

Lifelong Arts Indiana

● **Training for Aging Services Providers**



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Welcome!

We're so glad to have you join us at this Lifelong Arts Indiana Training.

During this training, you'll receive guidance on creating arts experiences tailored to the interests and needs of adults ages 65 and older. Through research and real-life experiences, we've seen the impact of high-quality arts experiences on older adults.

Creativity benefits every age and every stage of life, and in partnership with FSSA, we're working to make Indiana a great place for people to live and age well. Thank you for coming along with us.

Now, let's have some fun together!

Sincerely,



A handwritten signature in black ink, consisting of a stylized 'M' followed by a long horizontal line.

Miah Michaelsen
Executive Director
Indiana Arts Commission



What is Creative Aging?



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Aging Today

We live in an aging world. People globally sixty-five years old and older, now outnumber children under the age of five for the first time in human history. It is predicted that by 2050, the number of people eighty and over will surpass 425 million. In response to this major demographic change, many organizations, artists, and culture workers have begun offering “**creative aging**” programs to maintain and improve the quality of life of older adults.

The concept of “**creative aging**” emerged from the research of psychologist Gene Cohen, who recognized that rather than diminishing as we age, **the creative potential of humans increases in later life**. From Cohen’s foundation work, a range of arts approaches and activities emerged that aimed to support elder wellbeing. **It is now recognized that arts-based programs help prevent the chronic feelings of loneliness, boredom, and helplessness that challenge many older adults.** Creative Aging is the key to aging well.

Training Schedule



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8:30am	Registration, coffee, & pastries
9:00am	Welcome & Warm Up Activity
9:30am	Artist Introductions & What is Creative Aging
11:00am	Discussion: Which Program Model is right for you?
12:00pm	Lunch with the artists
1:00pm	Discussion: Learn the Logistics
2:30pm	Discussion: Evaluation & Documentation
3:00 pm	Discussion: How to find funding
3:30 pm	Closing

Meet your Team



Stephanie Haines (IAC)

Stephanie Haines is the Arts Education and Accessibility Program Manager at the IAC. Stephanie has worked in the arts education and nonprofit field for more than ten years. She has a Bachelor's degree in Arts Education and a Master's degree in Arts Administration. As part of her work with the Indiana Arts Commission, Stephanie recently served as the chair of the Arts Education Working Group of the National Assembly of State Arts Agencies. She enjoys helping arts organizations receive grants and paints and draws when she has free time (not often).

Books Caruthers (IAC)

Books (Brandi) Caruthers brings her background as a multidisciplinary artist, attorney, and teacher to the IAC as a project manager. She danced professionally prior to relocating to Indiana, and is currently involved in various musical theatre productions. Books plays Bassoon in the Circle City Orchestra, where she also sits on the Board. She also serves as Vice-President and Camp Director for Girls Rock! Indianapolis. Her primary artistic focus is music—she is a self-produced singer/songwriter & multi-instrumentalist and performs her music internationally, and also hosts a radio show, The Pink Power Mixtape, to amplify other independent women music artists. Books received her Dance & Psychotherapy Bachelor's Degrees from The University of Memphis, and her M.A. in Arts Administration and J.D. from Indiana University-Bloomington.

Jon Kay (Traditional Arts Indiana)

Jon Kay directs Traditional Arts Indiana at

Indiana University, where he also serves as an Associate Professor in the Department of Folklore and Ethnomusicology. He is the author of *Folk Art and Aging: Life-Story Objects and Their Makers* (2016), and the edited volume *The Expressive Lives of Elders: Folklore, Art, and Aging* (2018). He is the lead author of *Memory, Art, and Aging: A Resource and Activity Guide* (2020). Kay has produced more than sixty exhibitions, and thirty documentary films on a range of arts related topics. In 2020, he was awarded an IU Bicentennial Medal for his service to the state and the university.

Anna Ross (Audiences Unlimited)

Anna Ross has worked in various areas of arts administration and music performance for over 30 years. Currently, she is executive director of Audiences Unlimited, an arts organization focused on providing cultural and arts experiences for people with limited access to the arts. From long-term care facilities to adult day centers for individuals with cognitive and developmental disabilities, to community and senior centers, Anna understands the importance of partnerships between artists, arts organizations, presenting organizations, and those experiencing the arts. She is skilled in program design, strategic planning, outcome evaluation, arts integration in education, organizational administration, fundraising, coaching and mentoring, and has led many professional development seminars and conference presentations. Having earned a Master of Music degree, she enjoys performing viola with the Fort Wayne Philharmonic.

Creative Aging Program Models



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Creative Aging is a broad term to describe a variety of arts activities designed for older adults.

The categories below describe different approaches to creative aging. Each approach has its own benefits and are appropriate for different situations

Demonstrations

Having arts and craft demonstrations is an easy way to introduce creative practices to older adults. You can recruit people from your own community to come and demonstrate their talents. Members of the local woodcarving club or quilt guild are often willing to set up and show others their creative pursuits. There are two basic types of artist demonstrations, process demonstrations and conversational demonstrations.

A **process demonstration** is when an artist works on site showing a creative process. An example would be a basketmaker weaving while people watch and interact with them.

A **conversational demonstration** is when an artist talks to attendees, exhibits examples of their work, and explains the making process. An example of this would be when a basketmaker brings their tools, supplies, and completed baskets to show attendees and talk to them about the creative process, cultural context, and meaning of the craft.

While both process and conversational demonstrations are fun for the artists and attendees, they remain a fairly low engagement activity for attendees. An effective approach is to combine demonstrations with hands-on activities such as workshops and classes.

Talk Stage

Talk stages or “narrative stages” are like live talk shows, where a host interviews someone about their art, life, experiences, etc. These are effective ways to create a program just by asking a few simple questions. Talk stages should also have a question answer component that involves the audience. Encourage the interviewee to bring things to talk about.

Workshops

Workshops gather people to learn a specific practice or idea and can be structured in a variety of ways. Below are some common workshop types you may consider offering in your community. They are listed from least engaging to the most engaging. While we encourage you to offer more engaging gatherings, there are times and places for each of these types of workshops.

Informational and Demonstration Workshops are learning sessions where information and skills are communicated, while usually questions are answered, the sessions are primarily about dispensing information and ideas, or demonstrating techniques and approaches. These are useful to both introduce attendees to a creative practice that might be new, or to convey complex techniques for more experienced makers.

Participatory Workshops are learning sessions where attendees actively engage in the creative process. Often these involve hands-on activities. Where people might work with clay, play a dulcimer, paint a memory, or do ballet from their chair.

