

Evaluation Methods for Inclusive Art Programs

Tara Burke, Sarah Kim, Cara Mico, Chanin Santiago, Mark Stevens, and Alexis Thompson
Presented to the University of Oregon Arts and Administration Program
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts/Science in Arts Management

PROJECT APPROVAL PAGE

Students: Tara Burke, Sarah Kim, Cara Mico, Chanin Santiago, Mark Stevens, and Alexis Thompson

Title: Evaluation Methods for Inclusive Art Programs

This project has been accepted and approved in partial fulfillment of the requirements for the Master of Arts or Master of Science degree in the Arts and Administration Program by:

Alice Parman, Ph.D.
Instructor, Arts and Administration Program
University of Oregon



Date May 31, 2017

Patricia Dewey Lambert, Ph.D.
Professor and Director of Graduate Studies
Arts and Administration Program
University of Oregon



Date May 30, 2017

Acknowledgements

We would like to specifically acknowledge the collaborative efforts of the Oregon Supported Living Program's (OSLP) Arts & Culture Program. We offer our genuine appreciation to OSLP staff members Gretchen Dubie, Mija Andrade, Jamie Walsh, and Sterling Israel. Our work would not have been possible without their support. A deep thank you to Dr. Patricia D. Lambert (AAD Faculty) and Dr. John Fenn (former AAD Faculty Advisor), who shared their research knowledge and expertise with us and provided organization and linkage for our research process and ending product.

Finally, a most sincere thank you to Dr. Alice Parman (AAD Faculty Advisor and Workshop Facilitator), who has guided us through this extended project with her invaluable experience and leadership. Her consistent support has allowed us to thrive and transform into research specialists and professionals in the field.

Table of Contents

Background	1
Project Team	1
About the Oregon Supported Living Program (OSLP)	2
Literature Review	3
The Importance of Inclusive Community Arts Programs	3
Brief History of Art Education	6
Research in the Arts	7
General Methods of Evaluation	9
Arts Based Evaluation	11
Best Practices for Fundraising for Inclusive Community Arts Programs	17
Research Methodologies	18
Research Team Members	18
Study Design	20
Data Analysis	24
Administrative Staff Focus Group	24
Community Member Focus Group	27
Analysis of Major Themes across Both Focus Groups	31
Recommendations	34
Data Analysis Summary	34
Analysis of Major Themes	36
Appendix 1: Personal Reflections	45
Appendix 2: 2016-2017 Professional Project Team Charter	60
Appendix 3: Recruitment Letter Examples	65
Appendix 4: Consent Form Examples	68

Background

The Oregon Supported Living Program (OSLP) partnered with the University of Oregon (UO) in 2015-16 Professional Project to develop a strategic plan for their newly formed Arts and Culture Program (A&C). The OSLP A&C program is designed to be an inclusive community arts center where people of all ability levels are enabled to have access to quality arts and culture programs such as painting, dance, yoga, and sign language classes. The courses accommodate and are open to the public, although OSLP focuses on providing programming for adults with disabilities.

OSLP staff, UO Arts and Administration Professors, and Arts and Administration graduate students identified several goals for OSLP to initiate over the course of several years, including the development of a program evaluation protocol. In the fall of 2016, the UO Professional Project team developed a scope and concept for the second phase of this project. Focused and specific Research Methods were identified and approved through the UO IRB protocol, resulting in data collection, which began in February of 2017. The approved Project Charter can be found in Attachment 2.

The primary goal of the 2016-2017 Professional Project Team is to provide the OSLP Arts & Culture program concise recommendations to attract more community members to the A&C program. The A&C envisions a robust participant body made up of a wide variety of ability levels and backgrounds, creating inclusivity within their work with people with disabilities. Before developing specific recommendations, UO Arts and Administration students synthesized arts and culture evaluation protocols for community arts programs, health care programs, and educational programs through an in-depth literature review. During this process, the team began evaluating existing OSLP Arts & Culture evaluation methods through a series of focus groups with both OSLP Staff and community members. Recommendations were developed by the Professional Project team with input from OSLP staff, who communicated and collaborated with team members to provide guidance on their current strategic plan. This plan, which focused on a stronger evaluation process, increased interaction with community members, and increased enrollment of a diverse and inclusive audience, provided team members with a starting point through which to evaluate current practices and design recommendations.

Project Team

The 2016-2017 University of Oregon project team is made up of six graduate student co-researchers and two faculty advisors. Co-researchers include Doctor of Musical Arts and concurrent M.A. in Arts Management candidates Sarah Kim and Mark Stevens, and M.S. Arts Management Graduate Students Chanin Santiago, Tara Burke, Cara Mico, and Alexis Thompson. The team was led by

Professional Project Director Dr. Alice Parman and overseen by University of Oregon Arts and Administration Professor Dr. Patricia Lambert. Associate Professor Dr. John Fenn initiated this professional project team's work in fall 2016, but left the UO for a new career opportunity at year-end. Alexis Thompson was responsible for meeting documentation and edited the personal experience section. Chanin Santiago and Mark Stevens facilitated the two focus groups, while Tara Burke, Sarah Kim, and Alexis Thompson were responsible for documenting focus group content. Cara Mico was responsible for compiling the literature review. Mark Stevens and Tara Burke conducted the data analysis. All members provided editorial feedback. Alice Parman was responsible for leading the professional project team, facilitating the IRB process, leading workshops on focus group facilitation, and providing editorial review.

About the Oregon Supported Living Program (OSLP)

The Oregon Supported Living Program (OSLP) was established over 40 years ago to provide an inclusive living experience for adults living with disabilities in the Eugene area. It has since grown into an organization with a million-dollar budget which partners with numerous agencies and manages several programs, including the OSLP Arts & Culture Program. This program serves adults with disabilities as well as able-bodied adults. The mission of the OSLP Arts & Culture Program is “to break down barriers to participation in the arts for people of all abilities and to build bridges to a more diverse and inclusive community” (About - OSLP Arts & Culture Program, 2016). OSLP Arts & Culture offers classes, workshops, and a mentorship program with local professional artists; organizes exhibits; and makes cultural activities accessible to the community. This program is open to all individuals, with or without disabilities, making it a truly unique and valuable program in Lane County. OSLP staff working with the UO Professional Project team include the Oregon Supported Living Program Executive Director Gretchen Dubie and OSLP Arts & Culture Program Director Jamie Walsh.

