage information, maintain relationships between organizations, and to ensure resources connect to curricula. This would ensure the success and sustainability of partnerships.
- 2 A best practices model for a web portal would be one in which the online system provides more than just a unidirectional flow of information. At a minimum, this platform would provide data on arts organizations' programs as well as on schools and their co-curricular arts education needs. In this system, teachers could identify arts organizations, and arts organizations could identify teachers.
- 3 Designing and implementing a digital platform should be carried out in collaboration with teachers and arts organizations to ensure successful uptake, trust, and shared investment. Users' continued engagement with the platform could be encouraged through professional development opportunities and financial incentives, such as grant programs.

# Introduction

The Co-Curricular Online Arts & Cultural Programs Study was designed to assist the Arts Council of Indianapolis (ACI) to prepare for, and to make critical decisions about, a web-based system to support co-curricular arts education programs for Indiana's K-12 students and educators. This investigation emerged from the recommendations of The Center of Excellence in Leadership of Learning (CELL) at the University of Indianapolis, which completed a study of co-curricular programs in Central Indiana schools in 2015. Two top level findings presented in the CELL report recommended:

## Website

Providers of co-curricular programming should have a dedicated website section for educators. The educator section should be easy to find from the organization's main page and have a complete list of programs offered by grade, content area, and Indiana Academic Standard. The website should include descriptions, short videos of actual programs, pricing or funding opportunities, and a contact person to reach via email and phone. The website should also include the opportunity to sign up for communications in the specified educator section.

## Online directory

A credible external organization or agency should create a dedicated website that is an online directory for all Indiana co-curricular programs. The website should have filters that can be sorted by region, city or zip code, grade level, content area, Indiana Academic Standard, and type of co-curricular programming. It should include a main contact person for each organization (Center for Excellence in Leadership of Learning 2015).

In response, the ACI commissioned the Co-Curricular Online Arts & Cultural Programs Study study to focus specifically on assessing the readiness of arts and cultural organizations to engage with a web portal focused on arts education in Indianapolis. This study summarizes the results of a comprehensive field scan of national best practices around web-based arts education and communication platforms, surveys of local arts organizations, and focus groups and interviews with both local and national arts organizations. The following core questions framed this study:

## **1. What are the national best practices for web-based arts education and communication platforms?**

- a. What key design elements are necessary for the effective delivery of web-based arts education materials?
- b. How does interface design answer to the needs of different users?
- c. What elements are necessary to create a user-friendly interface?
- d. How might curricular standards be integrated into a platform?

## **2. How ready are Indianapolis cultural organizations to utilize a web-based arts education and communication platform?**

- a. How are their perceptions and experiences likely to shape adoption and use?
- b. What is their knowledge of current curricular needs, and what training would be necessary to make the system easy to use for organizations and useful for teachers?
- c. How would use patterns vary by institution size and focus?
- d. What features do Central Indiana cultural organizations feel are most relevant?



## Critical Success Factors in the Study

The critical success factors for this project primarily revolved around access to arts organizations, both locally and nationally. To capture best practices in platform design and pedagogical approaches, it was necessary to identify national leaders and to compare and contrast their systems' user interface/user experience. Moreover, it was valuable to capture participants ideas about the strengths, weaknesses, and opportunities for developing online platforms of this nature. The findings from interviews with national experts has been integrated into the national field scan findings.

When evaluating local arts organizations' readiness to use a web-based arts education system, a critical success factor was dependant upon capturing their existing knowledge, needs, and capacities. Consequently, comprehensive surveys and in-depth focus groups, as well as individual interviews, were fundamental to achieving the goals of this project. In the process of this research, volunteer representatives from arts and cultural organizations stressed the importance of gaining the insights and expertise from art teachers in Indianapolis. The Jason M. Kelly Consulting, LLC team (JMK Consulting) team extended the invitation to teachers to participate in focus groups and interviews as an additional data source (see Appendix 2 for a summary of findings). To achieve this, ACI shared a list of arts educators at schools within the Indianapolis Public School (IPS) district with the JMK Consulting team. Given the short time frame, five teachers participated in added research activity for this study.

## Key Challenges in the Study

Three key challenges emerged from the project design as outlined in the initial RFP. The first related to the timeline. The success of the research was incumbent upon the participation of numerous national and local arts organizations. Through our own networks, as well as those of ACI, we expected no difficulty in connecting with these groups. However, their availability over the period of this research was limited. An extended period for the study would have increased the number of participants. The second challenge related to research methodologies. This report includes both quantitative data (through instruments such as surveys) and qualitative data (through focus groups, literature reviews, etc.). The researchers worked with ACI to develop these methods, which were based in rigorous social science approaches. The quality of the data that we collected was determined primarily by participation rates, which, again, were dictated by the relatively short timeline for this project.



## Research Approach and Team

Processually, this project began with initial consultations with ACI and the JMK Consulting team. The management of this project was led by Jason M. Kelly, PhD. Elizabeth (Liz) Danter, PhD was responsible for the design and analysis of quantitative instruments. Fiona P. McDonald, PhD was responsible for the qualitative assessment and analysis of local arts organizations, specifically through focus groups and interviews. Kelly analyzed national models of web-based arts education delivery mechanisms, comparing them to best practices in the field. Together, Kelly and Danter led interviews with national organizations. The project ran from August 15, 2016 - November 30, 2016, with final reporting to ACI on November 30, 2016 in Indianapolis.

All research team members carry current CITI / NIH certifications for ethical Human Subject research. Qualitative and quantitative research was conducted under the guidance of an Exempt IRB approval submitted to Solutions.org prior to beginning the research (See Appendix I). The IRB ensured that all publics (i.e., children and vulnerable populations) were protected and that best practices in social science and art research were strictly followed over the course of the study. The PI (Kelly) and co-PIs (McDonald and Danter) have advanced training in social science research and evaluation and together have over three decades of combined experience in social science research, programming, and evaluation. This team was brought together specifically for this project because of their technical and content expertise on arts evaluation and assessment, as well as their ability to translate their findings to the ACI and counterpart arts organizations.

# Methods

This study began with an in-person meeting at the ACI's offices to ensure alignment of strategies and to review the overall research plan. The data collection process for this study took place in a two-part sequence in order to achieve comprehensive benchmarking and comparison data. During the first phase, the team analyzed the Indianapolis arts education landscape and studied national best practices for online co-curricular arts education platforms. During this phase, the team also sent surveys to central Indiana arts organizations. The second phase was focused on gathering qualitative data from local arts and cultural organizations through focus groups and interviews. This portion of the study was essential to providing insight on the qualitative data and in helping the team examine attitudes and expectations in a more comprehensive manner.

**Surveys** were emailed to arts organizations in order to collect quantitative data. This allowed the researchers to get a sense of the arts and cultural organization landscape in Indianapolis. The survey was designed using a skip-logic framework to ensure it was responsive to the diversity of participants and organization types. The survey was sent to a list of arts and cultural organizations shared by the ACI (N=54) and remained open for three weeks. Reminder messages were sent out three times to increase participation rates. These findings are presented starting on page 26 in the Top Level Findings From Core Research.

**Focus Groups** were organized as one-hour, semi-structured forums that allowed all participants to respond to the core research questions and engage with each other about cross-institutional experiences. All arts organizations (N=54) were invited to participate in one of a series of focus groups in October 2016, both through the aforementioned survey link, as well as through individual emails to a primary contact. A total of three focus groups were facilitated by Jason M. Kelly Consulting, LLC with a total of 11 participants (approximately 20% participation rate). Participants represented visual arts, music, theater, history, and dance organizations.

**Interviews** were central to deepening the research team’s understanding of the varied experiences of arts and cultural organizations in Indianapolis. One-on-one, semi-structured interviews allowed researchers to target more succinctly the readiness of nine organizations. These findings are presented starting on page 26 in the Top Level Findings From Core Research.

The **Field Scans** dimension of this study was meant to explore and characterize the breadth and depth of similar national web-based arts programs. The Field Scan explored literature pertaining to best practices in co-curricular programming to provide preliminary benchmarking data. The ACI worked with the JMK team to identify key indicators including targeted audiences, content areas, standards, software, and evaluation systems. The primary data sources for the field scans were organization’s web portals and publicly available reports. Where information was missing or required clarification, a representative from the organization was contacted via email or phone to gather the data using an interview format. ACI specifically sought further analysis regarding organizations’ incorporation of academic standards, sources of funding, leadership and coordination, and program impact.

# Local Field Scan

Over the past decade, arts organizations and schools across the country have increasingly experimented with the internet as a tool to support arts education (Lemon 2015). Advances in technology have made this shift possible. Mobile devices and expanded access to the internet have extended the resources available both in the classroom and beyond (Peppler 2013; Liu et al. 2014). Teachers now have large caches of pedagogical materials at their fingertips. Students can virtually visit museums, listen to works of music, and view theatrical productions that they would have never been able to see. Web 2.0 has made the online world both more interactive and more social, providing educators with both new challenges and unforeseen teaching opportunities (Yarbro et al. 2016; Thomas, O'Bannon, and Britt 2014; Jensen 2016).

This shift to the digital, however, has been driven by more than technological innovations. Across the country, state governments had been de-prioritizing the arts for decades, leading the Wallace Foundation to commission a report in 2008 that stated that there was a “pervasive neglect of arts education in kindergarten through grade 12” in public schools around the country (Bodilly and Augustine 2008:7). In the wake of the economic crisis of 2008, both arts organizations and public schools have faced severe budget and staff cuts (Leachman et al. 2016; Americans for the Arts 2012a;

Lipman 2011). A decline in giving by donors and government cuts have meant that arts education programs have faced unprecedented challenges. In both arts organizations and schools, staffing has been reduced, threatening the capacity for arts education and arts integration. In part, those seeking to sustain the arts have turned to the digital environment to supplement arts education both in and out of school.

Despite the economic challenges that arts organizations face, they have never been more interested in co-curricular education. And there has been a commensurate enthusiasm among teachers. In Indianapolis, for example, 100% of arts organizations who responded to this study noted that they offered arts education, and over 80% offered programs during the school day. In a recent report on Central Indiana by the University of Indianapolis' Center of Excellence in Leadership of Learning (CELL), teachers expressed the appeal of co-curricular programs despite the challenge of time in the curriculum and lack of financial support (Center for Excellence in Leadership of Learning 2015). Nevertheless, teachers and arts & cultural organizations face significant challenges in coordinating their needs and offerings, locally and nationally. While there has been significant support for digital and online pedagogy, there has not been a concomitant investment in online systems that might sustain co-curricular education.

In analyzing the gaps in co-curricular education delivery, the CELL report recommended that an organization in Indianapolis

create an online directory of programs. The intent of this was to facilitate better communication between schools and arts organizations. This report aligned with the report "Ensuring the Arts for Any Given Child, Indianapolis" of 2016, sponsored by the Arts Council of Indianapolis, Indianapolis Public Schools, and the Kennedy Center (Arts Council of Indianapolis 2016). The Any Given Child study revealed an interest in tools to create and support co-curricular partnerships, and it suggested the important role that an online platform could play in increasing access.

In studying national models and best practices to guide the design of an online co-curricular arts education platform in Indianapolis, the research literature and reports on K-12 co-curricular programming has been an important element in shaping recommendations (Dreeszen, Aprill, and Deasy 1999; Dreeszen 2001; Longley 1999; Guttman 2005; Fiske 1999; Remer 1996; Seidel, Eppel, and Martiniello 2001; Smithrim and Upitis 2005; Wright et al. 2006; Burnaford 2007; Burnaford and Scripp 2010; Chicago Arts Learning Initiative 2010; Imms, Jeanneret, and Stevens-Ballenger 2011; National Guild for Community Arts Education 2015; Aidman and Baray 2016; Gibson 2016; Kerr, Dyson, and Gallannaugh 2016). Likewise, research on university-level co-curricular programs – especially in the field of service learning – has played a role in the analysis (Enos and Morton 2003; Bringle and Clayton 2013).

