SUPPORTIVE ARTS

Evaluation Framework & Tool Development

YEAR ONE REPORT
DECEMBER 2020 to JUNE 2021

Prepared for:
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Ontario Trillium Foundation

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INTRODUCTION

The Supportive Arts Program (SA) is an all inclusive, all abilities workshop offered by Elora Centre for the Arts (ECFTA) Arts Educators in collaboration with other community organizations.

As part of the Ontario Trillium Foundation Grow Grant received in support of SA, Georgia Simms of IMAGEO artworks, was hired by ECFTA to develop a framework and tools for program evaluation that would allow ECFTA to:

- Gather feedback to strengthen program delivery
- Measure participant impact
- Understand the degree to which programs are meeting intended outcomes
- Gather insights from the community including educators, facilitators, caregivers etc.

In this programming year, due to the COVID-19 pandemic, the Live & Learn Centre in Guelph, ON, served as a main collaborator as the facility and staff could safely accommodate participants (rather than SA being hosted at the ECFTA facility in Elora, ON). Twice weekly, guided morning workshops took place with instruction from three different ECFTA Arts Educators, specifically designed to support adults of all abilities, embracing diversity through art making, movement and mindfulness. Adaptations due to the ongoing pandemic were made both for program delivery and for the evaluation plan.

With respect to the evaluation plan, two changes were made:

> 1) rescheduling the in-person survey conversations with participants, as well as the accompanying facilitator reflection to late Fall 2021

> 2) integrating activities associated with online delivery into the Logic Model, future iterations of the program, and subsequent evaluation tools

REPORT CONTENTS

This report outlines the key elements of the evaluation framework and associated tools that were developed in Year One through two whole team visioning/planning meetings and subsequent follow up communications, including:

- Co-created questions for Participant Survey Conversations (see Appendix A)
- Questions for Instructor/Facilitator Group Reflection (see Appendix B)
- Daily Feedback Postcards (see Appendix C)
- Supportive Arts Logic Model development (see Appendix D) including observations/documentation from in-person visit by Georgia

OVERARCHING EVALUATION QUESTIONS

The evaluation framework and tools have been developed to answer the following questions:

- How do participants experience the Supportive Arts programs?
- To what extent, and in what ways, does the Supportive Arts program bring about intended outcomes?
- How can Supportive Arts strengthen its impacts? Expand its outcomes?

## EVALUATION FRAMEWORK: SUPPORTIVE ARTS LOGIC MODEL

In order to organize thinking and action around ways to qualify and gather data to answer these questions, a framework was needed that illustrates the flow of logic that can connect daily program activities to longer term outcomes. The Supportive Arts Logic Model is the working framework that was developed collaboratively by the ECFTA Arts Educators and Executive Director with leadership from Georgia.

See **Appendix D** for the full Supportive Arts Logic Model

OVERVIEW OF EVALUATION TOOLS

The following evaluation tools will be used to help answer the overarching evaluation questions by providing data for the measurement of outcomes outlined in the Logic Model. The tools will also allow instructors/facilitators to integrate feedback and learning from results in a timely way.

Figure 1: Summary of Evaluation Tools
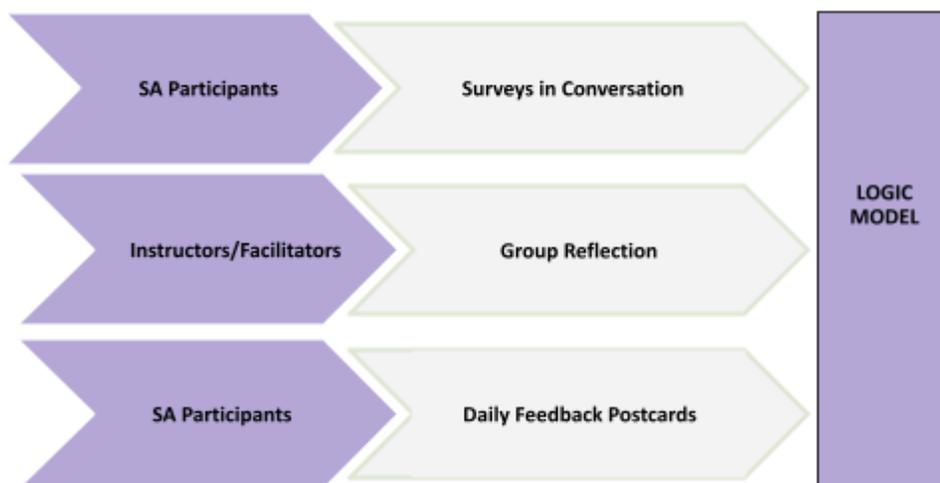
a. *Participant Survey Conversations*

COVID note: It was decided that in-person survey conversations with participants, that were planned for late May 2021, were not possible (would have been unsafe and added unnecessary confusion and anxiety to participants). Shifting to an online format was considered but determined as not ideal as it would have created challenges for inclusion and access, and would negatively impact the quality of the interview data. Fall 2021 has been identified (thus far) as a good option for rescheduling.