Literature Review

The literature review was developed to inform the 2016-2017 professional project team of the research surrounding inclusive community art education programs, art research methods, and best practices for evaluation of inclusive community arts programs. This literature review examines the history of arts education for the general and disabled population, methods of program evaluation for community arts programs, and fundraising strategies for programs that serve the disabled population. The purpose of this review is to provide background information to support each team member as they pursue research, data analysis, and recommendations for the OSLP Arts & Culture Program. The primary goal of the research team was to determine best evaluation methods for A&C programs as the organization moves forward with their strategic vision.

Evaluation does not serve to simply secure funding for community arts programs but rather, the process encourages arts organizations to position themselves at the center of the evaluation conversation, drawing on best practices from the evaluation field. This involves identifying programmatic goals and outcomes, individually defining measures of success, and reporting the progress toward these goals and outcomes. Artistic integrity is put front and center as the arts tells its own story (Callahan, 2004). It is essential to understand the impact the A&C program is having on OSLP clients and community members to improve the program, seek funding, and continue to provide services in the Eugene area.

The Importance of Inclusive Community Arts Programs

Over 56 million people worldwide live with disability, with almost 13 percent experiencing severe disability (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014, p. 111). Research has consistently shown that Involvement with the arts improves quality of life for people experiencing disability. In the *Journal for the American Art Therapy Association* in 2014, Leo Schlosnagle writes that “Art provokes thought on issues related to disability, allowing individuals with disabilities to challenge the stigmas of society” (p. 110). Community arts is difficult to define as community arts practices are as diverse as its practitioners.

Many community arts practices have similar qualities, characteristic, goals, and challenges. The following commonalities are found in *Arts-Informed Evaluation: A Creative Approach to Assessing Community Arts Practices* by Burns & Frost (2010):

Qualities and Characteristics

- **Flexible:** Community arts practices must be flexible to serve a diverse group of people that makes up the composition of its community. They should be adaptable to fulfill the developing needs of the people and contexts within the community.
- **Relational:** Community arts practices should cultivate and accommodate relationships as part of art making. “Both artists and community members actively participated in the creative process and help to determine its focus and direction.”

Goals and Challenges

- **Supports Equity and Diversity:** Community arts practices work to address social and political issues towards supporting social justice. “In working to promote, support, and engage innovative arts practice it is essential to consider equity and diversity not only in terms of content but also of form”.
- The process of creating art is as valuable as the product (Burns & Frost, 2010, p. 5).

Researchers have found that inclusive art program participants experienced opened doors, new ideas, opportunities to socialize, spent more time making art, and had improved self-confidence and self-esteem. Further, art program participants experienced a better relationship with their community, increased willingness to try new things, improved emotional stability, and general happiness. “I’m not a useless human being like I felt before... I socialized a lot more. I’d never done that before. People like me—I’ve never felt that before!” (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014, p.113). Survey respondents said that recognition of their artistic capability, the revelation that they were not alone, making friends, meeting new people, learning about other disabilities, selling artwork, leaving the house, and trying new things were all benefits of inclusive community arts programs. “Friends are a key source of happiness, and an arts program can foster an environment capable of removing people from social isolation” (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014, p. 114).

The disabled population is a diverse community of individuals ranging from those facing mild to severe cognitive impairments to those with all forms of physical disabilities that impair their daily routine. Much research has been conducted on the benefits and disadvantages of integrative education (Adamek, 2012; Anderson, 2015; Brookes; Soucy, 1990). General findings include the need to have a

more focused discussion; e.g. not all individuals with disabilities are the same and therefore there is no one-size-fits-all solution to educating those with disabilities. While some students with mild forms of autism may find success with integrative education settings, other students might find the environment over-stimulating; some students learn well in group settings while others need one-on-one support. There is consensus that educational resources available for the disabled population are more limited than those provided to the broader community. This means that any education program focusing specifically on accessibility for all individuals, regardless of ability levels, is important. Therefore, it is essential that any classroom opportunity for the disabled population be maintained as such and expanded to cater more specifically to this community if possible.

Art programs for people with disabilities have the potential to positively affect creativity, engagement, and inclusion. They offer the opportunity for the community to get involved (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014). Art therapy enriches the lives of adults with developmental disabilities by providing creative and sensory opportunities for environmental exploration, validation, socialization, self-identification, and empowerment. People experiencing developmental disability are more likely to experience emotional, psychological, and behavioral issues and are at higher risk to develop maladaptive behaviors. Communication for those with developmental disabilities is often difficult, working with art provides them a way to communicate their feelings and show healthy emotional expressions. Art therapy promotes personal and social development and offers an opportunity to build social relationships as well as promotes social acceptance (Bailey, 2015, pp. 319-321).

Inclusive leisure spaces provide a place where everyone can explore opportunities for social participation. They also bring with them added challenges. Esa Kirkkopelto, in "It Is a Matter of Collective Self-Education Re-Education through Cooperation," discussed the importance of inclusive Other Spaces and suggests that access to resources can make people feel isolated within a crowd (Kirkkopelto, 2014). This issue of social isolation is compounded with people experiencing disability, who have increased needs when compared to the general population and are also often low-income individuals. At the 2002 Taking Measure of Culture conference, Joshua Guetzkow discussed inclusive art programs in the presentation "How Art Impacts Communities: An Introduction to the Literature on Art Impact Studies." He noted that the most effective inclusive leisure spaces do more than physically place children with disabilities together with non-disabled peers. To move beyond simple physical inclusivity, each child needed engagement in social skill development and community building. He noted that social participation is based on four key concepts: positive social contacts and interactions, acceptance by

peers, social relationships and friendships and perceptions of being accepted. Participation is based on attendance and involvement (Guetzkow, 2002, p. 1).

Brief History of Art Education

To understand the context of inclusive art education it was important for the Professional Project team to understand the history of art education, including the segregation of individuals with disabilities into institutions, the development of outsider art, and the reintegration of individuals experiencing disability in the general community.