Make and Take Workshops are a specific participatory learning event where people both learn and complete an art project. From an origami to woodcarving, there are several enjoyable arts encounters that can be offered as a single-session workshops. These can be rolling completions where people come and go, or it can be a start to finish session.

Sequential/Multi-session Workshops— A series of hands-on workshops or classes, where each session builds upon what participants have learned in earlier meetings. Multi-session classes help build skill and promote sociability through group interactions. Sequential classes that teach skills and cultivate a deeper understanding of an arts practice are widely recognized as the ideal creative aging approach.

Music Making

When we talk about music in aging, many people first think of concerts and performances, and while these can be engaging programs, there are several more participatory models of music making. Such as music jams, song circles, and singalongs

Jams and Singalongs

Throughout Indiana there are informal community gatherings where people gather to sing or play music. These are not usually performances, but rather participatory music making sessions.

Choirs and Musical Ensembles

Involving older adults in the creation of organized performance is a great way to build community, and develop and maintain a music making practice.

Exhibitions

Empty walls and unused display cases can be repurposed to display prized collections of elders in your community. Perhaps they share examples of their artwork, showoff their special collection, or work with others to curate an interesting subject. Involving elders as both makers and curators, is an effective strategy to deeply engage older adults and create a meaningful display for your community. We recommend that if you are engaged in a sequential class that you plan to display or exhibit examples of the participants' art as part of the class's culminating event.

Show and Tell

Consider organizing a show-and-tell with your older adults. Ask them to bring examples of their artwork, a song to sing, a personal possession to show. One by one have participants present and tell the story of their item with the group.

In-Person Creative Aging Program Curriculum Outline: Indiana

Program Title: _____

Big Idea:

Describe your overall goal for the program in one sentence:

Learning Goals:

Identify the learning goals for the program. What will participants be able to know and/or do? Include arts techniques that participants will be learning, as well as completed project and social engagement goals.

Participants will:

-
-
-
-
-

Program Description:

Provide a one paragraph program description. Include details about the themes/topics and art skills that will be taught, and community engagement benefits. This description may be used to market the program.

Please note: Lifetime Arts recommends programs of 8 sessions, each 90 minutes in duration, plus a culminating event. The budget for the *Lifelong Arts Indiana Fellowship* is \$1,000 to provide a sequential arts learning experience for a group of older adults in the community. These programs will most likely include 4-6 sequential sessions, with a culminating event highly recommended.

Session Outlines:

Session 1 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Session 2 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Session 3 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Session 4 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Session 5 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Session 6 Title:
Skill Building Goal:
Social Engagement Goal:
Brief Description of Class Plans:

Culminating Event Description:

Describe the culminating event. Include details about the goals, social engagement opportunities for audience and students, and overall vision for the final sharing.

Remote Adaptations:

Describe how you would adapt the program if it needed to be delivered fully remotely (online, via phone, etc.):

What asynchronous elements would you include to both boost skill-building, and provide social engagement opportunities?

Asynchronous activities for Skill-Building:

Asynchronous activities for Social Engagement:

An artist is coming! How do I prepare?



Here are some logistics to help you be ready to host an artist experience on the day they arrive.

Are you hosting a hands-on workshop or sequential arts residency?

Here's your list:

- Prepare room with clean tables, chairs, or other supplies as requested by artist (request diagram if needed)
- Provide appropriate seating for artist – some artforms require special seating. e.g. musicians like armless chairs, stools, flat bottom not folding, etc.
- Provide appropriate seating for participants– ask the artist what type of seating is best if they are involved in making art. e.g seats around tables or in circle
- Check for adequate lighting available for activity
- If electricity is needed, provide power source (extension cord, power strip, etc.)
- Provide access to water (and possibly sink) if needed (possibly also paper towels, cleaning supplies)
- Place signage on front door, inside building as needed
- Create a registration or check in space
- Provide name tags for participants if appropriate
- Provide storage for artist or participant supplies or artwork between classes
- Have at least one staff person selected as the host site representative in the event something is needed, an issue, or an emergency occurs
- Assist participants if needed at the end of class with putting items in storage, putting home projects in bags to make it home, etc.
- Create and give out simple participant surveys – have participants describe their favorite moment or what they learned today
- Make note of any special moments experienced or things to modify for next class

An artist is coming! How do I prepare?



Here are some logistics to help you be ready to host an artist experience on the day they arrive.

Are you hosting an artist performance?

Here's your list:

- Prepare room with clean tables, chairs as requested by artist (request set up diagram if needed)
- Ensure there is enough room for performer/artist for performance or demonstration (e.g. 6' x 8' clear space)
- Provide appropriate seating for artist – some artforms require special seating. e.g. musicians like armless chairs, stools, flat bottom not folding, etc.
- Provide appropriate seating for audience – ask artist how far away they need to be from audience members
- Check for adequate lighting available for activity
- If electricity is needed, provide power source (extension cord, power strip, etc.)
- If outdoors, obtain appropriate cover for the artist to protect them from sun or weather (pop up canopy with weights, outdoor porch, etc.)
- Signage on front door, inside building as needed
- Make sure artist knows correct door to enter and where to park
- Provide equipment cart at entrance if requested
- Have at least one staff person selected to help artist get to performance/ demonstration area
- Have at least one staff person selected as the host site representative in the event of an issue or emergency
- Introduce the artist to the audience at beginning and thank artist and sponsors at the end
- Create and give out simple participant surveys or observe the reactions from participants to note for assessments

Evaluating a creative aging program



Creativity often has the ability to evoke a smile and a warm feeling, but how can you objectively track and measure success in a creative aging program?

STEP 1: Decide 1-2 main goals for the program.

EXAMPLES

Social Engagement Outcomes:

- Participants will engage in increased conversation with peers
- Participants will choose to attend more community events
- Participants will spend more time outside of their room

Mental Health Outcomes:

- Participants will demonstrate fewer indicators of depression
- Participants will demonstrate fewer indicators of loneliness
- Participants will demonstrate fewer indicators of isolation

Mastery Outcomes:

- Participants will express higher feelings of accomplishment
- Participants will express increased pride in their abilities
- Participants will demonstrate increased focus on a single activity
- Participants will express an interest in continuing the art activity after instruction ends

STEP 2: Decide how you might measure that goal.

EXAMPLES

Social Engagement Measurements:

- How many minutes do participants spend talking after or before the arts activity?

- How many times per week do participants engage in non-required activities?

Mental Health Outcomes:

- How often do participants seem apathetic?
- How often do participants express loneliness?