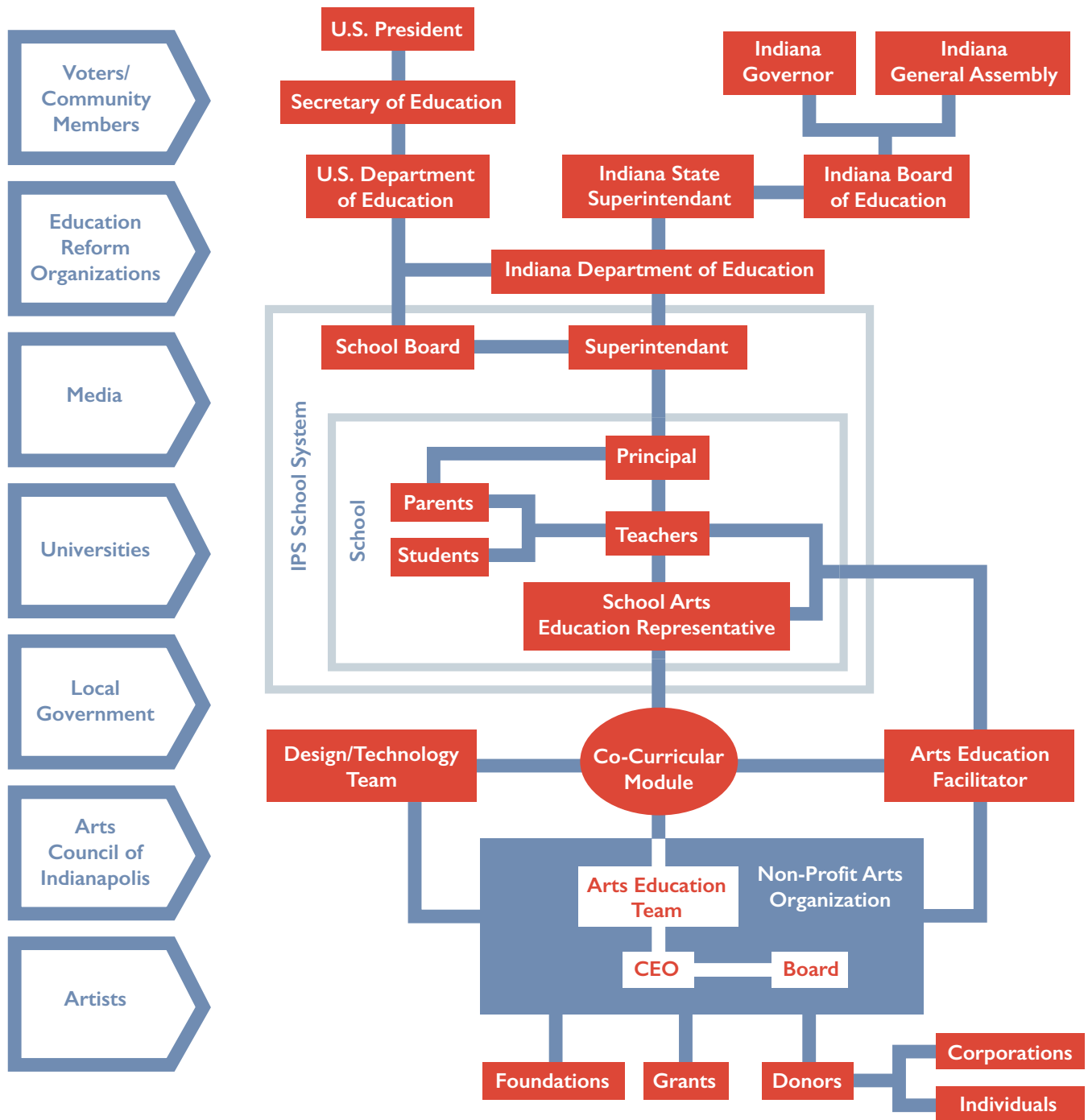
In developing partnerships between schools and arts educators, it is valuable to recognize the difference between partnerships that participants see as a service and those that they see as mutually beneficial. Enos and Morton distinguish between transactional and transformational relationships in the context of university-community relationships (Enos and Morton 2003). Transactional relationships are designed to complete a task, while transformational relationships shift the perspectives of people and the baselines of relationships. This distinction was implicit in many of the conversations at the national and local levels. While arts organizations recognized a need to deliver services, they were also interested in transforming their communities. They emphasized the importance of cultivating relationships between individuals and organizations. Building an online platform that recognizes this desire to connect and transform suggests that the design of the system must ultimately do more than simply deliver information.

The literature on community partnerships also emphasizes the importance of understanding that any single relationship sits in a web of personal and institutional relationships (Bringle, Clayton, and Price 2009; Bringle and Clayton 2013; Sacramento and Zeiske 2010). Consequently, an online co-curricular arts education platform would participate in a social network. Any attempt to build a system that connects teachers and arts organizations must recognize that each individual is connected to a host of other people who can influence their capacity to use it effectively. As such, the construction of any online system must

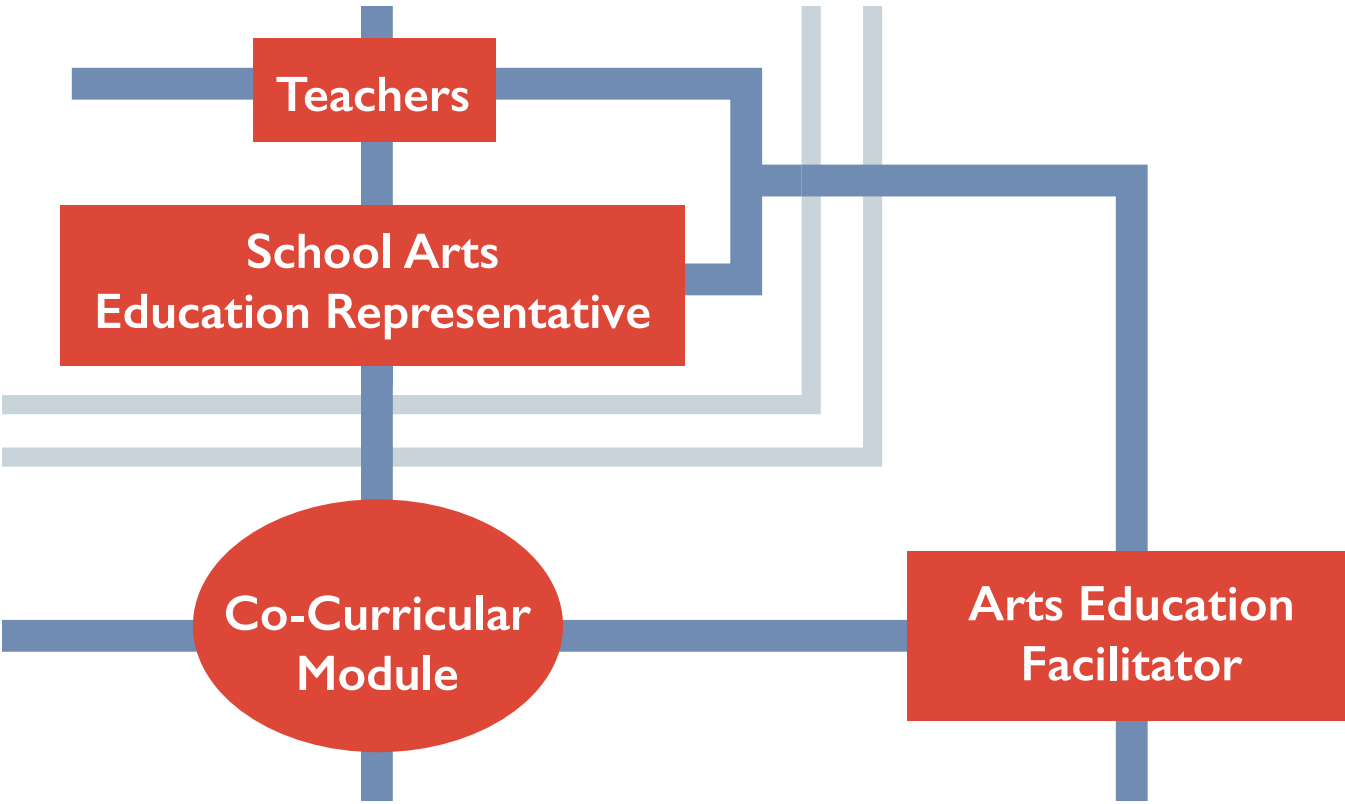
**Building an online platform that recognizes this desire to connect and transform suggests that the design of the system must ultimately do more than simply deliver information.**

take into account the intra- and extra-organizational frameworks in which users are positioned. In schools, for example, faculty have relationships with fellow members of their departments, with faculty in other departments, as well as with their principals. And, all of these relationships are different. Art teachers may have tight networks of trust with each other, while their relationship with the principal may be more hierarchical. Their colleagues' opinions and their principal's expectations affect their interest and ability to engage in co-curricular activities. Outside of this cluster of relationships, the superintendent, school boards, parents, and state and federal policies all influence their capacity to develop and sustain co-curricular partnerships. The same is the case with employees of arts organizations. Depending on the size of the organization, the priorities of the administration and the interests of the arts education representative can potentially differ.

Below is a summary map of the ways in which an online co-curricular arts education platform might participate in a larger network of stakeholders in Indianapolis (Americans for the Arts 2012b). In making decisions about design, implementation, and investment, all of these stakeholders have a role to play in its success.



Research suggests that there are two elements of this model that are important in the successful implementation of any online system. First is the creation of School Arts Representatives. These individuals would be chosen from the arts faculty at each school so that they could serve as the key point of contact. This best practice has been successfully implemented in other contexts, and it answers the need for direct, clear channels of communication between partners (Ray 2016; Tryon and Stoecker 2008:55–56). Second is the creation of an Arts Education Facilitator who mediates between schools and arts organizations. This person would be a point of contact for questions about training. Likewise, this person could facilitate the effective use of a platform by encouraging schools and arts organizations to keep their data up-to-date and by bringing potential partners together through events.





# National Models for Co-Curricular Arts Education Platforms

Nationally, there are numerous online arts education platforms. And, each year, more seem to appear. However, few of these are focused specifically on providing support to cultivate and sustain co-curricular activities between arts organizations and schools. Of those that do provide this support, there is a relatively wide range of design frameworks. Systems run the gamut from the most simplistic, which provide basic contact information and mission statements about arts organizations, to complex data-driven systems, which serve a broad range of community stakeholders.

Because of the financial expense to design and implement these systems, as well as the significant investment in staff time to maintain them, co-curricular arts education platforms tend to be hosted by well-established organizations. In the United States, there are generally two models for doing this. In the first model, a non-profit organization seeking to support local artists and arts organizations will sometimes create a platform focused on highlighting their work. The majority of these systems tend to be hosted by local arts councils. For example, Arts Rapid City, Arts Ventura, and United Arts of Central Florida have each implemented the Education Module of the Art-sopolis Content Management System. This module gives arts organizations an online space to highlight their various co-curricular programs.

The second model for implementing online co-curricular platforms is the collective impact approach which brings together representatives from multiple sectors (education, businesses, government, non-profits, etc.). Examples of this include ArtsEdConnect, which is a project of SVCcreates' Children's Creativity Collaborative (C3) and runs off the Art-sopolis Education Module. Other collective impact groups have developed proprietary systems. These include the Ingenuity ArtLook Map (Chicago), the Creative Advantage Community Arts Partner Roster (Seattle), the Big Thought Learning Partners Database (Dallas), the Arts for All Program Database (Los Angeles), NowPlayingAustin and mindPOP's Arts Education Resource Directory, and the Boston Public School Arts Partnership Database.

While each of these platforms have different interfaces, underlying the design are assumptions about the role that co-curricular programs play in the community and the best ways to facilitate them. How the systems are designed and implemented reveal different ways of thinking about: (1) the goals and outcomes of co-curricular partnerships; (2) educational values; (3) socio-cultural contexts; and (4) the needs of stakeholders. The more complex platforms, such as the Ingenuity ArtLook Map, are embedded within larger community-driven projects to effect change in which there are specific goals and benchmarks and in which schools and arts organizations are key institutions for transformation. Other platforms, while perhaps related to broader community change, have more limited aspirations. They might simply exist as tools to facilitate partnerships without specific criteria for success.

In creating their platforms, institutions tend to follow one of two modes of design: (1) an approach that focuses on online content delivery; and (2) an approach that focuses on interactivity and building networks. Recognizing the difference between these two modes is essential for understanding the role that the platforms play in co-curricular arts education. Both approaches reveal fundamentally different mindsets about the role of a digital platform in the co-curricular arts education environment. As one organization director observed during an interview, an online platform can help shape the way that people think about co-curricular education. A system focused on delivering information about program offerings encourages people to think about co-curricular programming in terms of “bookings.” On the other hand, a system that contributes to developing “partnerships” is most likely to foster sustained relationships and meaningful dialog.

## Online Content Delivery in Co-Curricular Arts Education Platforms

A system that privileges online content delivery is a useful tool for a number of reasons. For those hosting the platform, the startup costs are greatly reduced. Depending on the size of the arts community, a platform created using open source software, such as the Wordpress CMS, could be effective. Individual arts organizations could have access to edit their own pages, and extensions to the basic package, such as calendars, multimedia content, and social media integration are available for free. With a bit more investment, an organization could purchase the Artsopolis package, a version of the Wordpress CMS made specifically for the art world.