Art education post-Renaissance in the west came with a colonial lens and was taught by the Spanish to indigenous populations of the new world to spread the doctrine of the Catholic church. In Europe, art education was often conducted during apprenticeships and was considered a trade (Soucy, 1990). Following the industrial revolution, formal art education was relegated to the middle and upper class citizen, with men typically being encouraged to train in the professional and technical arts such as drafting, while women were encouraged to refine their social skills and train in the finer arts such as drawing or needlepoint. Rousseau's pivotal work about child development, *Emile*, resulted in the disassociation of art and testing; evaluation was not conducted in the arts following the Enlightenment because child learning was supposed to be free of the oppressive rules found in adulthood. Only then could creativity emerge (Eisner & Day, Handbook of Research and Policy in Art Education, 2004). Gardner suggests in *The Assessment of Student Learning in the Arts* that historically, student progress in arts education was evaluated in one of two ways; informally in the home students modeled parental behavior, and formally in many cultures culminating examines were common. Draftsmanship and apprenticeship offered a third type of student assessment with the master evaluating student progress and determining when the student was ready to progress to the next level (Gardner, 1996).

During the 1980s in the United States, major changes in art education were made. Art was largely recognized in the education community as an important component of a well-rounded education and efforts were made to integrate arts education in the K-12 curriculum. The mechanism of this integration varied and was largely left to the arts instructor when and where resources were available. This led to increased disparity between wealthy and impoverished school systems (Soucy, 1990). Recently this gap has been linked to impacts on graduation rates as well as other metrics for academic success, with students receiving robust arts education faring better on standardized tests, receiving better grades overall, and generally being found more likely to succeed and continue to higher education. What has come of these findings is the elevation of arts education back to the common core curriculum and the promotion at the national level of the STEAM (Science Technology Engineering Arts

Math) focus (Jolly, 2014).

The importance of inclusionary programs, both in and outside of the arts, stems from the recent historical practice of institutionalization of people with disabilities in the United States, a practice still common globally. Cheeseman's research found that historically, people with disabilities were institutionalized for many reasons, the primary reason being a lack of resources and ability to adequately care for disabled family members, in some cases as a matter of public health and safety. Conditions in these facilities varied but were generally considered to be inhumane and the practice within the United States was outlawed. Although illegal, the segregation of people with mental and physical disabilities continued with regard to access to public programs such as housing and education. Legal action resulted in the Supreme Court making a series of rulings that required equal access and choice for disabled citizens for publicly funded programs, including education (Cheeseman, 2015). "The current trends toward inclusion and community integration stress the importance for art therapists to increase research, network with other disciplines, and become knowledgeable of technology to provide the most effective services" (Bailey, 2015, p. 326). This has not been applied equally across all sectors of society and has been addressed differently in each state. With regard to education, individuals with disabilities have often been provided with the minimal reasonable accommodation as required by law, with little concern for the effectiveness of the programming. This underlies the importance of accessible community continuing education programs such as the OSLP Arts and Culture Program (Cheeseman, 2015).

Research in the Arts

Understanding the field of arts research is important in understanding the many claims made about the impact arts has on individuals. To understand these general claims, Harvard researchers conducted a meta-analysis of all arts research studies looking at the impact of art on test scores from 1951 onward. Hetland and Winner (2004) found that many studies were inconclusive due to small sample sizes, poorly framed questions, or limited data which led to statistically insignificant findings. They examined studies that considered the most common claims: study in the visual and performing arts as well as music improves spatial reasoning; study in the arts leads to better SAT scores (math and verbal); and study in the arts leads to better graduation rates. Their general conclusion was that most studies didn't have statistically significant findings due to poorly designed studies, the findings of which couldn't be generalized outside of their small sample sizes. Some findings were inconclusive and they recommended that more research be conducted in those areas. They found that, often, studies were flawed from the initiation of the research in that the researchers weren't asking the right questions

(Hetland & Winner, 2004). Guetzkow also drew a similar conclusion, stating that researchers seldom discuss the implications of theoretical and methodological choices. He also noted that researchers don't necessarily measure negative impacts associated with art study. Further, increased creativity or feelings of well-being are intangible and therefore difficult to measure (Guetzkow, 2002, p. 17). The Harvard researchers also discussed the idea of intangible benefits and concluded that too many times arts research is used by legislatures to justify funding for arts programs when art for art's sake is an equally important justification for arts program funding.

Hetland and Winner's study on the impact of arts on non-arts academic success concluded that there was strong evidence to support some claims regarding the impact of art education. They found that one-on-one music education was highly effective in increasing students spatial reasoning. One of their most relevant findings was that there was often a correlative, not causal, relationship between arts study and test scores. Improved test scores are likely due to increased resources for all subjects. Increased study time in math and languages (one year versus four) showed a higher increase in SAT scores than art alone, although there was some improvement for increased art study (Hetland & Winner, 2004). Guetzkow (2002) also found that art impact studies typically suffer from a selection bias problem as well as a lack of appropriate comparisons (a finding supported by Hetland and Winner).

Anderson, Berry, and Crockett in Chapter 8 of *Arts Integration and Special Education: an Inclusive Theory of Action for Student Engagement* (2015) found that integrated arts education within the special education environment positively contributes to the overall developmental psychology for students with disabilities. Special education and arts education can be described as complementary disciplines with shared principles. The research outlined in the book found that the intersection of special education and arts education can increase participation, independence, and the development of personal and artistic competencies in students with disabilities (Adamek & Darrov, 2012). Education in and through the arts in inclusive classrooms also aids in the introduction of complex content information (Jorgensen & Onosko, 1998). In the United States, legislation involving education for people with disabilities has made strides to create the possibility for equitable engagement in high-quality arts education. Malley noted in *Students with Disabilities and the Core Arts Standards* that legislation such as IDEA (Individuals with Disabilities Education Improvement Act) and ESEA (The Elementary and Secondary Education Act) were foundational for inclusion in general education of students with disabilities, with the expectation that they would do well in education programs of high quality (Malley, 2014). Anderson et al. examined the impact of drama and music integration to better understand the benefits to students with disabilities. Their literature reviewed revealed that their conclusions were

limited because too few programs were integrated. Out of the 24 dance and music integration studies, only five were conducted in inclusive classrooms. Because students with disabilities are often taught in inclusive classrooms where they are expected to master challenging content, future studies should consider how to best support student in these settings (Anderson, Berry, & Crockett, 2015).