Mastery Outcomes:

- How often do participants express excitement about their artwork?
- How often do participants express increased pride in their abilities?

STEP 3: Pick a style of evaluation.

1. Written Survey

- Participant written feedback: You could ask participants to respond to a written survey after the project is over. They could self-describe how they feel about themselves.
- Pre/Post survey: You could measure growth in the participants and use a pre and a post survey.

Example: At the beginning, (pre-survey) 5 out of 10 participants said they felt confident in their arts skills. By the end (post-survey) 9 out of 10 participants said they felt confident in their arts skills.

2. Observation

- Staff or outside person observes the sessions and is able to write down what transformations they see take place
 - o This can include anecdotes overheard, i.e. “Jill described a feeling of uncertainty of their abilities in the first session” “Jill described excitement at progress in 4th session”
 - o as well as numbers of times something happens, i.e. “peer conversations occurred spontaneously 3 times on the first session, and 10 times in the last session.”

STEP 4: Put it all together

Write your survey or put together an observation rubric using your measures.

Survey questions example:

Pre/Post:

How often do you talk to other older adults in your community?

Survey at the end only (multiple choice):

Did this class introduce you to any new people with whom you felt connected?

A little, Somewhat, A Lot

Survey at the end only (long answer):

Describe how this class impacted your feelings of connectedness in your community.

Observation Rubric example

JILL S. – 1st session	Low - 2pts	Med – 4 pts	High – 6pts	Total
Mastery	No excitement	Some excitement	High excitement	4
Social Engagement	No conversation	Some conversation	Talking to peers often	6
				10

Planning for your partnership



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Sitting down to plan for your project partnership can sometimes be daunting. What questions should I ask? What don't I know? How do we get started?

We've created this step-by-step worksheet for you to use to have a productive planning meeting.

It may take two or three meetings to work all the way through the list. We recommend starting this planning process 4-5 months before you want the project to start.

Step 1: Share Contact information

You will want to be able to get a hold of each other leading up to the first workshop and in-between.

- Artist Name, email, phone/text
- Host site contact information including emergency phone numbers

Step 2: Get to know each other

- Tell me about your site and the group of participants?
- What are all the activities the artist can do and has done in the past?
- What activities might be a good fit for these participants?
- Are there any disability accommodations the artist should be aware of in designing the program?
- Are there any important safety or facility procedures the artist should know of?

Step 3: Set Goals Together

Don't forget to include goals for both arts learning and social interaction

- Artist goals and program outcomes
- Host site goals
- Common outcomes and goals

Step 4: Start to nail down the logistics

- How many weeks and what time of year?
- What could be the culminating event or showcase and where?
- Will there be a fee charged to participants?
- Frequency and day of the week and time
- Number of sessions (and alternate dates in case of an emergency cancellation)
- Length of sessions
- Location of activity in facility or outdoors
- Develop a budget or obtains funding before final commitment to the project
- Will the artist need any assistance with transporting art supplies to and from car to facility and culminating event? Will they need a cart or hand dolly?
- Room or space set up – what is it and who does this?
- How much time does the artist need to set up and tear down before each session? Where do they park?
- Can art items or projects be stored safely at the facility if needed?

Step 5: Create a written document or agreement between artist and host site

- Artist payment contract, W-9 form, timelines for payments
- What happens if the artist or host site cancels the program or one of the sessions?
- What supplies or equipment will the artist provide for the activity and what will be provided on-site?
- What will host provide for the activity (water, paper towels, hand sanitizer, nametags, plastic table cloths, armless chairs, evaluation components, etc.)?
- Are there any special equipment needs for the sessions (e.g. special lighting, electricity, water, etc.)?
- Are there any special seating or seating arrangements required (armless chairs, stools, one side of the table)?

Step 6: Getting ready to launch

- Who will coordinate the registration and communication with participants?
- Who will publicize and create marketing materials for the arts learning activities and the final culminating event (include logos and funding recognition)?

Documentation of your arts activities



Why document your arts project?

Documentation is essential for the success of your program. Participants will have a record of their art learning and activities that can be shared with family and loved ones, the community will learn about the program and inspire others to participate in the future, and you can share the program outcomes with funders (including successes and areas for future improvement if appropriate). Be sure to get participant's permission and media release to share anything about them – written or visual.

You may find that you only need one of the methods below or you may be inspired to utilize a combination of two or more to really capture your program's successes.

Documentation methods

#1. Written

Who completes: Participants | *Difficulty:* Low

Examples:

- Create a Pre-activity / Post-activity survey of their knowledge of the art form
- Daily index cards or quick survey – What was the most fun thing you did today? What did you learn today? What was unexpected or surprised you?
- Write a story (or someone can scribe for them) they want to share about their artwork or the art activity experiences
- Provide a survey only at the end to capture their thoughts

#2. Observation

Who completes: Artist, Project Leader, Presenter, Staff | *Difficulty:* Medium

Examples:

- Journal observations after each session to include participants strengths, areas of growth, unique and fun stories. This can include areas for possible program improvement. This results in more qualitative information.

- Fill out an observation rubric which prescribes numbers to behaviors and accomplishments throughout the class. This results in more quantitative information.

#3. Photographs

- Snap photos of the activities in process and at the end to share with participants, families, funders

#4. Video

- Record moments during the process – can be informal and small snippets.
- Final showcase or event: a video recording done by a volunteer or a school student for a project to document the outcomes. Share with participants and their families

#5. Blog

Provide participants with instructions on how to login. Update regularly, share the process and stories, share sneak peeks, show participants working, show work being installed for showcase event (or set up for showcase event).

#6. Social Media

- Create a Facebook album with photos for participants to share with families.

#7. Newspapers

- Invite area newspapers to cover the showcase or final event



Creative Aging Funding



Finding the \$\$ for your creative aging ideas:

You're excited about the potential of creative aging, but not as excited about trying to figure out how to pay for it. Here's a few ideas and suggestions.

No-cost Creativity – Awesome. You came up with an idea that requires no substantial hard costs. These kinds of activities could include a simple show-and-tell program, a peer-led creative social gathering, or hosting a local art guild meet-up. Your costs might include staff time, clean up time, or simple snacks.

Internal funding source – Wellness budgets, marketing budgets, or activities budgets are all places that creative aging programs could find resources for program support. Because creative aging is directly tied to health and wellness, these kinds of activities could include any artist-led activity, especially movement, music, and art. This could include creative arts therapy or a therapist-led activity time. Additionally, setting up a studio space for continual drop-in artmaking at your facility has proven to be a highly impactful and attractive resource for senior-serving facilities.