Nearly all of the existing co-curricular arts education platforms offer a directory of local arts organizations. This directory might be a simple list with links to individual organization pages, but in most instances, these directories also provide a search interface. Basic searches either allow users to find individual organizations and to identify their various co-curricular offerings, or, they allow users to search by program type. Other basic search functions include the ability to search by keyword, program type, or grade. Advanced search features allow users to search across a number of variables, including:

- students per class
- program length
- program frequency
- arts integration by discipline
- disability services
- cultural origin of program
- whether programs provide lesson plans or study guides
- whether programs provide tools to assess student learning
- whether programs connect to state standards
- whether programs maintain liability insurance
- whether programs perform criminal background checks
- whether programs have experience with English Language Learners
- whether programs have Special Education Experience
- whether programs offer scholarships or reduced fees
- whether programs offer professional development for teachers
- whether programs conduct ongoing assessments of program quality

While most of these platforms tended to be text based, one organization, the Indiana Afterschool Network, provides a map-based platform. Hosted as a Google Map embedded in their website, “Mapping Indiana’s Out of School Time Programs,” does not have search capabilities, but it does allow users to search for co-curricular programs by browsing a map. Clicking on a location pulls up contact information about the program.

For the hosting institution, implementing a platform focused on basic content delivery provides less functionality, but it is also more affordable and potentially less time-consuming on staff to manage. This is because fewer groups of stakeholders are likely to use it. Consequently, fewer individuals will need to be trained and kept up-to-date on updates and requests for information. For users (who will be primarily teachers and arts organizations) the information delivery model can satisfy many of their basic needs. It can provide a clearinghouse for information about arts organizations and their co-curricular programs. And, if arts organizations keep their information up-to-date and if teachers regularly access the system, it can become a key link between the two sets of organizations. In sum, the system can be an ideal platform for centralizing information.

It is notable that nearly all existing content delivery systems available online at the time of this report were focused on providing details about arts organizations; they offered relatively little detail about schools, principals, or teachers. As a result, the information flow tended to be one way, from the arts organizations to the schools. Arts organizations looking to create new partnerships with schools generally had to rely on more traditional methods: word-of-mouth or searching the web and contacting individual schools, relying on principals and administrative assistants to connect them with teachers.

## Building Networks in Co-Curricular Arts Education Platforms: The Chicago Public School Model

Despite a growing interest in developing more comprehensive online platforms for co-curricular arts education across the US, there are few successful models. The cost of developing new platforms and the investment of time necessary to support them have been prohibitive for most communities. An exception to this is Ingenuity's Artlook Map. The product of eight years of planning by the Chicago Public School system, foundations, non-profits, businesses, and governmental agencies, the Artlook Map is meant to better connect teachers and arts organizations as well as funders, parents, and school administrators. Additionally, it provides data on arts education activities for a variety of stakeholders.

In response to the Wallace Foundation report *Revitalizing Arts Education Through Community-Wide Coordination* (2008), leaders in Chicago formed the Chicago Arts Learning Initiative (CALI) in 2009 (Bodilly and Augustine, 2008). Their task was to come up with a plan to expand arts education in Chicago Public Schools. Their report, *Collaborating for Change: Expanding Arts Learning in Chicago* (2010) focused on more than just providing more arts education (Chicago Arts Learning Initiative, 2010:7). It emphasized several goals. Among these was making "reliable data available about the status and quality of arts education in Chicago Public Schools." At the core of this was an initiative to develop "an online knowledge center," which was eventually hosted by Ingenuity Inc., the successor to CALI. The purpose of this platform would be

*"to make it easier for people to find information . . . We will create a resource and communication hub that includes information and research, instructional tools, directories of people and organizations, and online conversations to help schools and arts education providers enhance the delivery of arts education. This will be a place to share successes, challenges, and best practices. It will also be a platform for discussion in which arts educators will be invited to post information, write articles and engage in online dialogue."*

As an advocacy organization, Ingenuity has had a leading role in shaping the Chicago Public Schools Arts Education Plan, and it has designed the platform to both track progress and to provide resources for stakeholders. The Artlook Map (the current system, released in 2015, is an update to an earlier system) integrates GIS data meant to track the performance and patterns of arts education in the Chicago Public School system and co-curricular activities of arts partners. In addition to providing advanced search features, the platform maps both schools and arts organizations. The overall map is subdivided into both neighborhoods and school district regions, allowing users to search by these variables.

Each school and each arts organization also has a “dashboard” display. The information is culled from reports which they are expected to update at least once a year. The Artlook Map provides users with annual data going back to 2011.

On the school dashboard, users find a “Creative Schools Certification.” Ratings range from 1 to 5. A school with a 2 rating might be “Arts Strong” while a school with a 4 rating is “Arts Emerging.” An Arts Strong school, “nearly meets the goals and priorities outlined in the CPS Arts Education Plan, including Staffing & Instruction, Partnerships, Community & Culture, and Budget & Planning.” An Arts Emerging school “rarely meets the goals and priorities outlined in the CPS Arts Education Plan, including

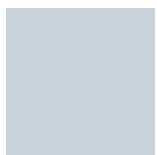
Staffing & Instruction, Partnerships, Community & Culture, and Budget & Planning.” These ratings are decided by an algorithm that takes into account:

- The ratio of arts teachers to students and number of full-time-equivalent arts teachers
- Number of disciplines offered and the number of levels per discipline
- Whether a school dedicates funding to the arts
- Whether teachers have arts-specific professional development during the school year
- Whether the school utilizes arts integration strategies
- Whether the school collaborates with at least one external arts partner
- Whether the school has exhibits, performances, or volunteer opportunities for students, parents, and the community



In addition to the Creative Schools Certification, users find:

- Contact information for the school's Arts Liaison(s)
- A link to the school website
- The "Report Card" offered by the Chicago Public School system, which provides school contacts, demographic information, public transit information, and more
- Data for previous years
- The number of arts disciplines offered
- Whether the school has a dedicated art space
- Whether the school has a dedicated arts budget
- The number of community arts partners
- The ratio of instructors to students
- Whether the school has arts professional development
- Whether the school has parent and community engagement
- Whether the school has arts integration strategies
- What arts disciplines the school offers and at what levels
- The names of the school's certified arts instructors
- The names and programs offered by the school's community arts partners
- A list of arts programming resources that schools are requesting (e.g., professional development or supplies and equipment)
- The types of arts partnerships and programs they are looking for (e.g., field trips for music or theater)



The Dashboard for Arts Organizations is similar, but it does not provide a score for engagement. Data include:

- Contact information for the arts organization
- A link to the organization website
- Data for previous years
- Information about the organization
- A downloadable report on the organization, its programs, and its partners
- The number of arts disciplines it offers
- Whether it has a Chicago Public School Vendor number
- The number of programs in the organization's portfolio
- The number of Chicago Public School partners
- The community and Chicago Public School networks in which the organization operates
- The organization's public school partners and the programs offered to them
- The names and descriptions of all the programs the organization offers

These are the people who “help bring those human relationships home”

In effect, the Ingenuity platform has created a single location to go for all information about arts education programming, as well as general information on the quality of arts in each school. The design of the platform maps directly onto its own initiatives (e.g., the Creative Schools Initiative), the district's education plan (i.e. the CPS Arts Education Plan), and the city's overall cultural plan.

Ingenuity's Artmap provides the most advanced functionality of any co-curricular arts education platform in the country at the time of this report. In fact, its scope is far beyond any comparable system. It is important to note, however, that while it provides users with key tools to facilitate partnerships, it does not create those partnerships. For this, Ingenuity relies on a network of Arts Liaisons in each of the Chicago Public Schools. *These are the people who “help bring those human relationships home,” in the words of one interviewee.*



The human dimension is a key component for the system to work as a tool for building successful partnerships

Principals appoint liaisons, who serve as intermediaries between Ingenuity and the schools as well as between the schools and arts organizations. These liaisons are the people responsible for completing and uploading the annual surveys, which determine the school's Creative Schools Certification. In addition to these liaisons, Ingenuity has a staff of two individuals whose job it is to develop and cultivate partnerships and professional learning opportunities. They organize regular summits, which bring together school liaisons around the various disciplines. In sum, *the human dimension is a key component for the system to work as a tool for building successful partnerships.*

## Features of Co-Curricular Arts Education Platforms

While there are a number of online platforms focused on arts education, there are relatively few that facilitate co-curricular programs. The following tables include all platforms that provide some online functionality to support co-curricular partnerships. As such, databases and online systems that focus only on curriculum (e.g., the Kennedy Center's ArtsEdge and Remix Learning) have not been included.

## List of National Arts Organizations with Web Platforms

Name of Platform	Organization	Location	Website
ArtLook Map	Ingenuity	Chicago	<a href="http://www.ingenuity-inc.org/artlook">http://www.ingenuity-inc.org/artlook</a>
Arts and Humanities for Every Student	DC Arts & Humanities Education Collaborative	Chicago	<a href="http://dccollaborative.org/member">http://dccollaborative.org/member</a>
Arts Education Resource Directory	NowPlayingAustin and mindPOP	Austin	<a href="http://www.nowplayingaustin.com/education/searchlink/ANY/ANY/ANY">http://www.nowplayingaustin.com/education/searchlink/ANY/ANY/ANY</a>
Arts for All	Arts for All	Los Angeles	<a href="http://lacountyartsforall.org">http://lacountyartsforall.org</a>
Arts for Learning, Indiana	Arts for Learning, Indiana	Indianapolis, IN	<a href="https://artsforlearningindiana.org/find-a-program/">https://artsforlearningindiana.org/find-a-program/</a>
Arts Rapid City	Arts Rapid City	Rapid City	<a href="http://www.artsrapidcity.org/program/">http://www.artsrapidcity.org/program/</a>
Arts Services Directory	Americans for the Arts	National	<a href="https://secure.artsusa.org/eweb/DynamicPage.aspx?Site=AFTA&amp;WebKey=98c5eb3b-023f-49af-9bba-d4bffd5ce584">https://secure.artsusa.org/eweb/DynamicPage.aspx?Site=AFTA&amp;WebKey=98c5eb3b-023f-49af-9bba-d4bffd5ce584</a>
Arts Ventura	Arts Ventura	Ventura	<a href="http://www.artsventura.org/categories/arts-education/">http://www.artsventura.org/categories/arts-education/</a>
ArtsEdConnect	SVCreates' Children's Creativity Collaborative (C3)	Silicon Valley	<a href="http://www.artsedconnect.org/educator/">http://www.artsedconnect.org/educator/</a>
Big Thought Learning Partners Database	Big Thought	Dallas	<a href="http://www.bigthought.org/LearningPartners/Programs/FeaturedPrograms.aspx">http://www.bigthought.org/LearningPartners/Programs/FeaturedPrograms.aspx</a>
Boston Public Schools (BPS) In-School Arts Partnership Database	Boston Public Schools	Boston	<a href="http://www.bpsarts.org/partner-connection.html">http://www.bpsarts.org/partner-connection.html</a>
Community Arts Partner Roster	Creative Advantage	Seattle	<a href="http://www.creativeadvantageseattle.org/community-arts-partner-roster/">http://www.creativeadvantageseattle.org/community-arts-partner-roster/</a>
Mapping Indiana's Out of School Time Programs	Indiana Afterschool Initiative	Indiana	<a href="http://rac.iaccrr.org/ian_partners/ian_pager.php">http://rac.iaccrr.org/ian_partners/ian_pager.php</a>
The Right Brain Initiative	The Right Brain Initiative	Portland	<a href="http://therightbraininitiative.org/artist-roster/">http://therightbraininitiative.org/artist-roster/</a>
United Arts Education	United Arts of Central Florida	Central Florida	<a href="http://www.uaartsed.com/">http://www.uaartsed.com/</a>

In addition to the core search functions and dashboards for arts organizations, there are a number of features that various platforms have integrated. These range from the ability to search for organizations on a map to online booking to reviewing programs. The overall emphasis on content delivery is apparent in the feature lists of the platforms. Only one, Ingenuity’s Artmap, includes information on schools, and none have integrated social networking into their platforms, which could facilitate communication between teachers and arts organizations.

	Basic Search Functionality	Advanced Search Functionality	Information on Programs	Dashboard for Arts Orgs	Dashboard for Schools	Arts Org/Program Contact Information	School Contact Information	Calendar	Mapping	Curricular Materials	Multimedia Hosting	Online Review System	Online Booking System	Integrated Social Network
ArtLook Map	■	■	■	■	■	■	■		■					
Arts and Humanities for Every Student														
Arts Education Resource Directory	■	■	■		■	■		■		■	■			
Arts for All	■	■	■			■				■	■			
Arts for Learning, Indiana	■	■	■	■		■					■	■	■	
Arts Rapid City	■	■	■	■				■						
Arts Services Directory	■	■				■								
Arts Ventura	■	■	■	■		■		■					■	
ArtsEdConnect	■	■	■	■		■		■			■			
Big Thought Learning Partners Database	■	■	■	■		■					■			
Boston Public Schools (BPS) In-School Arts Partnership Database	■	■	■			■								
Community Arts Partner Roster	■	■	■	■		■					■			
Mapping Indiana’s Out of School Time Programs			■			■			■					
The Right Brain Initiative	■	■	■	■		■					■		■	
United Arts Education	■	■	■	■		■		■			■			

# Top Level Findings From Core Research

## Overview

The results summarized in this section capture the analysis of both quantitative and qualitative findings as discrete data sets. This section ends with a comprehensive summary of key findings providing recommendations in the following section. It is important to note that in the course of collecting data, it became apparent that the operational definition of “arts education” varied from participant to participant, and organization to organization. Therefore, the spectrum of meaning ranges from in-school support for teachers by way of offering expertise, content, and performances, to community service mandates for after school programming or for life-long learning. This factor will continue to be a critical consideration for how a web portal functions in relation to the needs of users and their engagement with arts education in Indianapolis.