The benefits of a community arts program vary depending on whether individuals participate as audience members or creators. To determine how effective community arts programs are, several definitions must be made: who benefits from the program, how long the benefit lasts, how equitable the program is for all members of the community, and what type of benefit the program has (social, cultural, psychological, economic and so on) (Guetzkow, 2002, p. 13). Further, art programs which benefit individuals in small ways can have collective impacts on the community that are difficult to measure; therefore understanding the effectiveness of community art programs is imperative in understanding the broader impacts of community art programming within a community. In *Making is Connecting*, David Gauntlett identifies multiple personal benefits of creating and making art, including the social connection between artists and community (Gauntlett, 2011). A greater concentration of artists and art-related organizations leads to increased participation from residents in the arts both directly and as audience members. Community arts programs have been found to build social capital by increasing an individual's ability and motivation for civic engagement and by building capacity through creating venues that draw people together who would otherwise not be engaged in constructive social activity, fostering trust between participants, and by providing opportunities for collective action. Arts events serve as a source of pride for residents, participants and non-participants alike, and increase their sense of connection to that community. Arts programs also provide an opportunity for participants to learn technical and interpersonal skills important for collective organizing and increase the scope of social networks. The arts also have a beneficial impact on the local economy by attracting investments and by improving a community's image, which leads to increased community investment (Guetzkow, 2002, p. 9). Participation in the arts has also been linked to improvements in the health of participants either engaging in creative activity or through attendance. Active participation in the arts leads to an improved sense personal agency. Finally, participation in the arts leads to improved skills, increased cultural capital, and creativity (Guetzkow, 2002, p. 10).

General Methods of Evaluation

Program evaluation can be broken down further into three components: process evaluation which involves studying resources, activities, effects, and goals through an examination of mission statements and organization vision; outcome evaluation which identifies program indicators based on

activities, resources, and effects; and short cycle evaluation which is part of the observation and reflection during annual evaluations where participants provide feedback (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014, p. 114). Callahan's *Singing Our Praises* has a simple and profound message: "Once informed, you can take control of the evaluation process rather than feeling that the process controls you" (Callahan, 2004, p. 9). The guide provides a valuable tool kit which details evaluation vocabulary, methods, and resources focusing on building the capacity of arts and cultural organizations. A case study is used as an organizer, tying the technical aspects of evaluation to the case study narratives. Years of qualitative and quantitative evaluation research are consolidated. There are easy-to-follow templates as guidance for arts organizations to develop their own logic models and provide guidance about when to secure and how to work with outside evaluations. Evaluation planning, implementation, analysis, and reporting are all addressed with careful attention to the details. The guide also identifies an array of terms used in evaluation which can be confusing, since different terms are used interchangeably by organizations and founders but mean the same thing.

The following is a guide provided by Callahan to common evaluation terms and their synonyms:

- *Goals*, objectives, purpose, vision, or long-term outcome;
- *Resources*, inputs, investments, expenses, or budget;
- *Activities*, objectives, strategies, plans, processes, methods, or action steps;
- *Outputs*, products, deliverables, units;
- *Outcomes*, results, impact, change, objectives, or vision (Callahan, 2004).

A variety of evaluation methods are necessary to provide a holistic picture of student growth and program success. Using one tool of evaluation in favor of others does not give an accurate assessment of a student's' progress. To understand Arts-informed Evaluation, it is helpful to know some common methodologies of evaluation that are used in community arts:

Quantitative measurements

- Number of participants
- Number of spectators
- Number of outcomes
- Number of productions

Common methods of quantitative data collection

- Surveys
- Attendance sheets
- Charts & graphs

- Statistics (Burns & Frost, p. 9)

Qualitative measurements

- Impact, pace, content, relevance, structure
- Learning experiences
- Transformation (what changed during the process?)

Common methods of qualitative data collection and reporting

- Questionnaires
- Interview
- Testimonials
- Written reports (Burns & Frost, p. 10)

Arts Based Evaluation

Arts-Informed Evaluation uses qualitative assessments of art processes and art forms and is different from other conventional evaluations because it is integrated throughout the art processes instead of waiting until the end. Surveys, participant numbers and questionnaires offer insight, but integrating methods of evaluation offers creative flexibility that encompasses a robust representation of community arts impact. Community arts is often ephemeral with results that can be dynamic, emotional or relational, making it difficult to measure. Burns and Frost (Burns, 2010) identified three key characteristics of Arts-Informed Evaluation:

- **Reflexive:** Being attentive to process is an important component of community arts practices. Being reflexive is to actively reflect on the processes and to be a part of the art.
- **Artful:** Art informs us about how something is going. Art forms are used to think through experiences connected to community arts projects / processes. Art forms are also used as the means of communicating those thoughts to others to help capture what might be missing in conventional forms of evaluation.
- **Integrated:** Arts-informed evaluation is integrated throughout the arts process and adds to the experience rather than getting to the results.

There are four major steps and six major factors when building the framework for Arts-Informed Evaluation process (Burns & Frost, 2010).

1. **Choosing questions:** Choose questions that participants can relate to and that are valuable to what the program wants to address. Who wants to know, what do they want to know, and why do they want to know it?

2. Selecting the art form(s)
3. Integrating the process
4. Communicating the findings

Major Factors in Planning Arts Informed Evaluation (Burns & Frost, 2010)

- Goals
- Skills
- Resources
- Relationships
- Challenges
- Timeline

There are three primary forms of arts evaluation; evaluation can measure the progress of the student, measure the method of instruction, and measure the effectiveness of the program. Typically, emphasis has been placed on measuring student growth, not only because this is easy to achieve via standardized testing but also because there is a general belief that student growth can be directly attributed to quality teaching, which reflects on the quality of the program overall. However, there is evidence that suggests this is not always the case. Assessment in arts education is even more complex as the artistic process is not always predictable. While it is widely held that there is no correct way to create art, instructors, funders, and administrators require a method of evaluation to ensure that resources are effectively utilized (Boughton, 1996).