Outside Funding Source (Grants & Fundraising) – For nonprofit entities, grants and fundraising are a common way to find financial support. Writing a grant can be time-consuming, but worthwhile. In the case of creative aging, you have two categories of grants you might qualify for - aging services grants and arts grants. When writing a grant, using research and statistics paired with anecdotal stories of impact is a great way to make your case of the importance of your proposal to the grant funders. For grants and fundraising, it's best to have a solidified project in mind to request funding. This includes a series of workshops, performances, or artist visits, an artist residency, or a project with a tangible outcome like a community mural project put together by participants. Remember to keep a close eye on grant timelines and eligible expenditures to make sure it's a match for your project.

Requests for alternative formats of these guidelines (large print, braille, ASL, etc) can be sent to the IAC's accessibility coordinator Stephanie Haines at shaines@iac.in.gov



Stephanie Haines
Arts Education and
Accessibility Program Manager
Indiana Arts Commission
shaines@iac.in.gov

(317) 450-9973

2023-2024 Lifelong Arts Indiana Guidelines

Creative Aging Program

AGING SERVICES PROVIDERS

About the Program

Lifelong Arts Indiana is a learning opportunity for Hoosier aging services providers to further their knowledge in providing creative aging activities for older adults. Informed by field best-practices, Lifelong Arts Indiana empowers participants to understand how to best implement creative experiences with older adults, ages sixty-five and older, in their community—and provides access to up to \$5,000 in funding to help make it happen.

Lifelong Arts Indiana includes:

- **Creative Aging Learning Workshop:** A FREE one-day learning experience which explores best practices in creative aging and strategies to develop an effective, sequential arts learning experience for older adults. There is no eligibility criteria to attend these workshops. **Anyone who works with older adults and wants to learn about creative aging may attend.**
- **Early Action Grants:** A funding opportunity to put the Creative Aging Learning Workshop lessons into action. To be eligible for the early action grants, applicants must attend one Creative Aging Learning Workshop before applying. Other eligibility guidelines are listed below. Early Action grants allow nonprofit community organizations who serve older adults to hire an Indiana artist with experience working with older adults to design and implement a custom arts residency program at your site. **Early Action Grants are restricted to non-arts organizations.**

Timeline:

Deadline to Apply for Learning Workshops	Registrations will close one week before each workshop
Creative Aging Learning Workshop (choose one) 9am-4pm local time	April 28 – Fort Wayne June 23 - Bloomington Sept 19 - Evansville Nov 14 - Gary
Early Action Grants	Rolling deadlines coinciding with learning courses 5/30/2023 7/30/2023 10/30/2023 12/30/2023
Final Reporting	14 months after funding approval, rolling deadline

ADA ACCOMMODATIONS

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

Who is Lifelong Arts Indiana for?

Aging Service Providers: Organizations who work in service of older adults

- Senior Centers
- Adult day centers
- Congregate meal sites
- Libraries
- YMCAs
- Community Centers
- Most organizations that work with FSSA Division of Aging in any capacity
- Assisted Living

What if my type of organization or job is not on this list or unsure if I should attend? You can reach out to our program manager Books Caruthers at Bcaruthers@iac.in.gov if you have any questions

Artists! We have another side of Lifelong Arts for you – please check out the Artist Programming tab on the Lifelong Arts Indiana website <https://www.in.gov/arts/programs-and-services/training/lifelong-arts-indiana/>

IMPORTANT! Training versus grant eligibility: The trainings are free and open to anyone working with older adults. The early action grants have eligibility criteria that limit who is eligible to receive the funding and what projects can be funded. Please read these guidelines thoroughly to understand the grant eligibility criteria.

EARLY ACTION GRANT GUIDELINES

Lifelong Arts Indiana Early Action Grants

Eligible Lifelong Arts Indiana participants who receive a Certificate of Completion from the Creative Aging Learning Workshop are eligible and encouraged to apply for the Lifelong Arts Early Action Grants. Applicants may request up to \$5,000 for a project that provides a sequential arts-learning experience for a group of older adults in their community and takes place in the twelve months following their funding approval. The proposal must meet the review criteria and will be reviewed by a conflict-free panel of community experts. Funding criteria categories include: Creative Aging & Learning Elements, Feasibility, and Community Engagement.

If applying as an Aging Service Provider Organization, applicants must:

- Be a nonprofit organization or municipal/city entity; and
- Operate in, and serve Indiana residents, year-round; and
- Be in good standing with FSSA, IAC, and the State of Indiana; and
- Have a Unique Entity Identifier (UEI); and
- Have demonstrated programs or services that are designed specifically for older adults; and
- Must comply with all federal, state, and local laws and ordinances, including but not limited to those that prohibit discrimination on the basis of race, color, national origin, gender, sexual orientation, age, or disability; and
- Cannot receive more than one Lifelong Arts Early Action Grant in a twelve-month period

Arts organizations are not eligible for this funding opportunity. This program aims to bring arts opportunities to non-arts providers.

Early Action Grant Selection Criteria

Applications will be evaluated by a conflict-free admissions committee of peers and professionals. The following criteria will be used to evaluate the early action grant applications:

- **Service to older adults** - Extent to which the organization regularly provides substantial, ongoing services to older adults.
- **Feasibility** - Extent to which the organization demonstrates it can effectively and feasibly plan, implement, and host an artist residency.
- **Creative Learning Focus** - Extent to which the applicant artist residency plan is arts-focused, artist-led, and consists of hands-on sequential learning.
- **Community Engagement** - Extent to which the applicant demonstrates the unique needs of older-adult participants are well-considered in the artist residency plan.
- **Qualified Artist** – Extent to which the selected artist has the relevant experience and/or training to work with older-adult participants in this capacity.

ELIGIBLE EXPENSES

The allowability of expenses is based on IAC policy, National Endowment for the Arts Legislation, and [2CFR 200](#).

Personnel

- Artist contracts, honorariums, stipends
- Contractors
- Staff or contractor meeting or planning time
- Salaries and fees

Operations

- Space rental
- Promotion and marketing
- Printing
- Security
- Insurance
- Personal Protective Equipment (PPE)
- Cleaning services
- Information Technology (e.g. software, captioning, streaming- including increased bandwidth, hardware, specialized audio-visual equipment, etc.)
- Fee subsidies for presenting services

Capital Expenditures (not to exceed \$1,000)

- Equipment (purchase or rental) provided it plays an integral part of the project
- Construction and renovation-type projects that are integral to an organization's mission or that facilitate accessibility (e.g., accessibility-related construction and renovation, substantial exhibition design, the installation of climate control systems for a museum, etc.,) are allowable.