# List of Local Arts Organizations

American Pianist's Association  
Art with a Heart  
ArtMix  
Arts for Learning  
Asante Children's Theatre  
Benjamin Harrison Presidential Site  
Big Car  
Children's Museum of Indianapolis (The)  
Classical Music Indy  
Clowes Memorial Hall of Butler  
University  
Dance Kaleidoscope  
Drum Corps International  
Eiteljorg Museum of American Indians  
and Western Art  
Encore Vocal Arts  
Festival Music Society  
Footlite Musicals Inc.  
Freetown Village  
Harrison Center for the Arts, Inc.  
Heartland Film Festival  
Hoosier Salon  
Indiana Historical Society  
Indiana Music Education Association  
Indiana Repertory Theatre, Inc.  
Indiana State Museum Foundation, Inc.  
Indiana Writers Center  
Indianapolis Art Center  
Indianapolis Ballet, Inc.  
Indianapolis Chamber Orchestra  
Indianapolis Childrens Choir  
Indianapolis Jazz Foundation  
Indianapolis Jazz Orchestra  
Indianapolis Museum of Art, Inc.  
Indianapolis Opera  
Indianapolis Symphonic Choir  
Indianapolis Symphony Orchestra  
IndyBaroque  
IndyFringe  
International Violin Competition of  
Indianapolis  
Kids Dance Outreach  
Kurt Vonnegut Memorial Library (The)  
Madame Walker Theatre  
Motus Dance  
Music for All, Inc.  
New World Youth Orchestras  
Partnerships for Lawrence, Inc.  
Philharmonic Orchestra of Indianapolis  
Phoenix Theatre, Inc.  
Primary Colours  
Ronen Chamber Ensemble  
Storytelling Arts  
Summer Stock Stage  
The Cabaret  
Theatre on the Square  
Young Actors Theatre

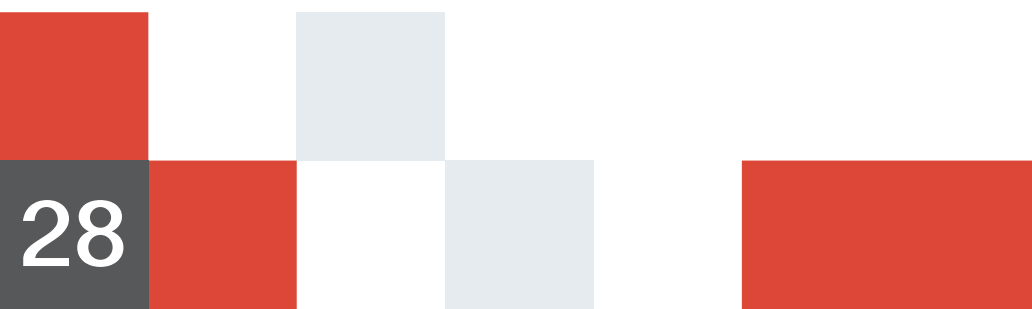
## Survey Outcomes: Introduction

Jason M. Kelly Consulting LLC administered an online survey to 54 Indianapolis Arts organizations. The introduction explained the survey's purpose as:

The Arts Council of Indianapolis is exploring the potential to develop a web portal that provides K- 12 educators with information about co-curricular program offerings by Indianapolis arts & cultural organizations. Additionally, this platform could provide educators with free digital resources such as lesson plans, audio stories, video clips, and interactive online modules. Educators would be able to search for arts programs and resources by keyword, grade bands, arts-related disciplines (dance, music, theatre, visual arts, media arts), and other topics. The purpose of this survey is to query local arts organizations about their interest and readiness in partnering in such a venture.

The survey was divided into six sections: Introduction, Organization Description, including arts education; Contributing to a Co-Curricular Arts Programming Web Portal; Experience with Virtual delivery; Training Needs; and Reflections on an Online Arts Education Portal. Due to skip logic in the survey, not all respondents were given the opportunity to answer each question, so overall response totals vary.

Forty-one completed surveys were received for a response rate of 76%, achieved through three separate invitations via the survey platform, as well as via email.



## Organization Description

Music was the most frequently cited artistic discipline in the sample, followed by Visual Art and Theater. Responding organizations varied in staff size and organizational budget; small organizations – the largest proportion of the sample – each reported a budget of less than \$1 million. Not surprisingly, those organizations operating at a budget of \$5 million all employed over 20 staff members. Organizations were asked what percentage of their budget was devoted to arts education programming and services. Figure 1 provides the variation in response across organizations of different sizes.

### Education as Percentage of Budget

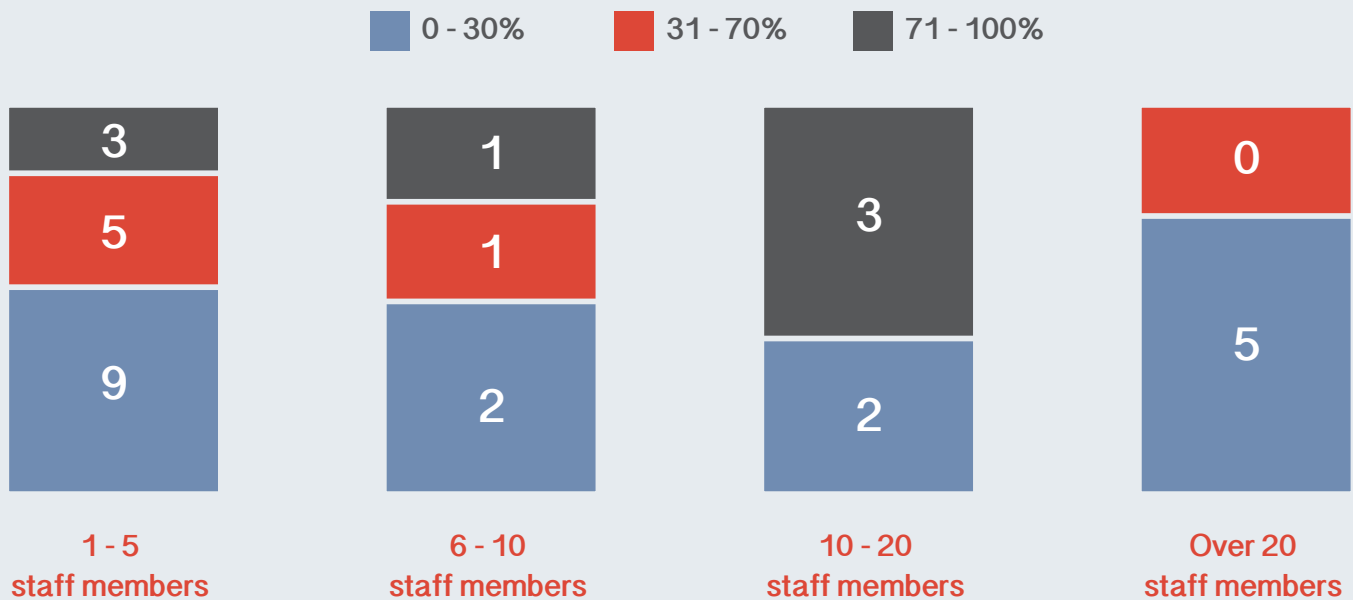


Figure 1: Education across various-sized organizations

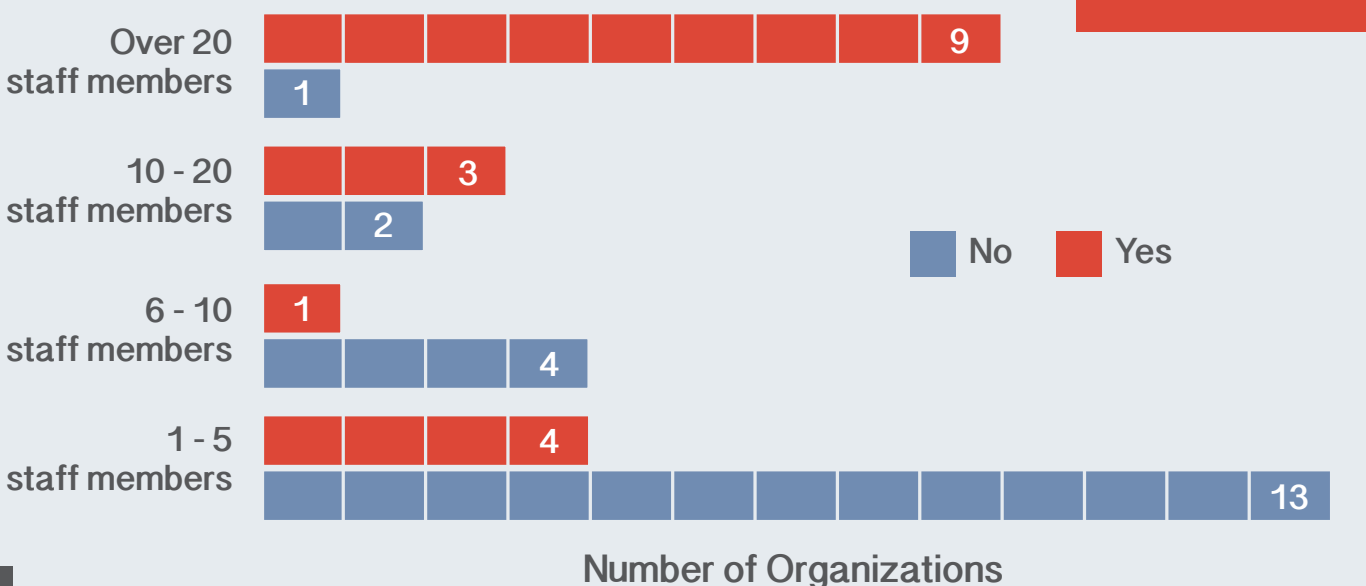
## Arts Education Mission

Over three-fourths of the surveyed organizations had a mission statement that includes arts education, and almost all the organizations provided arts education programs. One specified that they provide arts education “*via student film competition, documentaries, and student film critic programs*” and another qualified, “*not through (the) school system.*” Most of the organizations offered programs both during and after the school day. All K-12 grade levels were served, and 37% of organizations also served pre-school audiences. Twelve organizations included college students, adults, and seniors in their arts education program audience. Arts education was typically conducted through in-person classes and workshops. Many conducted teacher training and seminars. One organization provided interactive concerts at alternative venues, such as libraries or retirement communities.

## Contributing to a Web Portal

As explained to respondents, the core function of an arts education web portal would be to link arts organizations with K-12 schools and teachers. It would allow arts organizations to share information about their programs with teachers, and it would provide teachers with details about how these programs could be integrated into their curricula. Almost half of the organizations currently have a website or web page devoted to facilitating educational partnerships. Figure 2 explains that those organizations that have a website or web page devoted to facilitating educational partnerships are also more likely to have greater staff capacity.

Figure 2: Number of existing education websites by staff size





All organizations were asked to identify the content they wanted to see on a website, even if they did not currently operate one. These answers are compared to those who already post content, and displayed in Figure 3.