Evaluating Student Progress

The Discipline Based Handbook of Art Education (DBAE) provides valuable information regarding the types of student progress to evaluate. When evaluating student progress one can measure personal growth, independence, emotional growth, and artistic progress. It is important that the artists are equal partners in the evaluation process and evaluation questions are collaboratively defined in the spirit of relevance, not as a reaction to outside agenda. Participatory evaluation needs carefully crafted evaluation questions; evaluation designs should respond to local contexts from multiple perspectives and thoughtful analysis and reporting of evaluation information (Dobbs, 1992). The evaluation process parallels the creative process, including the knowledge, skills, and understandings critical to the artist process translate into the knowledge, skills, an understanding necessary to design a participatory evaluation. The evaluation discussion shifts in which evaluation becomes a tool for programmatic progress, information gather, and reflective practice (Callahan, 2004). Felicity Haynes in *Zero Plus One* warns against evaluation programs which force students to memorize a strict set of criteria to

demonstrate success as this may lead to a successful evaluation but doesn't necessarily indicate the understanding of broader concepts of art appreciation (Haynes, 1996).

Evaluating Personal Growth

Personal growth is a common method of evaluating student progress and is used to measure the difference in skill level from the beginning to completion of a course. This method of evaluation is common in K-12 programming where typical benchmarks for cognitive growth can be measured. Wright et al. (2006) found that few arts programs provided good evaluations of their outcomes and that evaluation of school based arts programs showed a marked increase in academic achievement and behavior. "The results indicated that students involved in school arts curriculum became more creative, had lower dropout rates, improved social skills, and had higher academic achievement; and those coming from poorer families who were involved with the arts improved academically more than those from similar socio-economic backgrounds not involved in the arts." (Alaggia, John, Sheel, & Wright, 2006, pp. 636-639). The researchers evaluated behavior before and six months after as reported by students in a survey and by parents. Within the community arts programs, however, this may be more difficult as measuring growth in adults is somewhat more elusive. Further, the benchmarks for people with disabilities may also vary by individual and their personal ability level. Several evaluation programs suggest evaluating portfolios, although a criticism of this method is that art is not an easily quantifiable discipline and doesn't lend itself to objective measurements, especially from untrained instructors. While it would be easy to measure the number of art pieces produced, it is more difficult to measure the quality of the art produced. Another method of evaluation is the progress of portfolio development. Instructors can collect representative samples of student work to show commitment to a project, thought process, and skill improvement (Eisner, *Evaluating the Teaching of Art*, 1996).

Measuring Independence

Measuring increases in independence is another form of student progress evaluation. A program of the Jordan Schnitzer Museum of Art which works with children with autism suggests simplifying tasks at the beginning of a class and determining if their ability to complete the task on their own increases over time (Art, 2013). Doug Blandy of the University of Oregon commented in a personal communication that while measuring independence is important, all humans need some form of support and no one person should be expected to do it all on their own. One of the more important aspects of art making was the community ties that are formed. Research indicates that individuals with more community connections and friendships were more likely to experience well-being throughout their life (Helliwell & Putnam, 2004).

Emotional Growth

The third and final component of evaluating student progress is the measurement of physical, mental, and emotional changes. This is something supported by several authors (Adamek, 2012; King McFee, 1995; Michael, 1970) who suggest that too much emphasis has been placed on the output model of art education evaluation. In other words, while one can put a numerical value on the knowledge a person has gained, the real value may be in the intangible aspects of the human condition such as happiness.

Evaluating Teaching Methods

In addition to considering the program and the student, an effective evaluation program needs to consider the method of instruction. In *Understanding Art Education: Engaging Reflexivity with Practice*, Leslie Burgess (2010) notes that there is inherent conflict in the learning process and that instructors should serve to orchestrate the learning process rather than restrict this conflict. She also details two primary theories in instructional methodology; constructivist and co-constructivist. Constructivist learning suggests that the student has as much to add to the learning process as the instructor (Addison, Burgess, Steers, & Trowell, 2010, pp. 69-71).

Doug Boughton, in *Evaluating and Assessing Art Education: Issues and Prospects*, suggests that program assessment could look at the significance of the programming offered, the nature of the activities, and the overall connections fostered. The form and content of the curriculum must be user-friendly, the tasks and ideas must be stimulating, the method of instruction needs to match the subject, and the instructor should support the theory that there is always more than one way to a solution. The author also suggests looking at the accessibility of the texts, the space, and the visual information (Boughton, 1996). Boughton found that instructors are rarely evaluated outside of their own education and suggested that instructor effectiveness needs to be evaluated by the students/clients. Finally, the author states that the student needs to have authority and personal agency over the curriculum to develop confidence and autonomy (Boughton, 1996). The success of community arts programs in the culture and social welfare sectors is also highly dependent upon the level of involvement of nonprofessional community members (Guetzkow, 2002).

Evaluating Inclusive Arts Programs

Manset and Semmel in the *Journal of Education* compare eight inclusive education models for elementary students with mild learning disabilities. The criteria for inclusion required that the programs have objective measures of academic outcomes, involve schoolwide interventions, and have full-time mainstreaming of students with mild disabilities. Some of the curricular changes which took place were

systematically providing direct and intensive basic skills instruction to students (Manset, 1997, p. 162). Students with learning disabilities were taught at the same speed and level as nondisabled students. Special education teachers served as consulting instructors and co-teachers as well as observers to improve staff-to-student ratios. Students were grouped in a 1:2 ratio of students with learning disabilities to nondisabled students. Peer-supported instruction consisted of shifting the teacher role to the student in partner reading and peer editing (Manset, 1997, p. 164). This study revealed that significant academic gains in reading, writing, and math for students with mild learning disabilities were made in inclusive classrooms when compared to segregated classrooms. However, results from other models revealed no significant differences between the inclusive and segregated programs (Manset, 1997, p. 174). Several of the schools in this study consisted of certified special educator teachers co-teaching the class with another special education teacher. "Hence, the following two conditions must be met if we are to progress in determining the effects of inclusion. First, the independent variables- inclusion and traditional programs-must be clearly defined so they are replicable under similar conditions (i.e., ecologically valid conditions). Second, reliable and valid means to measure a greater variety of dependent variables must be developed" (Manset, 1997, p. 174). The evidence in this article shows that inclusive programming for students with a mild disability can be effective (Manset, 1997, p. 178).