Programming

- Production or commissioning costs
- Consumable supplies
- Costs associated with the creation of a temporary or permanent piece of public art

NON-ALLOWABLE EXPENSES

Operations

- Cash reserves, endowment accounts, deficit reduction or elimination
- Taxes and interest
- Compensation to foreign nationals
- Visa costs

Requests for alternative formats of these guidelines (large print, braille, ASL, etc) can be sent to the IAC's accessibility coordinator Stephanie Haines at shaines@iac.in.gov

- Travel outside the United States
- Indirect costs or underwriting for programming, activities, and/or services by degree-granting colleges and universities outside of what is explicitly allowable for project-based grants.
- Cost of goods for resale
- Alcoholic beverages
- Donations and contributions
- Fundraising and Investment costs
- Lobbying
- Home office workspace
- Prohibited telecommunications and video surveillance services and equipment
- Regranting to individuals or other organizations
- Applications for projects that primarily present political, denominational, religious, or sectarian ideas or projects that enhance the property of religious institutions.

Capital Expenditures

- Capital improvements, facility construction, structural renovations, and restorations not integral to an organization's mission or that facilitate accessibility
- Purchase of artwork
- The purchase of vehicles

Programming

- Events not open to the public. (Project Support for schools, disability service organizations, and similar service agents with specific communities served, must include an event/activity that is open to the public).
- Projects or programs to be delivered outside the State of Indiana
- Activities and expenses outside the grant period
- Activities that are solely for the purpose of fundraising

REQUIREMENTS FOR GRANT RECIPIENTS

To receive an IAC award, you'll be expected to:

- Certify and comply with civil rights statutes that govern nondiscrimination in federally assisted programs (view the NEA's civil rights FAQs)
- Complete the electronic contracting process
- Follow the IAC process for modifying a grant proposal (as needed)
- Follow funding acknowledgement requirements
- Submit public official thank you with the final grant report
- Submit your final grant report by the due date and provide detail (including documentations as required) on how funds were used.
- [Follow the Americans with Disability Acts \(ADA\) requirements](#)
- Be aware of state contracting requirements
- Be aware of federal contracting requirements
- Follow public manifestation, fair labor, drug free workplace, and civil rights standards
- Monitoring/records retention and tax responsibilities
- Full details online here <https://www.in.gov/arts/programs-and-services/funding/requirements-of-grant-recipients/>

Questions?

Stephanie Haines

Indiana Arts Commission, Arts Education and Accessibility Program Manager

Shaines@iac.in.gov

317-450-9973



Meet Our Expert Artists in Creative Aging

The artists listed below completed training through the Lifelong Arts Indiana program in 2021 and subsequently implemented successful projects in their community. With their combination of experience and training qualifications, these artists would be great partners for a creative aging grant projects.

For each artist below you will find:

- Their name, city of residence, arts discipline, and description of their arts style
- Their contact information – please contact them directly to begin to discuss project possibilities
- An example of a past successful creative aging project that they've completed.

**You don't have to stick with this project idea, you should create a new idea tailored to your community. This is just an example. These artists' have expansive knowledge and techniques they could utilize for your project.*

- The geographic area they would prefer to work around (see map on page 39 that shows what counties each Service Area includes)

Meet Our Artists:

Angie Andriot- Visual Arts
angieandriot@gmail.com



I am a painter, working in both oil and acrylic. Through art, I attempt to connect to a reality deeper than the one we can access with our senses. Although I work primarily as a painter (acrylic and oil), I also have a deep love for crafty art projects. For me, art is spiritual. The act of creating art expresses our own inner spark of divinity. Viewing art connects us to the artist and to a meaning that exists beyond both the viewer and the creator. My creative practice has been most active in my co-leadership role at Limen Place.

Located in New Albany. Available for travel to: Service Areas 8, 14, & 15 and virtual.

Fellowship Project: Senior Portraits - A Painting Class

In this class, students paint a portrait from start to finish. The course involves a five-week exploration of the art of portraiture, including portrait photography using our phone cameras. Students learn skills such as framing a photo, angles, composition, and lighting, as well as paint mixing, brushwork, and other tips and tricks for painting a portrait.

Mary Ardery - Literature

maryEardery@gmail.com



I am a writer, primarily a poet. My poem “Fear of Drowning” won an Academy of American Poets Prize. My work as a writer is not just about the writing, but about bringing writers together. I have experience teaching poetry in retirement communities, mental health treatment facilities, and various youth programs. I currently teach writing at Purdue University.

Located in West Lafayette. Available for travel to: Service Areas 4, 7, and 10.

Fellowship Project: Poetry Class

Come read and write poetry together, once a week for 90 minutes. No experience necessary. Together, participants will mine past and present for poetic content, learning how to write list poems, epistolary poems, elegies, odes, and more. There will be an opportunity to share work aloud in a final event.

Dawn Kirsten Batson - Music

dkbat@bellsouth.net



I have been teaching the steelband (known as the steel drum in the US) for over forty years. The ease with which a beginner can get a good sound from the steelband family of instruments makes new students excited and intrigued. The deep historical background of the instruments also adds to the experience.

Located in Indianapolis. Available for travel to: service area 8 and virtual.

Fellowship Project: Creating Joy - An Exploration of the Steel Ensemble

This program will utilize the instruments of the steel ensemble (steel drums/pans) and participants’ stories of music and life, to create an intangible musical and communal tapestry. Participants will gain insight into the journeys of others, delve into the history of the instruments, and gain the skills needed to play the pans.

Leota Bauman - Visual Arts
Lee@LeeBauman.com



I work in watercolor, acrylic, mixed media, illustration, and graphic art. My artistic life has always included a studio practice with teaching to share my skills. Whenever I have given my time and energy to others by sharing my art, I have always received unexpected blessings. Teaching students to draw and paint brings me a lot of joy. I love sharing my creative skills and watching my students blossom into artists. When I'm not teaching, I create custom paintings and illustrate children's books.

Located in South Bend. Available for travel to: Service area 2 and virtual.

Fellowship Project: Golden Years Art Club

The Art Barn School, Valparaiso has partnered with artist Lee Bauman to form Golden Years Art Club (65+). The first 6-week session is going to celebrate food, farm animals, and nature. Equally important to artmaking, social activities and group conversations are integrated to create community. To celebrate accomplishments, Pines Village Community will host a public display and reception.