## Education Website Content

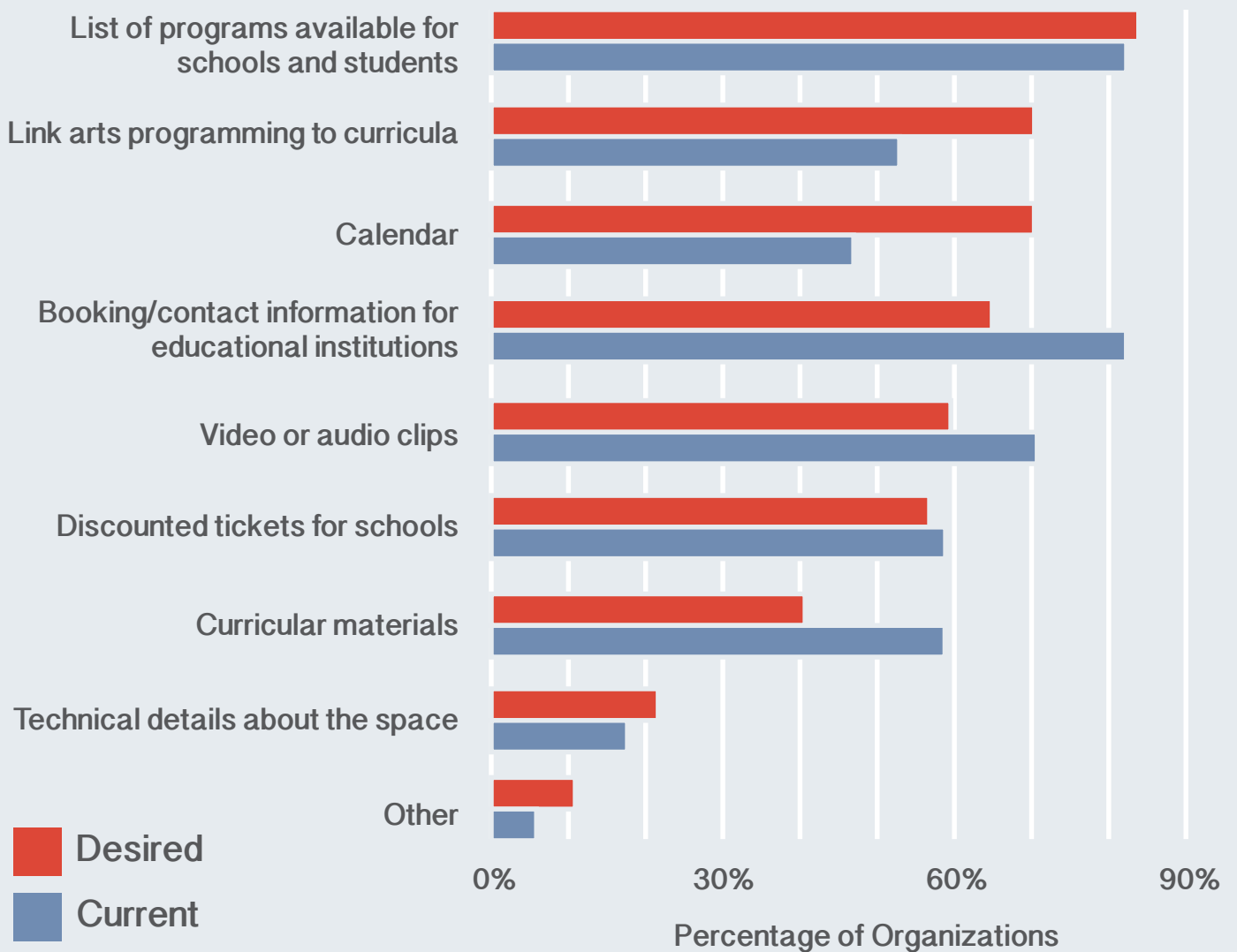


Figure 3. Current and desired content on education websites

Respondents provided several detailed verbatim comments on what they valued in website content. These comments were:

## Calendar

- A calendar of available activities would be most useful, especially when programming so we don't overlap with other organizations
- Calendar, direct links, contact capturing, metrics of interest/use
- Calendar; link to our website

## Program Content

- Clips/videos/pictures of activities
- Film reviews, films that can be used as educational classes of history, art, music, editing, writing, graphics
- Teaching tips list from other educators... or even better... a real time sharing of educational questions and comments. We do something similar with a group focused on First Amendment Rights. It provides a good opportunity for information sharing. Videos to share with classrooms. Information about venues/museums/ etc that would be good places for field trips and why. Feedback from students as to why they benefited from a certain organization's services. Photos or essays or other things that show the outcomes of work students have done. For example, we did a Slaughterhouse Five unit in our teacher training class and had a high school class come in with pieces of visual art that they created after reading the book. Not only did they share aspects of the relevance of the book but having those visual arts to touch and see were helpful. It was wonderful to see the students so engaged while being able to feel the wonderful benefits of creating a work of art.

## Contact Methods

- A way for the school to contact us and make direct inquiries
- Tools that encourage teacher communication and collaboration between schools and potentially other school systems
- Contact information for relevant arts department staff and educational partnership interests
- Access to art teachers, a way for us to list professional development workshops, school workshops and programs that apply to standards that teachers are trying to fulfill. A forum for similar institutions, throughout the city, to interact

## Logistics

- Age appropriateness
- Skills, cost, length, pre- or post-work, necessary equipment
- Application for our program. Videos of our performances and masterclasses. Discounted student tickets
- Recruitment tools, tools to aid in delivering curriculum

## Education Standards

- Ties to Gen Ed curriculum, tying arts standards to other subjects
- Arts integration methods-- connections to standards and 21st Century

## Announcements

- Getting the word out about school-day performances

## Experience with Virtual Delivery

In addition to providing teachers with details about co-curricular opportunities provided by arts organizations, the web portal could give arts organizations the option to post an array of supplementary materials — from snippets of video to full curricular programs. Virtual delivery uses online technologies to bring arts enrichment and educational opportunities into schools. Online materials (that may include live-streaming, interactive online discussions, multimedia content, curricular materials, and more) are prepared and developed by local arts organizations and teachers. Schools might use these materials in their arts education programs in a variety of ways, including preparing for field trips or in-school residencies, post-event discussions, virtual field trips, or arts integration across the curriculum.

Half of the surveyed organizations had previously provided online arts programming materials to partner organizations, most commonly via YouTube, Facebook, and their own website. Nearly all the organizations surveyed agreed that they would be willing to provide online arts programming materials for an online platform for Indianapolis's K-12 educators, including posting curricular materials, snippets of multimedia materials for pre- or post-program activities, online videos of entire performances, and other items including:

- **Teacher training in the performing arts genre — techniques and design are potential areas of development**
- **Artist demonstrations/discussions with artists in residence**
- **Videos of master classes with national artists**
- **Online videos of performances is possible IF available**

Some respondents qualified their answer with the comment, “*Would have to understand format and note that materials are proprietary*” and it “*depends on access controls and compensation.*”

Organizations were asked if students would be allowed to remix online content as part of their coursework. To this, 32% of the organizations said yes, 21% said no, and 47% said maybe. Many were concerned about copyright and intellectual property, adding comments such as, *“Most of our material is copyrighted and not allowed to be altered”* and *“With permission of the producers/ performers/ director.”*

Organizations were also asked what might prevent their organization from being willing to provide arts programming materials for an online platform for Indianapolis’s K-12 educators. Seventy-five percent said *“lack of staff time.”* Others again mentioned copyrights of materials and the funding needed to increase arts education programming. One person wrote, *“Our programs are best shared by face-to-face student to teacher directly.”*

When asked their opinions on how frequently partners should update their profiles on a web portal, a common response was *“It depends”*, based on cost, ease-of-use, content, audience, venue, materials, and so on. One person suggested, *“I think we would do it at least once a year but would ideally have a communications or programs staff member update it following an important change as mentioned in the last message. If the profile also includes new content, then I’d say something new should be added a minimum of quarterly and ideally monthly. This should not be something stagnant.”*

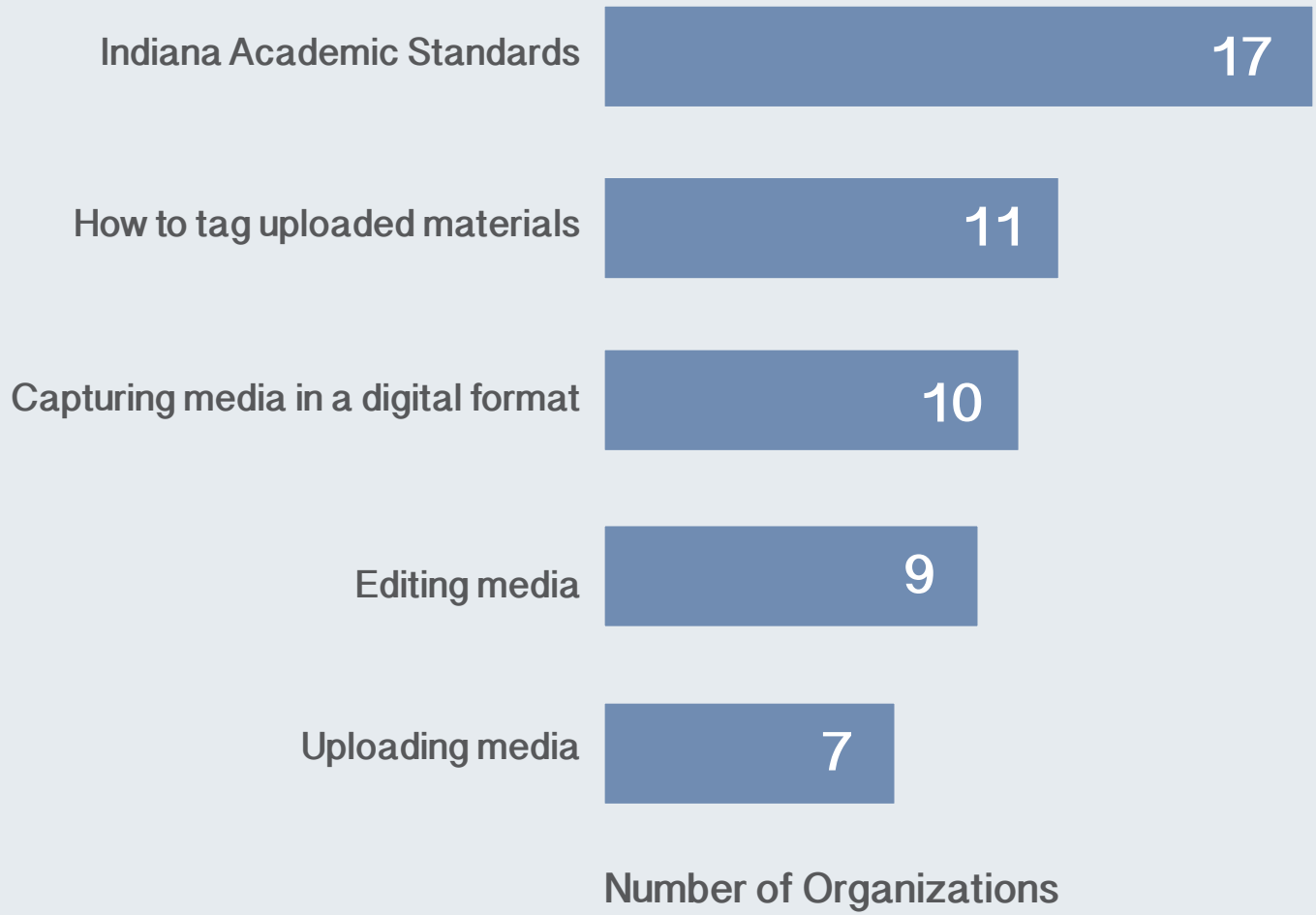
Eight comments were made that the ACI should host and maintain the web portal. One person said, *“I don’t know that it would be the Arts Council; I don’t know that it wouldn’t be the Arts Council though. Just seems like a bit of mission creep for ACI to do this...chasing a flashy, attractive, 'hot button' opportunity.”*

## Training Needs

Organizations were provided a list of potential training areas and were asked to identify their training needs. Almost half of the survey respondents said they would require training on the Indiana Academic Standards. Others would need training on tagging materials, capturing media in a digital format (such as recording or digitizing), editing media, and uploading media. Figure 4 presents the number of organizations with various training needs. One respondent explained, *“the staff has the ability to do this, but is already swamped keeping up with what (it) already does. So providing staff to do this work would be very helpful.”* Others commented:

- Needs and wishes for teachers. What they would like and how they feel they could utilize materials for the most efficient use of staff time through selection and edit process.
- We'd have additional costs for equipment/software before we even got to the training part
- (We need) site specific training
- While we have staff members who have expertise in the above areas, staff members in different departments might need training, depending on who might be involved. Biggest challenge would be staff time to dedicated to projects.
- We only have one staff person
- One staff member has experience with capturing, editing, and uploading but it would be wonderful to have at least one additional staff member familiar with this process. Several of us would benefit from better understanding Indiana Academic Standards. And what a wonderful gift of education you would be providing to us!

## Training Needs



*Figure 4. Organizations' Training Needs*

## Reflections on Virtual Delivery

In reflecting upon how an arts education web portal for arts educators would help their organization more effectively achieve its mission, respondents made statements related to awareness and outreach, reaching new audiences, helping educators, increasing visitation and sales for their organization, inspiring future patrons of the arts, and recruiting talent. One comment was, *“It would allow us to consider working with schools we didn’t know we were capable of working with. We could place an application to be a part of our education program and make it available to the schools that would benefit most from our services. We would also be able to reach audiences that we otherwise would not have by posting our original content.”* Another person noted, *“Determining appropriate and interested educational partners can be a challenge—a web portal would be an invaluable tool and time saver for matching program opportunities to appropriate and interested educational partners.”*

“Determining appropriate and interested educational partners can be a challenge - a web portal would be an invaluable tool and time saver for matching program opportunities to appropriate and interested educational partners.”