Fox and Macpherson in *Inclusive Arts Practice and Research: A Critical Manifesto* (2015) offer guidance for working with sensitive populations such as those experiencing disability and argue that it is essential to involve the community in the evaluation to prevent future disenfranchisement. Because individuals with developmental disabilities often have difficulty communicating, evaluators must ask questions in multiple ways to ensure respondents know what is being asked of them and aren't just telling the evaluator what they want to hear. Further, some individuals might not be able to respond to what is being asked of them because they are incapable of understanding the methods being used (the individual might not be able to recognize facial expression on the smiley face scale, etc.). Fox and Macpherson also argue that people are humans first who lead three-dimensional, creative lives which transcend social definitions and expectations of learning-disabilities. It is important to be respectful and clear about time commitment and ensure that including collaborative efforts will allow for enough time to fully involve people to avoid tokenism. This concept of meaningfully including people with disabilities in the process of evaluation is supported by researchers Azzam et al., who reviewed the extent to which people with disabilities were included in program evaluation. They found that people with severe disabilities were less likely to be included in the program evaluation process and that people with all

disabilities were likely to be included in later stages of the process (Azzam, Baez, & Jacobson, 2013).

Inclusive evaluation guidelines recommended by Fox and Macpherson include:

- Quality of purpose
- Quality of engagement
- Quality of communication
- Quality of product and process
- Sustainability of outcomes (Fox & Macpherson, p. 148)

Inclusive Arts Practice and Research examines the emerging field of creative collaborations between learning-disabled and non-learning-disabled artists. The authors use their experience working with children experiencing disability to explore inclusive arts in comparison to outsider art, occupational therapy, art therapy, and other forms of contemporary art. Inclusive arts research is a form of research that “actively makes meaning/knowledge through art and explores the material, performative, ephemeral, habitual and non-conceptual aspects of what it is to be human” (Fox & Macpherson, 2015, p. 134). Fox and Macpherson suggest that inclusive arts methods are helpful for researchers who are dedicated to fostering authentic dialogue with people with learning disabilities. They explore inclusive arts practice as a form of research and meaning-making through artistic inquiry, terminology, methodologies, reflexivity, project evaluation, ethics, among other things. “People with learning disabilities and their collaborators or co-researchers may become involved in research for several reasons: they may want to evaluate the success of their project or organization; add credibility to the claims they make about the value of art activities; see what new meanings can be made as a group; give voice to participants; or explore the properties of a material, mode of practice or place.” (Fox & Macpherson, 2015, p. 81). Arts-based methods can complement other methods borrowed from social sciences for example, focus groups, participant observation, and interviews. The authors assert that new assessment strategies need to be advanced that question what constitutes learning and how this can be demonstrated or evaluated. Learning disabled people should be involved in this development from the beginning (Fox & Macpherson, 2015).

All program evaluation processes should take place from the beginning of the program to provide a baseline. Intended outcomes should be identified and ongoing documentation and evidence collection. The evaluator may need to utilize interpretive methods to understand the impacts of a projects and its intended outcome. Evaluation can benefit from the incorporation of social science methods. It is important to be open to the possibility that events may not be recalled in the longer term when conducting research on Inclusive arts with people with learning disabilities. Day-by-day

documentation and monitoring is imperative to capture pivotal experiences and document information that is appropriate and meaningful to people with learning disabilities. It is important to phrase questions to help participants express themselves and their preferences without fear of offending the researcher. For example, Fox and Macpherson suggest one could ask, 'What did you enjoy doing in this session?', and in each of the four corners of the room is something to symbolize the activity that has been done. Participants can move to the corner of the room they prefer. This is more likely to elicit a meaningful response than asking for a verbal answer. Program managers could develop inclusive assessment methods through visual documentation or video diaries, for example, on student progress. Fox warns, however, that evaluation should be open to the negative as well as the positive outcomes (Fox & Macpherson, 2015).

Best Practices for Fundraising for Inclusive Community Arts Programs

Fundraising appeals frequently emphasize the dependency of individuals with disabilities. "Fundraisers often defend this approach, claiming that 'tear-jerker' appeals are the most effective ways to raise money. Presumably, such appeals evoke feelings of guilt and pity that prompt a monetary donation. However, a frequent criticism of the tear-jerker appeal is that portrayals based on dependency and pity conflict with the best interests of the very people the fundraising is trying to help" (Adler, Wright, & Ulicny, 1991, p. 231). This study compared two methods of fundraising: fundraising methods which focused on disability versus methods that focused on ability. By changing the audio samples paired with a consistent video appeal, researchers could rank the relative effectiveness of the audio samples. They found that fundraising methods using a coping appeal which emphasized individual's capabilities were the most successful. "The possibility of leading a satisfying and meaningful life is recognized. Active participation in one's own life and in their community is regarded as a basic value" (Adler, Wright, & Ulicny, 1991, p. 232). Research also shows that, while people may donate more when faced with "succumbing" narratives involving temporary disability with a high level of dependency, dependency level does not influence donation amounts with permanent disabilities. So, emphasizing helplessness for fundraising probably does not lead to higher donations. "Theoretically, the emphasis of the succumbing orientation on continued dependency and suffering, without giving attention to the potential for independence, accomplishment, and satisfaction, may undercut giving" (Adler, Wright, & Ulicny, 1991, p. 232). Furthermore, "succumbing" portrayals may strengthen stigmas and negative beliefs that people hold about people with disabilities.

Research Methodologies

Research Team Members

The 2016-2017 Professional Project team collected data from January to March of 2017 with the goal of compiling and creating effective evaluation techniques for the OSLP Arts & Culture Program. This research was conducted using qualitative methods utilizing various aspects of analysis, including both field-based and document-based inquiry. The list of special topics of focus and field research instruments used by team members is provided below.