Karen Chilman - Visual Arts
karenchilman@perceptionsyoga.org



My personal artwork consists of painted portraits, live painting at events, multimedia abstracts, scenic work, clay work, and jewelry. I was named the Art Education Association of Indiana's Teacher of the Year on two occasions- once for middle school and once for high school. Since participating in the 2021 Lifelong Arts program, I have taught five other creative aging courses- including pastel, acrylic, multimedia and watercolor.

Located in Commiskey. Available for travel to: Service areas 11, 12, & 14 and virtual.

Fellowship Project: Basic Drawing Skills: Creating a Personal Still Life

Participants will learn basic drawing skills in a safe, collegial environment over six to eight sessions. Working through each drawing to build skills and empower participants to create a finished work that will be shown in a gallery setting. Participants will choose from a variety of still life objects to arrange into a personal still life.

Janet Chilton - Visual Arts
janet.r.chilton@gmail.com



I am a lifelong artist, designer, and maker with a B.A. in design. After returning to Indianapolis from Tulsa, I used the expressive arts for personal growth and healing, which led me to grad school to study mind/body health. Through my work in Life Enrichment at two retirement communities, I worked with elders who delighted in expanding their creative horizons. My latest expressive arts projects incorporate digital arts using an iPad.

Located in Carmel. Available for travel to: Service Area 8

Fellowship Project: Foundations of Color Mixing with Acrylic Paints

This foundational color course will give students an opportunity to paint an expressive art mandala while learning practical color theory. Students will learn to use professional color terminology, confidently mix color and identify resources for future color exploration. Understanding color is a lifetime process. The goal of the course is to inspire students to continue this joyful path of discovery.

Kenya Ferrand-Ott - Visual Arts
Kenya_ferrand@live.com



I am a wildlife artist working in illustration and realism. I have worked with an assisted living community to teach a variety of painting and technique classes. They liked being told that they don't need expensive tools, the only thing you need is time.

Located in West Lafayette. Available for travel to: Service Areas 4 and 7.

Fellowship Project: Drawing and Watercolor Magic

This budget Watercolor class offers a sense of agency to participants. Classes will be structured on beginning principles, while giving students the freedom of choice. In person classes will also be followed up by online homework on Youtube administered through prerecorded drawing videos.

Melissa Gallant - Music

mgallantharp@aol.com



I am a classically trained harpist and teaching artist. Incorporating improvisation through forays into jazz and folk music traditions is my current pursuit. Throughout my career, I have maintained a private teaching studio working with both children and adults. During the pandemic, I have become more aware of how sharing arts learning with a group of fellow learners can build a sense of community.

Located in Indianapolis. Available for travel to: Service Areas 5 and 8.

Fellowship Project: Tuneful Harps at Witherspoon

The Tuneful Harps at Witherspoon program offers in person social engagement through an in-person harp class. Participants will learn the parts of the harp, how to identify strings, proper posture and hand position, and how to play short musical selections in this six-week class. A seventh session will be the culminating event. Each weekly session will last 90 minutes. No previous musical experience is required. Reading music is not necessary to participate fully in this class. Participants will be introduced to leading African American harpists through videos and discussions. Guests may be invited to the final sharing performance opportunity.

Sandra Gay - Theatre

sgay2019@outlook.com



I am a teacher of Theatre Arts, and I am the lead instructor for the Arts program at Witherspoon Presbyterian Church in Indianapolis. My theatre program focuses on theatre as an all-encompassing learning tool. During any given class, the subject matter ranges from the ridiculous to the sublime! I am a director, performer, teacher, and more.

Located in Indianapolis. Available for travel to: Service Areas 6, 7, 8, 9, 10, 11

Fellowship Project: Afternoon Delight - Exploring the POCA Possibilities

This class will be designed to show just what POCA's are capable of. The project will inform participants as to the rigors of both performing and producing an event. The event mantra is: Start where you are, Use what you have, Do what you can and laugh as much as you can along the way. The sessions will involve script reading, easy movement for the actor, presentation and performance techniques, and simple marketing. The project will inform participants about performing and producing a product.

Emily Guerrero - Traditional Arts

Em@Mexica-Arts.com



I am a cultural arts storyteller and installation artist. The emphasis of my work is on my ancestral heritage of Mexica-arts. I share my knowledge and experiences of my Mexican ancestral traditions, arts, music, and food through demonstrations and storytelling.

Located in Fort Wayne. Available for travel to: Service Areas 3, 5, and virtual. Additional service area: Northeast Indiana

Fellowship Project: Create & Celebrate Arts with Flowers

“Create & Celebrate with Flowers” gathers elders to create and celebrate diversity of arts and traditions involving flowers in a five-part series of weekly workshops, beginning April 2022 to culminate with a showcase event on May 5, 2022. The showcase event is open to the community in the downtown arts district of Huntington, Indiana.

Portia Jackson - Theatre, Storytelling

mommportia@yahoo.com



Through my storytelling, I have educated people about Black History, Juneteenth, the Underground Railroad, and other stories. I have received awards for education, leadership, and performing arts from the Indianapolis Jewish Community Center, Indiana NAACP Youth Summit, US Artistic Olympics, and the Coalition of 100 Black Women. Storytelling allows us to create a safe village for elders to learn from the youth as well as share their own knowledge.

Located in Indianapolis. Available for travel to: Service Areas 4, 5, 8, 10, 11, and virtual.

Fellowship Project: Comfort and Joy; Recipe and Story Sharing

The “Comfort and Joy” sessions will allow participants to create personal stories based on their favorite recipes while learning storytelling performance techniques. The final session of Comfort and Joy will showcase the participant stories and prepared recipes.

**Tammeron Jonesfrancis-
Crafts, Ceramics**
tam@clay-wood.com



I am co-owner of a ceramic art studio, ClayWood LLC. Beginning in 2018, I taught clay workshops oriented to all ages; they involved interpreting natural areas, creating community with ceramic-ware and food and seasonal ornament workshops. I also teach en plein air sketching at wilderness areas. Hand-craft of any sort can let the reciprocal relationship between individual, world and nature to emerge as poetic awareness. To make something beautiful with simple materials is powerfully affirming for community and individual.

Located in Muncie. Available for travel to: Service Areas 2, 3, 5, 6, 8, 9, 11, and 12.

Fellowship Project: Story Telling Pottery for a Meal

This five-session workshop brings together the craft of meal-making with the making of pottery tableware as a means to tell stories about the meals and the foods we love and have enjoyed in the past. Participants will learn basic hand-building pottery techniques including: clay preparation and treatment, basic pottery-ware construction such as bowls and cups as well as decorating techniques. The fifth and final workshop meeting will be a potluck meal outdoors using pottery made during the workshop.