The survey questions, to be delivered in conversation, are aimed at gathering information about program impacts in ways that are comfortable and easy for participants to answer.

The survey questions have been developed based on: information shared about the objectives and informational needs relating to the programs through discussions with ECFTA Arts Educators; the development of a program logic model; and a review of relevant documents relating to the program. The survey questions are meant to be adapted over time in response to feedback received and changing informational needs of SA staff and other evaluation end users.

The current working draft of the Participant Survey Conversation Questions can be found in **Appendix A**.

b. *Instructor/Facilitator Group Reflection*

COVID note: Because results from the participant survey conversations were not available for reflection, this activity has also been postponed to Fall 2021.

An in-person (or online) group conversation that encourages reflection on the results of the participant survey conversations will be facilitated by Georgia Simms with ECFTA Arts Educators, Live & Learn facilitators, and senior ECFTA staff.

The current draft of the Instructor/Facilitator Group Reflection Questions can be found in **Appendix B**.

c. *Daily Feedback Postcards*

In order to gather timely feedback from participants about program impacts, these postcards were developed in March 2021 for distribution after each session. They were used only a handful of times prior to the April 2021 lockdown (3-4 times), but show promise for future use.

The contents of the postcards can be found in **Appendix C**.

DATA ANALYSIS

Data analysis for the tools will include the following:

- *Participant Survey Conversations:* Open coding (identifying common themes as well as outliers that emerge from participant responses) will be used to analyze qualitative data yielded through the questions. Codes can also be translated into quantitative data by counting the number of times each theme is discussed. Quotes will also be presented to provide a richer picture of the various ideas communicated through the surveys.

- *Facilitator Group Reflections:* Reflections will be recorded and transcribed and open-ended responses analyzed using a similar open coding thematic analysis (as presented under online surveys above) to uncover common themes and outlying perspectives.

- *Daily Feedback Postcards:* Instructors will review the postcards following each session for their own information. Plans for more formal collection of data and analysis are yet to be determined.

DISSEMINATION OF FINDINGS

Results from these two evaluation tools will be shared in the following format:

- A final evaluation report with detailed results from the four surveys.

- A 2-page evaluation results summary for sharing more publicly.

ETHICAL CONSIDERATIONS

Evaluation activities have been designed and will be delivered with the privacy and wellbeing of Supportive Arts participants at the forefront of our consideration. The following are some of the practices that will guide our implementation:

- *Informed consent:* We will clearly communicate the purpose of the surveys, how privacy of data will be respected, how evaluation results will be used, that participation is voluntary and participants do not have to answer any question that they do not want to.

- *Minimize risks:* We will design tools and processes in a way that reduces any risks to the participant. We will not be asking for names or other identifying information. Results will be aggregated and only shared if it doesn't identify particular individuals.

- *Reduce barriers:* We will reduce barriers to participation (e.g., use plain language; ensure anonymity; ensure participants can realistically engage in conversations). Approaching the surveys as conversations, with any needed support, is part of this consideration.

- *Report back:* We suggest that Supportive Arts report back to respondents in an accessible and interesting manner with a summary of evaluation results and how those results were used to strengthen programming.

APPENDIX A: Participant Survey Conversation Questions

<u>Description:</u> Supportive Arts participant survey questions, to be delivered through in-person conversation by Georgia Simms with help of Live & Learn facilitators

<u>Schedule:</u> rescheduled from May 2021 to November 2021

<u>Introduction:</u> to be read to participants

"The purpose of this survey is to better understand your experience of the Supportive Arts Program.

Your privacy is our first priority. All of the information that we collect will be treated sensitively and names will not be collected as part of the survey or attached to any of the evaluation results that we share. Survey responses will be summarized and shared with us in an anonymous manner by a professional evaluator.

This survey is voluntary. If there is a question that you don't want to answer, please feel free to skip it.

Survey results will be used in reports to funders, communications and promotional materials about our programs and to improve our programs. Direct quotes that you share may be used in these reports so please keep that in mind when answering.