- Tara Burke - Assessment of existing evaluation measures, including current written evaluation tools. Assistance in focus group participation to explore commitment levels and motivations for arts and culture program. Research analysis around experimental, alternative and visual evaluation methods that are different from current traditional evaluation methods.
- Sarah Kim - Research on inclusivity.
- Cara Mico - Research on arts education practices, arts-based evaluation, and the impact of arts education on long-term student success.
- Chanin Santiago- Examining processes of meaning-making via community-inclusive arts programming; analyzing research into “arts-informed” evaluation practices.
- Mark Stevens - Exploring development strategies for OSLP arts and culture, basing possible strategy ideas on the ideas of external communication methods, program analytics, and overall demonstrable growth and success.
- Alexis Thompson - Field-based research methods that involve interacting directly with people through focus groups. Exploring qualitative methodology.

The team focused on two of four goals identified in OSLP’s Arts & Culture Program 2016 strategic plan. The third strategic goal focused on “establishing a method to observe and evaluate the Arts & Culture Program’s achievements and milestones”, while the fourth goal aimed to “increase the capacity and sustainability of the Arts & Culture Program” (Bothwell, Payne, Vargas Ramirez, & Wyer, 2016). Through addressing these goals, this research project explores the following two questions:

- What are the proven methods and innovative approaches to make evaluation of a pioneering program more effective in achieving key organizational goals of inclusion and sustainability?
- What are innovative evaluation methods that will help staff attract and serve a broader community audience and promote inclusion amongst client artists?

Definitions, Limitations, and Benefits

This study has a strong focus on the following key words: *inclusion, evaluation, and sustainability*. Definitions of these words are as follows:

- Inclusion: Including everybody regardless of ability. The diagram below is a visual representation of inclusion versus exclusion, segregation, and integration (figure 2).

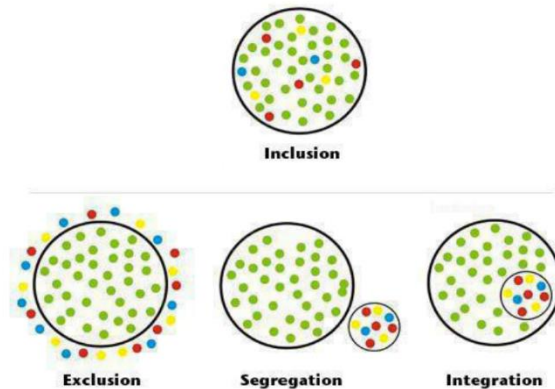


Figure 1: Inclusion visualization (Moore & Watson, 2015)

- Evaluation: The process for determining if a program is successful. Evaluation examines whether a program is achieving its goals and objectives by looking at its measuring results or outcomes.
- Sustainability: Will the program continue in the future? Will it be able to grow and sustain financial support through earned income, grants, public money, charitable giving, and/or the support of an umbrella organization?

This study is beneficial because of the limited research available on inclusive arts program evaluation, although there are limitations. The topic of inclusion and evaluation is complicated. Research on evaluating inclusive arts programs is limited and the evaluation of art and artistic activity is difficult to measure.

Research participants could benefit directly from this study given the stated goal of developing evaluation tools and strategies for the OSLP Arts & Culture Program. The benefits will only emerge to the extent that the organization sees utility in implementing the suggested tools and strategies, and such benefits will be limited to OSLP Arts & Culture Program staff and participants. Community members could benefit directly from this research by being able to voice their thoughts, opinions, and concerns about the workshops and classes that they participate in which could allow them to participate in successful and enjoyable art classes.

Through focus groups, document analysis, and an extensive literature review, team members sought examples of evaluation tools and strategies that have proved effective, or that could potentially be effective in assessing arts and culture programming for adults with developmental delays. This could benefit OSLP Arts & Culture staff who are responsible for evaluating and continually improving program offerings, and could also potentially benefit direct service providers by enabling them to work more effectively with their clients within the studio environment.

Study Design

Timing

This study was conducted between January and May of 2017. This research project explores inclusive arts programs and evaluation methods. The research team reviewed a breadth of literature, participated in workshops and classes, studied OSLP's current practices of evaluation and strategic planning, and completed trainings that would build their skills as researchers.

Existing Data Review

Literature on art therapy inclusion, arts-informed evaluation, community arts evaluation, and arts education was reviewed which helped the team to better understand the meaning of inclusion, and learn about evaluation methods that could pertain to inclusive arts programs. Current staff and participant evaluation forms distributed to participants at the end of each series of classes by OSLP were also reviewed to better understand what forms of evaluation were already taking place. To understand the framework and atmosphere of OSLP's Arts & Culture workshops and classes, members of the research team attended OSLP Arts & Culture classes.

Confidentiality

The OSLP Arts & Culture Program Director, Jamie Walsh, shared with Dr. Parman a hard copy list of names, email addresses, and work phone numbers for supervisors of direct support professionals (DSP), as well as names and email addresses for community members who have had participated in OSLP workshops and programs. This list was necessary to arrange interviews and focus groups. Dr. Parman immediately transferred these names and email addresses to her secure, password-protected computer to make these arrangements, and then shredded the hard copy list. Recruitment letters were sent by the Research Advisor on behalf of the Professional Project team, rather than from the Arts & Culture Program Director, to prevent undue influence by the program director. The recruitment letters emphasized that participation was voluntary and that there were no penalties or additional benefits for participating. Dr. Parman replied to interested participants with information regarding the time and place of focus groups.

Recruitment, Informed Consent, and Confidentiality

All participants were recruited in compliance with human-subject guidelines. The recruitment letters, email invitations, and consent forms for both staff and community member focus groups described the purpose, potential benefits, and potential risks to participating in this study. Signed consent forms were kept in a secure location for the duration of the research project, and then shredded.