Wacey Robertson - Music
Wacey.Robertson@indstate.edu



I am a multi-instrumentalist with 10 years of experience. Percussion, the drum set, and music business were my primary areas of study in college. I currently work as a music instructor and band director at The Community School of the Arts at Indiana State University as well as freelancing for various bands. Music as an art form is ever-changing, much like the people that play it. The ability to adapt and allow yourself to be molded by your student is just as beneficial as sharing your music with them.

Located in Terre Haute. Available for travel to: Service Areas 7, 13, and virtual.

Fellowship Project: Creative Aging Series: Ukulele for Beginners

The fellowship funding will be used to enrich local communities through music. The project will aim to help our 55 and better residents realize their goals of trying something different and creative through music. The funding will support the purchase of needed supplies to tailor a class towards this demographic.

**Paula Scott-Frantz -
Visual Arts**
kukla31@gmail.com



I work in fiber art and design, felt making, garment making, Eco Dyeing, Chinese brush painting, and multimedia. Numerous organizations have shown my work and engaged me to teach including Newfields, the Indianapolis Jewish Community Center Gallery, and the Zionsville Cultural Arts Center. It's a profoundly rewarding feeling to help another person express their own creativity. I have found that felt-making provides a magical way for older adults to express themselves.

Located in Indianapolis. Available only for local projects.

Fellowship Project: A Visual Anthology of Personal Stories: Felt Paintings

Throughout the course Felted Anthology, each participant will creatively capture a memory or event from their life story as a handmade felt wall hanging. Participants will learn several enjoyable fiber art processes, including needle felting, wet felting, and techniques that form wool into 3D felted shapes. This course encourages a new look at sharing life stories through fiber, empathy, and creative joy.

Peggy Taylor - Crafts
taylorbp@hotmail.com



My work is primarily weaving, but includes many related fiber arts, such as spinning, dyeing, stitchery, and knitting. The work I do is based on traditional domestic weaving that was common in the early 18th and 19th centuries. I have been included in *Early American Life Magazine's* Directory of America's Best Craftsmen since 2015. I also teach acrylic painting to senior learners in a sequential format, designed to be a successful creative experience for those with little to no previous painting experience.

Located in Westphalia. Available for travel to: Service Areas 13 and 16.

Fellowship Project: Woven Together

Woven Together is a series of classes in Saori weaving, on 4-harness looms, for older students in the community of New Harmony. These visual arts experiences will build skills sequentially and foster social engagement, through the Saori method of weaving, a very freeing, creative and individualistic approach. A public art exhibit of student work will be held at the culmination of the project.

**Jennifer Weinert -
Multidisciplinary**
diamondhill.duo@gmail.com



For over three decades, I have provided educational, therapeutic, and spoken art experiences for individuals with various abilities. As a multi-disciplinary artist, I find particular interest in storytelling, photography, drawing, acrylics, book-binding, and printmaking. When applying process-oriented and contemplative practices, such as collage, free form mandalas, journaling; people at any age can learn to express themselves fully and confidently.

Located in Kewanna. Available for travel to: Service Areas 1, 2, 4, 5 and virtual.

Fellowship Project: Story in Three Dimensions - A Multi-Medium Collage Experience

Participants will learn important steps to creating a work of art from concept to completion by exploring the principles of collage. Working alongside others they will explore ways to express themselves through imagery, learn to incorporate elements of design, how to choose materials and engage in creative exchange, all of which can be applied to future visual art and storytelling endeavors.

Roberta Wong - Dance
rwong160@gmail.com



I danced professionally with Boston Ballet, Indianapolis Ballet Theater, and Dance Kaleidoscope. Compelled by a belief that dance can be useful for all, I attended Dance for Parkinson's and Hubbard Street Adaptive Dance teacher training workshops. As a middle-of-life artist, I remain committed to dance, its exploration, and the evolution I am experiencing as a retired dancer who feels dance is valuable at any age.

Located in Indianapolis. Available for travel to: Service Area 8.

Fellowship Project: Ballet. Connected.

Ballet. Connected. engages older adult learning in group activity to learn, share, create and enjoy through ballet dance techniques, culminating in a shared creative dance experience.

Indiana's Area Agencies on Aging

Planning and Service Area 1
Northwest Indiana Community Action Corporation
 5240 Fountain Drive
 Crown Point, IN 46307
 219-794-1829 or 800-826-7871
 TTY: 888-814-7597
 FAX 219-794-1860
 www.nwi-ca.com
 director@nwi-ca.org

Planning and Service Area 2
REAL Services Inc.
 1151 S. Michigan St.
 South Bend, IN 46601-3427
 574-284-2644 or 800-552-7928
 FAX 574-284-2642
 www.realservices.org
 info@realservices.org

Planning and Service Area 3
Aging and In-Home Services of Northeast Indiana Inc.
 8101 W. Jefferson Blvd.
 Fort Wayne, IN 46804
 260-745-1200 or 800-552-3662
 FAX 260-422-4916
 www.agingih.org
 info@agingih.org

Planning and Service Area 4
Area IV Agency on Aging & Community Action Programs Inc.
 660 N. 36th St.
 Lafayette, IN 47903-4727
 765-447-7683 or 800-382-7556
 TDD 765-447-3307
 FAX 765-447-6862
 www.areaivagency.org

Planning and Service Area 5
Area Five Agency on Aging & Community Services Inc.
 1801 Smith St., Suite 300
 Logansport, IN 46947-1577
 574-722-4451 or 800-654-9421
 FAX 574-722-3447
 areafive.com
 areafive@areafive.com

Planning and Service Area 6
LifeStream Services Inc.
 1701 Pilgrim Blvd.
 Yorktown, IN 47396-0308
 765-759-1121 or 800-589-1121
 TDY 866-801-6606
 FAX 765-759-0060
 www.lifestreaminc.org
 mail@lifestreaminc.org

Planning and Service Area 7
Thrive West Central
 2800 Poplar St., Suite 9A
 Terre Haute, IN 47803
 812-238-1561 or 800-489-1561
 TDD 800-489-1561
 FAX 812-238-1564
 www.thrivewestcentral.com
 adrc@thrivewestcentral.com

Planning and Service Area 8
CICOA Aging & In-Home Solutions
 8440 Woodfield Crossing Blvd., Ste. 175
 Indianapolis, IN 46240-4359
 317-254-5465 or 800-432-2422
 FAX 317-254-5494
 TDD 317-254-5497
 www.cicoa.org