Most respondents acknowledged that copyright issues would need to be considered prior to creating a web portal. One organization said that they would require parent releases for images of students. It was noted that *“getting the rights to use digital images of arts can be time consuming and sometimes expensive.”* Another issue to consider in developing a web portal is the opportunity for schools to access the site: *“I foresee the same challenges that exist right now; many websites are blocked, especially when there is video content. Many schools blacklist incoming mail or have firewalls that do not allow for access.”*



There were other questions voiced regarding the larger issue of managing a web portal, such as, *“How will this be kept on the forefront of educator’s radars? What is their adoption cycle? How will this be supported by Administration? How do we keep this from becoming just an arts programming advertising forum for arts groups?”* Another cautioned, *“we are very sensitive to the content of various films (nationally and internationally) because different cultures, different subjects can have different subjective viewpoints. I don’t see “technical” issues or limitations, but there would always be a clarification of all components involved with the project.”* Funding and limited staff time seemed to present the greatest obstacle to embracing a web portal: *“Funding and scheduling are the biggest difficulties when delivering school programs. I don’t see the website helping with either of these. I see the website as a tool to connect arts education providers (us) with the schools.”*

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# Summary of Readiness from Focus Groups and Interviews

This section is organized according to the key themes that emerged from the focus groups and interviews and concludes with a summary of considerations for moving forward. Eleven participants from different arts and cultural organizations in Indianapolis participated in three focus groups. The fields of expertise represented by these participants were visual arts, theater, and music. Nine representatives from arts and cultural organizations participated in one-to-one, one hour interviews.

The ACI asked Jason M. Kelly Consulting, LLC to help them better understand the readiness of Indianapolis cultural organizations to utilize a web-based arts education and communication platform. While all organizations welcome tools to assist them with increasing awareness of the programs and resources they offer to schools in Indianapolis, participants were very candid about the obstacles that first need to be addressed prior to implementing the web-based arts education and communication platform. Participants felt that a web portal was a useful tool, but emphasized that it was the human connections with people that were central to success. They stressed that interpersonal relationships would be key to the success of any digital interface, as they are responsible for taking care of it and maintaining links with arts organizations and teachers.<sup>1</sup>

It was a general sentiment by participants from arts and cultural organizations that they are grateful to the Arts Council of Indianapolis for asking these questions about readiness and extending the context beyond Any Given Child to include K-12 arts educators. In general, they felt that a web portal was just “one tool” to reach teachers, and as was noted in the survey data, that a web portal would be most useful for “raising awareness” of all of the arts organizations (as well as their events, expertise, and programming). *“I see it as a promotional tool for the organization. I see it as a market place whereby other high schools might see what we're doing, and then be proactive in calling us rather than the other way around.”*

In this capacity, the website would be a timely way to help teachers know what their organization offers. The website would be helpful to the arts education community as a central access point as long as considerations such as training, time commitments, and access were all taken into consideration.

<sup>1</sup> Participants from both arts and cultural organizations felt that teacher input was central. As an additional research activity in this study, the JMK research team set up a series of focus groups and interviews with teachers. While this was outside the scope of this project, the top level findings for this are in Appendix 2.

Focus group participants described the web portal as having the potential to increase arts interfacing to provide additional opportunities to get live experiences into the classroom. As one interviewee noted, *“It's one thing to give information about where you can find resources. It's another thing to actually deliver them. The whole premise of what we do is that children need to experience the arts first-hand. Live experiences are extremely important to us.”* Additionally, they felt that the web portal would give equal access to all arts organizations to engage with teachers across districts and not just rely on their existing relations.

In acknowledgement of the importance of digital interfaces in the 21st century for students, there was an interest in some sort of platform. However, there was a shared sentiment that the personal connection with teachers is what ensures engagement, and that they are more likely to rely on other teachers than on a digital interface. It was noted that these approaches are time-consuming and arts organizations feel that the effort to engage with IPS is one-sided. As such, they see a web portal as being part, but not all, of a solution to opening up a space for more balanced communications and transparency around arts educators' needs and agendas within school districts in Indianapolis.

“I see it as a promotional tool for the organization. I see it as a market place whereby other high schools might see what we're doing, and then be proactive in calling us rather than the other way around.”

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## Mechanisms that Currently Link Organizations and Educators in Indianapolis

Participants shared that currently, most knowledge transfer about existing Indianapolis arts education opportunities occurs through: (1) individual connections developed with teachers or principals over time; (2) the IPS Arts Educators Fair; and (3) the Arts for Learning catalog. The methods by which local arts organizations currently reach teachers and school district decision makers are: (1) hosting teacher workshops at shared Professional Development Days for arts educators; (2) having a history of engagement with a specific teacher; (3) continually emailing teachers. In some instances, social media such as Facebook is the main communication portal.

Other modes of knowledge transfer about arts education opportunities in Indianapolis occurs through individual trusted connections, word of mouth, and the Arts for Learning catalog. Trust was identified as a key element in successful collaborations with IPS school and was earned from years of working with one specific arts teacher. Most contact with teachers comes during Professional Development days. One organization noted that they have a website that functions as a teaching resource: “The only time we see a spike in use is after she's given one of her workshop training things. We see a spike in use and then nothing. It's out there and it's an unbelievable resource for teachers but it hasn't been accessed yet. Why I'm saying this is because that is a very simple website to access.” This experience signifies that even with a web portal it is essential to have people reminding teachers of all the resources at their disposal. There was a shared sentiment by participants that a web portal would be useful for “raising awareness” of all of the arts organizations (as well as their events, expertise, and programming).

“The only time we see a spike in use is after she's given one of her workshop training things. We see a spike in use and then nothing. It's out there and it's an unbelievable resource for teachers but it hasn't been accessed yet. Why I'm saying this is because that is a very simple website to access.”

## Human Component

A majority of the focus group participants felt that the human component was the most critical factor in reaching teachers to help them be aware of the opportunities that local arts organizations offered. *“I just think it's way beyond a website. I think this is a much bigger thing than a simple website.”* This was then supported when another participant noted: *“You need face-to-face time with teachers [...]. It's good for teachers to have that as a reference point that they can come back to. Just giving somebody a web portal and saying, ‘Here, here are all of the answers to your problems.’ Nobody's going to do that.”*

*“You need face-to-face time with teachers [...]. It's good for teachers to have that as a reference point that they can come back to. Just giving somebody a web portal and saying, ‘Here, here are all of the answers to your problems.’ Nobody's going to do that.”*

## IPS and School Districts

It was a shared sentiment among focus group participants that funding was a critical factor to ensuring they had the staff time to keep pace with changes in the IPS system. A centralized database could alert them when schools switch staff or standards. They saw the benefit of a web portal as it could be a consistent external resource, if it remained constant and if teachers and arts organizations saw it as a “best practice” for Indianapolis. Participants collectively felt that it was going to be *“hard to make [a web portal] sustainable unless there was IPS buy-in.”*

*“hard to make [a web portal] sustainable unless there was IPS buy-in.”*

## End Users

While it was primarily understood that a web portal would connect arts and cultural organizations with arts educators, some thought that a web portal could give parents access to see co-curricular offerings. Parents could then advocate for programs to be offered in their children's schools. Allowing students, parents, and community members to access the portal could be beneficial for creating access points to learning communities that foster out-of-school and intergenerational programs across Indianapolis. On two separate occasions, participants noted that they were not each other's competition. They welcomed the opportunity to collaborate with fellow arts organizations to grow connections with schools and seek out larger projects that could benefit students. As one participant noted, *"We're helping them, as they are helping us."*

"We're helping them, as they are helping us."

## Web Portal Content

The majority of participants raised concerns over intellectual property and copyright issues around: images, full performances, and lesson plans. As was noted in the survey data, considering copyright and intellectual property will need to be handled on a case-by-case basis. *“There is not one copyright that they all fit under. There are donor issues that we have to take into account.”* In thinking through solutions to copyright issues specifically, while maintaining a collective desire to ensure Open Access more generally, one organization indicated that perhaps there is a “teacher level”, a “public level”, and a “student level” that offered different levels of access and were each guided by different standards of engagement.

Participants agreed that if material was relevant to current standards or a teacher’s curriculum they were willing to have students remix materials. One organization even suggested that the web portal might be a way for arts organizations to offer their expertise on remixed content. However, staff bandwidth and financial support would impose limits to this level of engagement.

Participants recognized the importance of support systems and stated that the success of a system would be determined by whether it became part of the arts culture of the city.

*“Web portals are great, because you can access them anywhere, but it takes a dedicated, on-going, deep dedication to making it remain relevant and useful. I think sometimes the biggest issue I think for a teacher making the decision about what kind of community resource they're going to tap into, it's kind of knowing what the scope is out there in the community, and then trying to figure out, "Okay, what makes the most sense based on money, time, whatever all else?" There are just so many factors that go into that.”*

*“It is about also changing the culture and establishing best practices amongst the arts and cultural organizations. What are the steps to creating that environment? It seems there's two sides here. There's the teacher best practice, and the arts and culture organization best practice.”*

Additional items that participants suggested could go on the web portal included:

- Welcome video of the organization
- Short video presentations by artists (bios, expertise, etc)
- Schedules or programs (for schools within the city)
- Calendars of events and opportunities
- After school opportunities
- Short text/blurbs about programs
- Links to other professional local and national organizations that share the same expertise (eg., educators association's, directors associations)
- Event rental or access to spaces
- Grant opportunities
- Collaboration opportunities
- Volunteering opportunities
- Ability needs of students
- Links to professional development opportunities so that teachers can be exposed to and networked with a larger body of expertise
- Applications for local opportunities and funding
- Sample Case Studies of Success
  - Allowing teachers and decision makers in schools to see the outcomes and deliverables of programs
  - Arts For Learning model
  - Target grade levels
  - Contact time required for success
  - Preparatory student work required
  - Images or video of the case studies in action
  - Learning objectives
  - Budget/Costs
  - Clearance processes for visitors to schools
  - Scheduling needs and realities



- Develop generic curricular/ project outlines (on the condition that arts organizations were offered support from an arts education specialist to develop opportunities that linked to standards)
- Materials and supply database (instruments, costumes, art supplies, etc)
- In some instances, full performances (music, theater, dance, etc) would not be permitted due to Intellectual Property matters. This would be a specific dimension of the portal that would need to be managed on a case-by-case basis
- Lesson plans
  - Some felt that it infringed on intellectual property
  - Others noted that teachers were already the experts at lesson plans and felt it was not appropriate to prescribe lesson plans.
- Resources linked to current affairs and special topics — locally, nationally, and globally
- Reminders to update web portal

“I also like the idea of a place for people to post and share outcomes. So if different teachers or different providers were doing programming and their students were making work, it could be, examples could be shared or something internally. So that other people could see how it was going. Like having a partner who's working on it with them.”

“people need reminders and things like that to make it work. So there would at least need to be a system of reminding people”

## General Obstacles and Opportunities

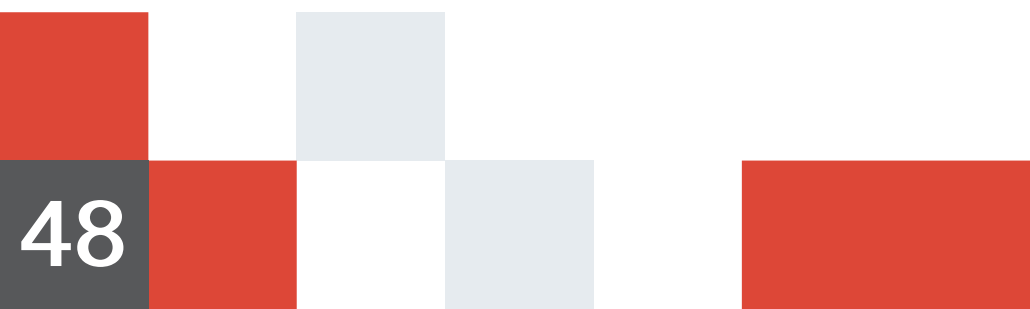
Overall, participants were eager to talk about the potential of a web portal and what their own use of this tool might look like. As a result, the reality of social and fiscal obstacles was also openly discussed. Many organizations felt that they suffered from a lack of internal funding to support staff in arts organizations and that in order to ensure consistent engagement with the web portal that they would benefit from funding for new staff, or to have the support of a centralized team who could help them prepare materials.

*“We don't find much success in just kind of cold calling, if you will, teachers or schools. It helps to have some sort of connection or relationship to open the door to a conversation about what we do and how it might be helpful to a teacher.”*

It is important to note that not all arts organizations have arts education staff/departments and that arts education is not always central to the mission or mandate of an arts organization. When arts education did not feature as a priority in the mission statement of an organization, participants noted that they worried attempts to keep apace with peer organizations using the portal could lead to mission drift, which could affect their funding landscape.

In terms of user buy-in, they felt that if the web portal was not intuitive, it would likely fail. Because of the importance of word-of-mouth recommendations, the the ability to get users to engage with a platform might be facilitated by case studies and examples from other cities. Likewise, participants felt that some hands-on workshops would be valuable.

*“I really feel that [a web portal] should be paired with some real-life opportunities. So maybe there could be a conference that happens or different sessions occasionally so people who are working on these things could pair up. I think that web-only has the potential to not really click, but I think a combination of some social and collaborative gatherings that are linked to a web platform might have more of a chance of clicking for people.”*



Participants offered solutions such as beta testing and allowing the system’s optimal functionality to open up slowly over time. Additionally, participants expressed the sentiment that the climate of testing in IPS schools has meant that teachers are “*under the gun*” to improve test scores, causing arts education to fall away as a priority. Coupled with this was a concern that teacher turnover could affect the success of partnerships.