We thank you for taking the time to share your experiences and honest feedback with us."

Conversation Questions

1. I will read some actions from a list (also available printed so can be read if needed) and you can tell me if you **like** or **dislike** doing them. Do you like or dislike:
    - getting messy
    - mixing paint
    - the feel of art materials
    - building things
    - eating what you make
    - listening to music
    - playing instruments and other loud times
    - creating art with friends
    - socializing/talking with friends and instructors
    - dancing
    - thinking about worries
    - meditations and quiet time
    - following instructions
    - doing things the way you want to

2. From that same list, is there something you like doing now, that you didn't like before?

3. Do you feel like you learn something during your morning with the SA program, or do you stay the same?

4. When you go home, do you think about your morning with the SA program?
   ○ Do you talk about it, or share on social media, with your family or friends?

5. How does your art make you feel? Is there an example of your artwork that you connected with? Do you hang your art on your walls. If so, where does it go? Do you ever walk around and notice your art projects at L&L?

6. Is there anything that you have done in the SA program that makes you feel proud?
   [*insert list of semester-specific projects*]

7. Does the SA program feel like a safe place to express your feelings?

APPENDIX B: Instructor/Facilitator Group Reflection Questions

Description: A verbal group reflection for facilitators and programs staff facilitated by Georgia Simms, either in-person or using digital engagement tools (such as Jamboards)

Schedule: A week or so after evaluation results (from participant survey conversations) have been shared

Questions:

1. What is one thing about the evaluation results that surprised you?

2. What is one thing you read in the evaluation results that you are most proud of?

3. What is a program success that we should carry forward next time we offer the programs?

4. What is an opportunity for strengthening the programs next time?

5. What types of data/information/evidence are missing from this report and how can we capture them better next time?

6. What is one thing that you need to feel more supported in your role next time around?

7. What did you find most valuable about your involvement in the program(s)?

8. Specific topics of discussion, as helpful (e.g. online delivery strengths to carry forward)

Date:

Today's Art Project was _____ and it made me feel

Today's Mindfulness and Meditation made me feel

Do you feel better **after** Supportive Arts than when you arrived this morning?

Did today's lesson help you to feel more creative?

NOTE: Read left to right, where activities and weekly feedback connect indirectly to stated short term outcomes (e.g. a web of connection to the short term outcomes). Achievement of the short term outcomes has direct connections to achievement of long term outcomes.

APPENDIX D: SUPPORTIVE ARTS LOGIC MODEL (working draft)

		indirect		direct	
This column lists the specific components of program delivery	*This column lists ways in which immediate feedback can be gathered to influence program design/delivery and contribute to achievement of (some) short term outcomes*		*This column lists indicators of short term outcomes that are measurable using survey questions, and are reasonably expected after multiple months of involvement in the SA program*		*This column lists "dream level", harder-to-directly-measure outcomes but are reasonable to claim if the short term outcomes can be sufficiently demonstrated*
Program Activities	***Feedback & Impacts***		***Short Term Outcomes***	**>>>**	***Long Term Outcomes***
Visual arts (fine art projects, craft/functional art, art history, informal critiques and discussion of context, didactics)	Integration of easy, anonymous evaluation tools to gather feedback from participants about daily impacts of program activities		❏ Increased creative confidence/pride in accomplishments ❏ Experience of self expression ❏ Communication of emotions, sensations, imagination	---->	Increased **wellbeing**
Mindfulness (worry boxes, movement, meditation)	● Emojis to circle to indicate experience		❏ Friendships ❏ Experience positive anticipation regarding attendance ❏ Feel welcome, as they are	---->	Elevated sense of **belonging**
Culinary arts (baking, chocolate making)	● Images of thumbs up/sideways/down to indicate experience		❏ Joy, happiness ❏ Connection to community ❏ Celebration/affirmation of self worth ❏ Independence, self-sufficiency	---->	Increased **quality of life**
Community Celebration and Sharing (social media, public-facing communications and events)			❏ Empowered as creators ❏ Exposure to thoughts, ideas, questions, expressions of peers and community members	---->	Enhanced appreciation of **art and culture**

Enabling Conditions*
- Facilitator skills and practices (i.e. consent-based support, playfulness and humor, celebrations of creativity and effort, patience, care, responsiveness, personal interaction)
- Physical space (i.e. ECFTA connecting communities across Guelph-Wellington) [not possible during COVID-19]

*Enabling Conditions witnessed/documented in observations during in-person visit by Georgia Simms in December 2020