Planning and Service Area 9
LifeStream Services Inc.
 2404 National Road W
 Richmond, IN 47374
 Phone: 765-966-1795
 Fax: 765-759-1121
 www.lifestreaminc.org
 mail@lifestreaminc.org

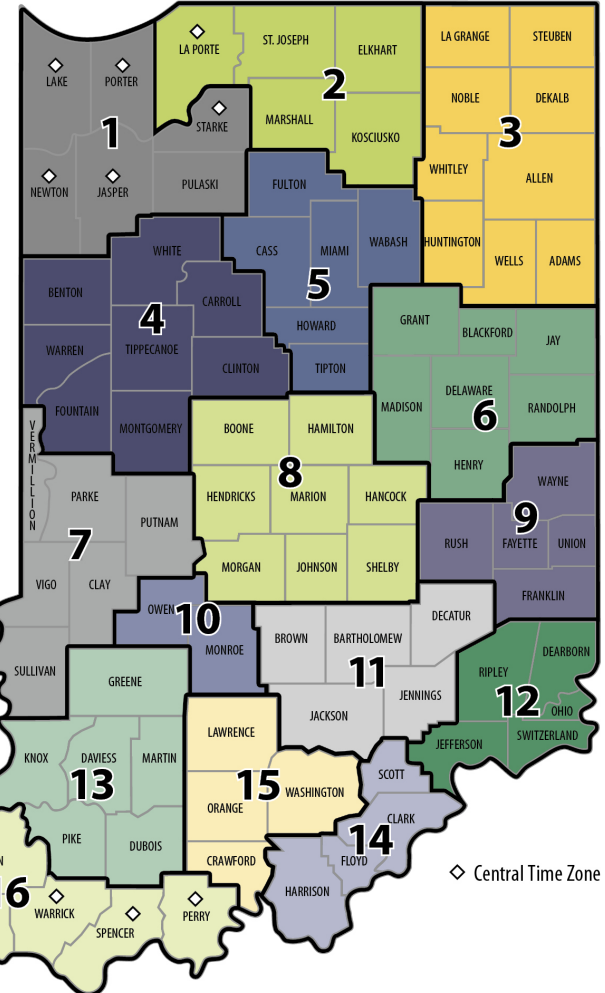
Planning and Service Area 10
Area 10 Agency on Aging
 631 W. Edgewood Drive
 Ellettsville, IN 47429
 812-876-3383 or 800-844-1010
 FAX 812-876-9922
 www.area10agency.org
 info@area10agency.org

Planning and Service Area 11
Thrive Alliance
 1531 13th St., Suite G900
 Columbus, IN 47201
 812-372-6918 or 866-644-6407
 FAX 812-372-7864
 www.thrive-alliance.org
 contact@thrive-alliance.org

Planning and Service Area 12
LifeTime Resources Inc.
 13091 Benedict Drive
 Dillsboro, IN 47018
 812-432-6200 or 800-742-5001
 FAX 812-432-3822
 www.lifetime-resources.org
 contactltr@lifetime-resources.org

Planning and Service Area 13
Generations Vincennes University Statewide Services
 1019 N. Fourth St.
 Vincennes, IN 47591
 812-888-5880 or 800-742-9002
 FAX 812-888-4566
 www.generationsnetwork.org
 generations@vinu.edu

Planning and Service Area 14
Lifespan Resources Inc.
 33 State St., Third Floor
 New Albany, IN 47151-0995
 812-948-8330 or 888-948-8330
 TTY 812-542-6895
 FAX 812-948-0147
 www.lsr14.org



Planning and Service Area 15
Hoosier Uplands/Area 15 Agency on Aging and Disability Services
 521 W. Main St.
 Mitchell, IN 47446
 812-849-4457 or 800-333-2451
 TDD 800-473-3333
 FAX 812-849-4467
 www.hoosieruplands.org
 area15@hoosieruplands.org

Planning and Service Area 16
SWIRCA & More
 16 W. Virginia St.
 Evansville, IN 47737-3938
 812-464-7800 or 800-253-2188
 FAX 812-464-7843 or 812-464-7811
 www.swirca.org
 swirca@swirca.org



INconnect Alliance is a statewide network of 15 Area Agencies on Aging (serving 16 planning and service areas). Contact your local agency directly or call 800-713-9023 and provide your ZIP code to be connected or visit www.INconnectAlliance.org.

800-713-9023

August 19, 2022 9:53 AM M0062

Regional Arts Partner Map



Regional Arts Partners

2023



Region 1 - South Shore Arts

David Mika
Executive Director

1040 Ridge Rd
Munster, IN 46321

david@southshoreartsonline.org

Region 2 - Community Foundation of St. Joseph County

Kayla Myers
Senior Program Officer

205 W. Jefferson Boulevard,
Suite 610
P.O. Box 837
South Bend, IN 46601

kayla@cfsjc.org

Region 3 - Arts United of Greater Fort Wayne

Philip Slane
Grant and Program Manager

300 E. Main Street, 2nd Floor
Fort Wayne, IN 46802

pslane@artsunited.org

Region 4 - The Arts Federation

Tetia Lee
Chief Executive Officer

638 North Street
Lafayette, IN 47901

tetia@theartsfederation.org

Region 5 - Community Foundation of Randolph County

Braydee Euliss
Regional Arts Partner

120 W Washington St.
Winchester, IN 47394

beuliss@randolphcountyfoundation.

Region 6 - Arts Illiana

Sherri Wright
Regional Services Coordinator

23 North 6th St.
Terre Haute, IN 47807

sherri@artsilliana.org

Region 7 - Nickel Plate Arts

Ryan Shelton
Partnership Manager

107 South 8th Street
Noblesville, IN 46060

grants@nickelplatearts.org

Region 8 - Brown County Community Foundation

Sean Hildreth
Marketing, Communications, &
Outreach Officer

P.O. Box 191
209 Van Buren Street North
Nashville, IN 47448

sean@bccfin.org

Region 9 - Columbus Area Arts Council

Kim Wadholm
Operations Manager

431 Sixth Street
Columbus, IN 47201

kwadholm@artsincolumbus.org

Region 10 - Arts Council of Southwestern Indiana

Anne McKim
Executive Director

212 Main St.
Evansville, IN 47708

anne.mckim@artswin.org

Region 12 - Madison Area Arts Alliance

Alex Helton
Regional Services Manager

326 Mulberry St
Madison, IN 47250

alex.artsherenow@gmail.com

Regional Arts Partnership Manager

Paige Sharp
Deputy Director of Programs

Indiana Arts Commission
100 N Senate Ave., Rm N505
Indianapolis, IN

psharp@iac.in.gov