*“Building a relationship with a teacher, they make things work, then this person moves to another building, and you start all over again. It comes down to relationships. You don’t build a relationship with the organization.”*

Some additional ways that participants thought the system could encourage users:

- Incentives for participation
- If ACI spearheaded this venture, it would give it a “Stamp of Approval” for arts organizations and schools, assuring them that the offerings were of a high standard
- If the system had data such as demographic information on schools and audiences. Often grants require this information, but arts organizations lack access to this data.
- Evaluation mechanisms that arts organizations could use in funding applications.

When participants were asked who they felt was the best entity or organization to host a web portal, they responded that the Arts Council of Indianapolis, the State Arts Commission, or Arts for Learning were best situated to implement and sustain this effort.



# Summary

There are six factors that should determine whether a web portal is built and how it should be designed and implemented.

## 1 Prioritizing Needs

- While nearly all survey respondents suggested that they are interested in the potential of an online platform to build relationships with schools, focus groups and interviews revealed that they are not sure that an online platform is necessarily the best way to do this.
- Participants in interviews and focus groups felt that there was a need to audit schools to see what their needs are, and what the current mandates are in schools regarding arts education.

## 2 Shifting User Bases

- Arts organizations suggested that the instability of school contacts and priorities affected their ability to create sustainable relationships with schools. Turnover of teachers can make it difficult to create new relationships and can bring an end to long-term relationships.
- Arts organizations were of the opinion that any online platform would need to provide points of contact at the teacher level rather than at the administrator level. In the past, their best relationships with schools developed through contact with individual teachers. They noted that a trusted teacher helped them develop contacts with other teachers.
- Best practices in other cities suggest that having arts coordinators at each school is an effective way to develop and sustain relationships.

## 3 Organizational Hierarchies

- Our research suggests that the success of any platform depends on long-term, top-down commitments to maintain co-curricular arts programming as a priority.
- At the implementation level, strong connections between arts organizations and teachers are central to success.

## 4 Management

- Successful management of online platforms require both a technical team and an engagement team. The technical team is responsible for continuing development of a platform. If the platform is an 'off-the-shelf' product, such as Artsopolis, this team may be provided by a vendor. An engagement team is responsible for training and making sure users keep their profiles up-to-date. The engagement team may also organize meetings between various users to encourage collaboration.

## 5 Curricular Standards

- Arts organizations are particularly concerned that they build programming that matches curricular standards. There are no specific curricular standards for the arts in Indiana. However, there are recommended national standards to which organizations can match their programming.
- Some organizations were interested in having an education specialist help them develop their programs to match standards and provide online curricula for teachers.

## 6 Facilitation

- One of the recurring themes was the emphasis on the importance of personal relationships. This matches our research of national best practices. The most ambitious co-curricular programs relied on a network of individuals who met regularly. They had a clear point person and regular contact among members.

# Recommendations and Conclusion

Depending on the overall goals and expected outcomes for co-curricular education in Indianapolis, there are two broad ways for thinking about online co-curricular arts education platforms. If the goal in implementing an online system is simply to provide educators and teachers with basic data (e.g., contact information, program information, curricular standards), then there are numerous models from which to design an online system.

Nationally, nearly all existing platforms list information only for arts organizations and their programs; there is no integration of school and educator information. Inherent to this approach is a “bookings model” of design. In effect, the systems are created so that teachers can identify and make bookings with arts organizations. But, with no data on schools and teachers, arts organizations have to rely on more traditional ways to connect with educators. Consequently, the system fosters a unidirectional information delivery model.

The surveys, focus groups, and interviews of arts organizations in this study suggest that the large majority would like a system that provides more fluid contact and coordination with teachers, allowing them access to contact details for arts educators. And, preferably, they would also like to know which schools and arts educators are interested in new programs and what their programmatic needs are. Their recommendations suggest the need for a bi-directional model for any online platform – one in which teachers can find information on arts organizations and vice versa. This bi-directionality answers to the goals of Any Given Child Indy, specifically as the program seeks to increase co-curricular and integrated arts education. Moreover, it emphasizes a “relationship building” model rather than a “bookings model” approach to co-curricular arts education.

The second approach to designing online co-curricular arts education platforms requires more time, labor, and financial support. In this framework, the platform would be implemented as part of a larger project of community transformation – perhaps as part of a collective impact or asset-based strategy of development (Kerr, Dyson, and Gallannaugh 2016; ExpandedED Schools and StriveTogether 2014; Comey et al. 2013; Edmondson and Zimpher 2014; McAfee and Torre 2015).

A platform implemented in this model would answer to the goals and outcomes of a larger community project. It would also be required to respond to the needs of a wider range of stakeholders, including parents, neighborhoods, artists, legislators, the business community, and other non-profit groups. At the moment, Indianapolis does not have a single comprehensive community development plan, but the creation of an online system on the model of Chicago-based Ingenuity's Artlook Map could feasibly connect with projects such as the IndyEast Promise Zone or Great Places 2020. No respondents to this study suggested that they were aware of or interested in the functionality of a system such as the Artlook Map. However, the survey, focus group, and interview participants were teachers and representatives from arts organizations who were specifically focused on co-curricular arts education. Interviews with parents, community development groups, or legislators might reveal an interest in the reporting and mapping functionality built into a project such as Artlook.

In choosing whether to design and/or implement an online co-curricular arts education platform, there are four criteria necessary to consider: goals and outcomes, functionality, user base, and expense. These four criteria shape and limit the creation and implementation of any online technology. While goals and outcomes should be the primary focus in the creation of any technology, costs (including time and money) necessarily limit development and implementation. One of the most challenging aspects in developing any platform is getting users to use it consistently, returning to the site and updating their profiles.

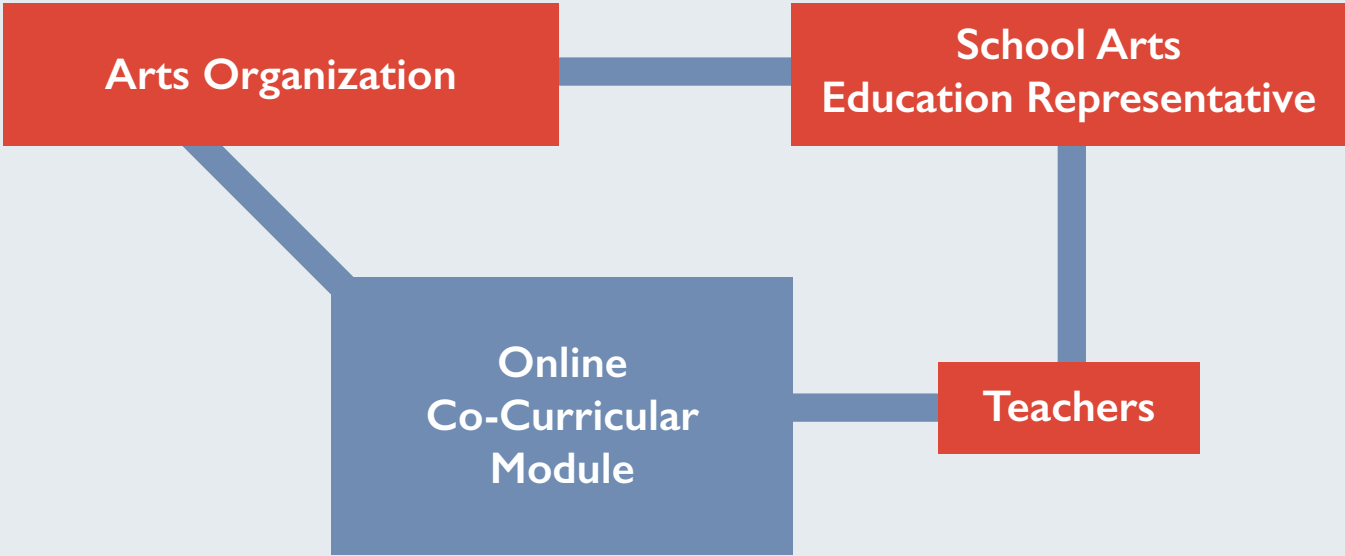
Through studying national models and through our survey, focus groups, and interviews with arts administrators, arts educators, and teachers both locally and nationally, our team has identified a central takeaway point that should guide the implementation of any system:

**Any online co-curricular arts education platform will only be a tool. It will be successful only if it serves to help create and sustain relationships between arts organizations and schools. As currently implemented, there are no systems in existence that have been successful at this task without significant work by human facilitators.**



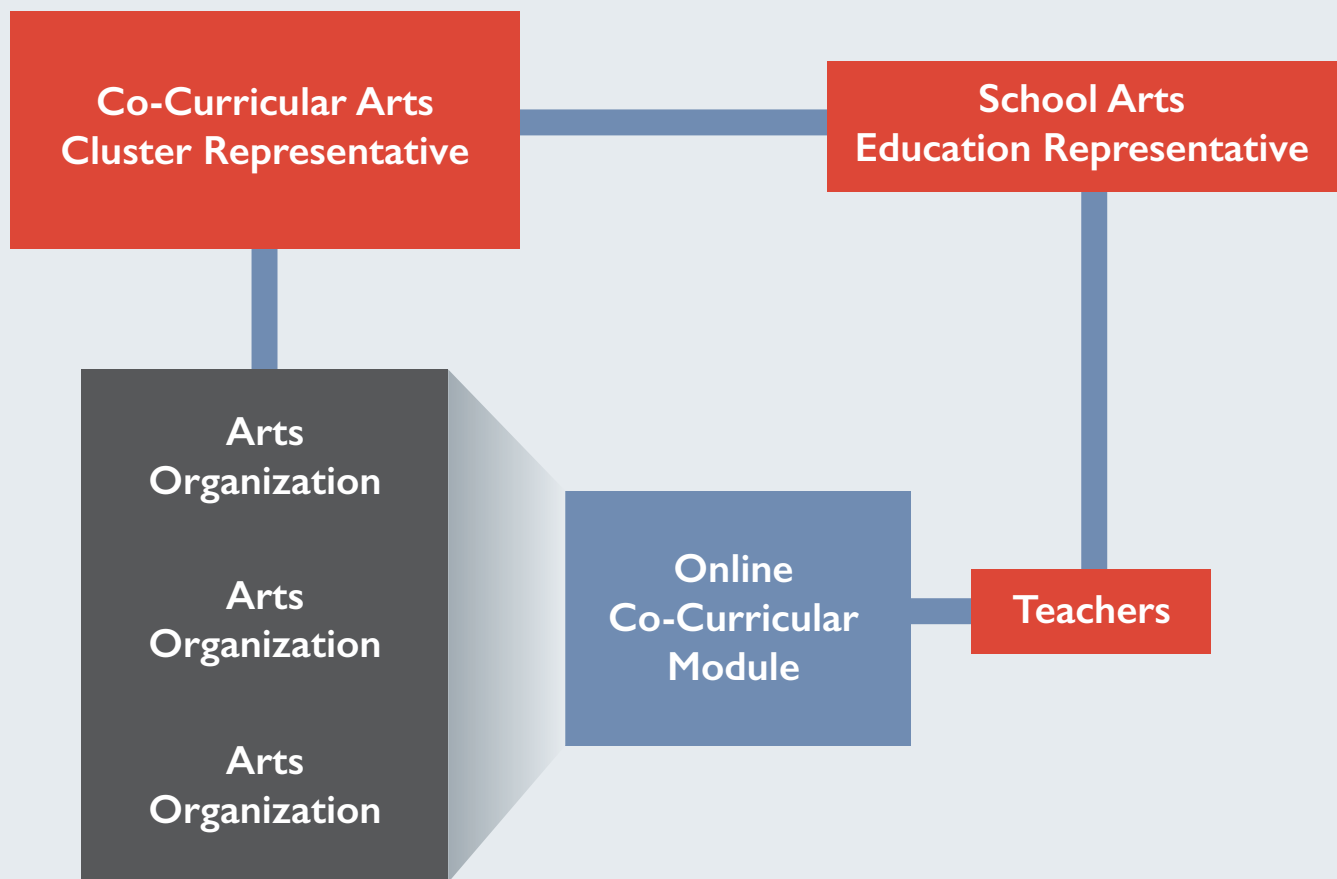
Thus, the implementation of any system would require a substantial investment of time and resources working at the interface between schools and arts organizations — supplementing the functions of the digital interface.

One approach to doing this would be to appoint an arts representative at each school. Organizations would work with this person to develop relationships. Each arts organization and school arts representative would be responsible for updating their profiles and programs in the online database. The database would allow teachers to identify programs and the arts organizations to identify schools with which to work.





A second framework would appoint an arts representative to each school, as well as arts representatives for clusters of arts organizations. Having arts representatives for arts organizations would provide relief to some smaller organizations, which do not have the resources to devote to a staff position in arts engagement. Each arts cluster and school arts representative would be responsible for updating their organizations' profiles and programs in the database. The database would allow teachers to identify programs and the arts organizations to identify schools with which to work. The arts representatives would be responsible for managing those co-curricular relationships.



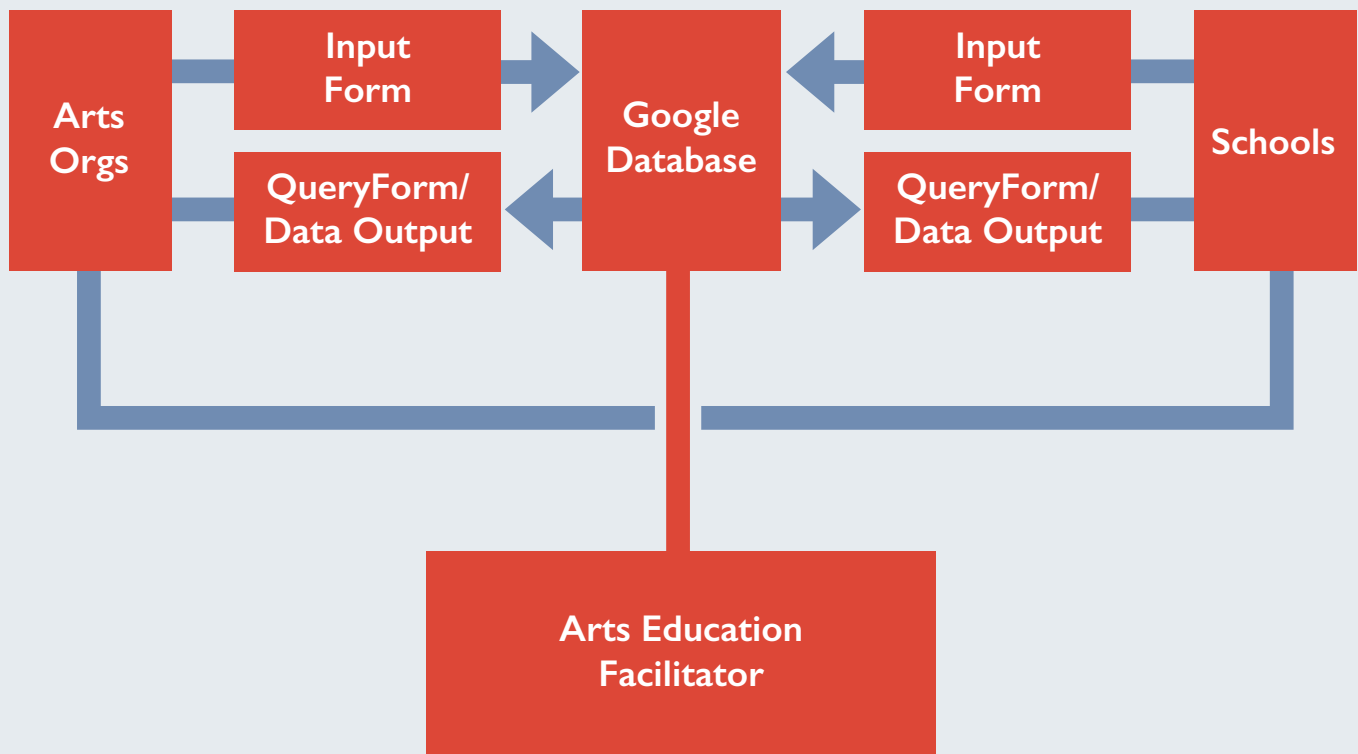
If the Arts Council of Indianapolis decides to move forward with developing an online co-curricular arts education platform, it has several options for how to proceed. Keeping in mind the four variables that shape the design any online platform – goals and outcomes, functionality, user base, and expense – Jason M. Kelly Consulting, LLC suggests three options.

## Option 1: Minimum Viable Product

Given the fact that there are few models for co-curricular online arts education platforms, and given the needs and desires of the Indianapolis arts community, the Arts Council of Indianapolis might choose to test the viability of an online platform before making a large investment. A Minimum Viable Product (MVP) model is an approach to product development that matches the problem that needs to be solved to the minimum technology it takes to solve it. Also known as a “lean startup” method, this approach would allow ACI to test the basic functionality and processes of a platform in a real-world context. In the MVP approach, not all elements of the system need to be built into the initial technology, which the technology team can develop through a sequence of iterations.

An MVP that addresses the key problem of developing more effective co-curricular arts education partnerships (i.e. connecting teachers to arts organizations through information delivery) could be done relatively simply through open software tools. For example, a Google database could host data, which teachers and arts organizations could update and search. An arts education facilitator could be tasked to make sure that information was updated regularly.





- **Key Functions:** provides an interface for exchanging contact details and program information for teachers and arts organizations
- **Resources Needed:** designer to set up database and forms, arts education facilitator
- **Costs:** minimal cost in comparison to other platforms, but does require a facilitator to manage the system, provide support, and encourage use

## Option 2: Adopt Existing Platform

A second option for ACI is to adopt an already existing platform. The strengths of this approach include the likelihood of technical support from the developers as well as a tested model. The weaknesses include a potentially higher cost, as well as the inability to develop functionality within the system.

ACI already uses the Artsopolis platform to host its website, and adding the Arts Education Module would allow arts organizations to post details about their programs for teachers. Research into the Artsopolis platform revealed that its success is highly dependent on the resources invested in managing it. Without a facilitator to support training and encourage use, it will likely be unsuccessful. It is also important to keep in mind that the system does not provide an option for integrating school data. This was one of the key requests of interviewees and focus groups. As of yet, there is no alternative platform that integrates school data. However, Ingenuity is considering the possibility of sharing their platform with other cities.

An alternative to the Artsopolis platform would be partnering with an organization that has already developed a system of this type. In Indianapolis, Arts for Learning has a relatively developed system that has functionality that goes beyond the Artsopolis platform. It does not, however, provide contact information for schools or teachers.

■ **Key Functions:** an interface providing teachers with contact details and program information of arts organizations

■ **Resources Needed:** arts education facilitator, secondary list/database of schools, art teachers, and their needs

■ **Costs:** reduced cost in comparison to developing a new platform, but does require a facilitator to provide support and encourage use




## Option 3: Develop a New Platform

Developing a new platform is the most expensive approach to responding to the challenge of connecting arts organizations and teachers. Its strengths include allowing ACI to develop a system that exactly matches its needs. ACI could also consider licensing the system to other cities.

Taking this approach would necessitate hiring a technology company which would complete a user interface/user experience study before embarking on developing and testing a wireframe version of the system. Because of costs, ACI would likely want to develop an MVP, which would need to go through beta development. Features could be added in new iterations of the platform, but each of these versions could potentially be quite expensive. ACI would likely need to contract the services of a technology company to host and update the system as necessary.

- **Key Functions:** this interface would allow ACI to develop any of the functionality it wanted
- **Resources Needed:** arts education facilitator, technology training and support
- **Costs:** significant costs for design and implementation, sustained costs to maintain the system





A co-curricular arts web portal could be a valuable tool to help extend relationships between teachers and arts organizations in Indianapolis. It has the capacity to become an arts education hub, increasing the potential for successful new co-curricular partnerships as well as providing access to an extended range of online resources for teachers. Its sustainability would likely depend on the strength of the human networks that it is meant to support, and these networks will benefit from dedicated facilitators. Building stronger connections using an online platform has the potential to help transform arts education in Central Indiana and become a national model for co-curricular partnerships.

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# Appendix 1

## IRB Certificate

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### Exemption Notification - IRB ID: 2016/09/12

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Dana Gonzales <noreply@axiommentor.com>  
Reply-To: Dana Gonzales <dgonzales@solutionsirb.com>  
To: jmkellyconsulting@gmail.com

Sun, Sep 18, 2016 at 10:27 AM



SOLUTIONS IRB

*Protocol Exemption Notification*

To: Jason Kelly  
From: Dana Gonzales, IRB Chair  
Subject: Protocol #2016/09/12  
Date: 09/18/2016

The protocol 2016/09/12, **Co-Curricular Online Arts & Cultural Programs Study for the Arts Council of Indianapolis** has been verified as Exempt according to 45CFR46.101(b)(2): Anonymous Surveys - No Risk on 09/18/2016.

You are authorized to implement this study on receipt of this letter.

This project should be conducted in full accordance with all applicable laws and regulations, and must adhere to the project plan that was reviewed by Solutions Institutional Review Board. You must notify Solutions Institutional Review Board immediately of any proposed changes or unanticipated problems that may affect the exempt status of the research or that changes the level of risk to participants.

Upon any inquiries or reports about the conduct of this study, or on the receipt of any participant or other complaints, you may be asked to provide documentation to Solutions Institutional Review Board related to this study and are expected to immediately comply with any such requests.

# Appendix 2

## Teacher Findings

In the course of our research, it became apparent that leading focus groups or interviews with arts teachers from K-12 was needed to ensure we captured the full scope of uses and readiness for a potential web portal. Given the short time frame of this study, we organized focus groups (N=2) and one-to-one interviews (N=3) with teachers from November 7-28, 2016. From this additional research, the following points below were consistently articulated by participants. The central recommendation was that arts teachers from all areas of expertise needed to be actively involved in any future planning efforts for a centralized information sharing process or platform that relates to arts education. We list these findings here in bullet-point form and support them with qualitative replies by participants. Additional engagement with teachers would be needed to better assess their readiness in a more formal study.

**Modes of Communication:** Currently the main mode of connecting teachers to resources is for them to rely on a small network of colleagues that they can call, email, or text message. Alternatively, some teachers are engaging with Facebook Groups to share resources, or as a “go to” to answer questions that assist them with curriculum development or resources for specific lessons.

■ *“what we lost in [IPS] giving up IPS Online is, we lost all that community aspect of talking with other teachers and having a place to put all your lesson plans and things like that. We don't have that anymore. A lot of us have transitioned, and a lot of my schools personally, have transitioned to Google Docs.”*

**Updates on state standards** and clear instructions on how standards relate to current offerings by local arts organizations.

■ *“There is information out there but you got to know where to go to look for it.[...] Whereas new member, new people who migrate to Indiana from outer state or from other parts of the state where they don't have in town access to Percussive Arts, or, let's say, they're not a percussionist so they won't even know what Percussive Arts is. They don't know where to look, they don't know that that exists.”*

■ *“That leaves it where there is no curriculum. Somebody who is coming in brand new, who is a brand new teacher, all they really have to go by is the State Standards. They don't have any kind of scaffolding of when you should teach what, and what goes before. There's nothing there for them.”*

**Face-to-face time for students** with artists and performers in the classroom.

■ *“The struggle is for them to see up close and have a chance to interact with professional musicians.”*

Having a place where **funding opportunities** are shared and a streamlined process for submitting applications.

■ *“Is there any money? This is my other thing. What avenues are there for grants?”*

**Implementing a web portal** will need to be approached strategically to ensure that there is long-term sustainability.

■ *“I worry about the development of it, the implementation of it. To be honest with you who's going to maintain it in the long run? That's usually where things fall apart. Everybody's gung-ho at the beginning, everybody wants to work with each other at the beginning, they set up this wonderful portal. I could see where it could be wonderful but then two, three, four, five years, eventually it's not maintained. That's been my experience with everything.”*

■ *“I think it's part of the solution. I don't think it's the total solution. I think you need within the school districts you need, for instance, a coordinator. Someone who can not only go through the portal, find information there, or the teacher can but a person who can go out of the building to let's say the Percussive Art Society or NYO or whatever, there's so many things, and advocate for the students. Advocate for performing groups, who can say things like, “We really need your help. Would you consider coming and working with our students on XYZ?” We don't have that, it doesn't exist. We need it. I mean if you really, really want to do arts integration, and I'm not talking just about for me as a band director.”*

**Professional development opportunities** for teachers was noted as very important.

- *“Any type of professional development is huge when you can get ideas that pertain to what I need to ... That I feel like I need to grow in. I think sometimes when they do some of these professional developments, they don't think about who's going to be coming.”*

Should a platform be pursued, arts and cultural organizations need to discuss the logistics and needs for lesson plans. There appears to be a disjuncture at this point as teachers welcome lesson plans as suggestions that they can modify, but arts organizations feel that most arts educators are already the experts in lesson plans and that they do not feel comfortable telling teachers how to teach. Rather they feel that their role is to offer them support or tools for their respective art form.

- *“They know how to do their lesson plans. They understand the standards. We have to take a look at the standards and say, “Okay, what resources do we have that can support them in their classroom?” Because they don't always have a lot of time to do their research. They need the information immediately. We have it. We know where it is. We need to organize it in order then to make it available. That's the trick right there.”*
- *“I'm not a big fan of putting things like that online because teachers know how to write their own lesson plans. I'm more looking at providing resources for them to support what they are already doing.”*
- *“Some of us even have Google Docs, or we used to do it a lot through the online system IPS used to have called IPS Online. We used to all just have a Dropbox in there that we could drop lesson plans. If you needed some ideas on how to do a lesson on styles of music, you could go in there and see what other people have done. I don't personally know anybody that doesn't share lesson plans.”*







JMK  
CONSULTING LLC