Recruitment letters, included in Appendix 3, were sent to OSLP administrators using publicly available names and contact information available on the OSLP website. In the focus group transcriptions, participants are not identified by name or title. Focus group data was organized by participants' generic position within OSLP (i.e. staff, DSP) or as community members, but no names and no other identifiers were used. Therefore, no identifiable information was stored or utilized by the research team after interviews and the focus groups. Upon completion of the focus groups, all participants' names and contact information was deleted from computers and other electronic devices belonging to the research team and the Research Advisor.

The research team performed informed consent procedures, in compliance with training received through relevant graduate coursework, CITI training, and guidance from faculty advisors. Signed consent forms were kept in a secure location for the duration of the research project, and then shredded. Examples of the consent forms can be found in Appendix 4.

As an incentive, community member participants received were offered vouchers for 30 percent discounted registration in a future OSLP Arts & Culture class. The OSLP staff targeted for the focus group were selected based on their professional status, job title, and experience in the field. The goal of the focus groups was to solicit feedback and insights from participants who discovered Arts & Culture programming through public channels (social media, websites, and email lists) managed by Arts & Culture staff. Given Arts & Culture's stated goal of inclusion in their programming, the focus groups were designed to aid in the development of evaluation tools for future programming, and to increase participation in Arts and Culture programs by adults without disabilities.

No DSPs responded to the recruitment letters. Two possible explanations as to why they did not respond include the limitation of recruitment letter distribution (letters could not be sent directly to DSPs because they do not have email addresses through OSLP) and the lack of incentives provided to prevent undue influence. Last year's Professional Project researchers similarly could not recruit DSPs for

interviews. The voucher offered as an incentive for participating in the community member focus group as mentioned in the recruitment letter is shown in figure 2, below. Vouchers were handed out to those who took part in the community focus groups.



Figure 2: Focus group voucher

To safeguard the confidentiality of research participants, co-investigators did not refer to focus group participants by name. Research notes and transcriptions did not include names or other identifiers; statements made by participants in focus groups were recorded anonymously. After the focus groups ended, team members reviewed the compiled notes and recordings to correct errors to ensure that the transcription was complete and accurate. These recordings were kept in a secure location through the data analysis phase of the project and then deleted. Although verbatim quotes are included in the findings, they are anonymous. Individual participants are not identified by name in any final reports.

Focus Groups

“Focus Groups only work when participants feel comfortable, respected, and free to give their opinions while being respected” (Krueger, 2000, p. 5). A recent graduate of the Arts & Administration program, Sarah Wyer, held a workshop with the team focusing on one-on-one interview methods. To ensure that team members understood the best methods for effectively facilitating focus groups, each member attended a facilitation training workshop led by Dr. Alice Parman where team members practiced facilitation and received feedback from Dr. Parman to prepare for the focus groups. Focus groups are qualitative in nature, which enable research teams to better understand what people think about broad research topics such as inclusivity and meaningful evaluation methods. When structured appropriately, they can generate “standardized quantifiable data” (O’Leary, 2014, p. 178). Elizabeth A. Suter, scholar and author of *Focus Groups in Ethnography of Communication: Expanding Topics of Inquiry beyond Participant Observation*, encourages researchers to utilize less traditional methodological practices when appropriate and include the focus group method into research. Suter argues that focus groups can give people a chance to express their views. (Suter, 2016).

Data on class evaluation and record keeping were collected through a focus group with OSLP administrators. To understand existing OSLP evaluation methods, a community focus group was held with Eugene residents including people who have taken OSLP Arts & Culture classes and volunteers who assist staff in the classes. The goal of this data collection was to help staff attract and serve a broader community audience, integrating them with client artists.

Focus groups were an essential component in this research and involved careful planning. Focus groups have the potential of building trust and rapport with individuals in the community. As research questions were designed, the team decided upon the structure of the questions and what the learning goals were. Questions were designed to elicit open-ended answers. Focus group questions are illustrated in figure 3. An initial research goal was to conduct one-on-one interviews with direct service providers who assist their clients in taking art classes; however no DSPs responded to the requests. Four people participated in the OSLP staff member focus group, while seven community members attended the community focus group.

Administrative Staff Questions
1. How does evaluation impact your work related to the OSLP Arts & Culture program?
2. What obstacles do you face in program evaluation?
3. What role could evaluation play as you work to grow and improve the arts and culture program?
4. What outcomes should be measured in the evaluation of the OSLP Arts & Culture program?
5. How can the Arts & Culture program become more visible and attractive to community members who are not clients?
6. Please describe the type of organizational structure that would allow the OSLP Arts & Culture program to flourish?
Community Group Questions
1. What is your connection to the OSLP Arts & Culture program? How did you hear about the program?
2. What drew you to the program?
3. How could the Arts & Culture program improve its programming for community members? And, how could OSLP Arts & Culture attract more community members such as yourselves?
4. A strategic goal of OSLP Arts & Culture is inclusivity. What does inclusivity mean to you in the context of this program?
5. Evaluation helps the Arts & Culture program improve its programs. How do you think this program should be evaluated?

Figure 3: Focus group questions

The first focus group was conducted with the four staff members from OSLP on March 14, 2017. Mark Stevens facilitated, with note taking by Sarah Kim and Tara Burke. The focus group was held at the conference room of the Arts & Culture administrative offices, 309 W. 4th Avenue, Suite 100. On March 19, 2017, the second focus group, consisting of seven community members who have had participated or volunteered in previous workshops and classes, and was facilitated by Chanin Santiago. Note takers were Alexis Thompson, Sarah Kim, and Dr. Alice Parman. The focus group took place in the Art Studio at OSLP Arts & Culture, 309 W. 4th Avenue, Suite 100.

Data were gathered through two separate focus group sessions. The first was composed of four OSPL administrative staff members, while the second was composed of seven community members who have participated in classes or volunteered with the program. Research questions were crafted to address the concepts of evaluation, programming, and inclusivity, and were unique for each focus group. Questions were intended to explore key concepts from the points of view of each distinct research population, highlighting shared themes as well as differing ideas surrounding the research questions.

Focus groups were attended by two different populations: OSPL administrative staff and community members who had registered for OSPL Arts & Culture programming (workshops or classes). The OSPL Arts & Culture Program Director identified potential participants from past and current registration lists. Participation in focus groups was limited to community members who did not have developmental delays and who were not clients of OSPL or other agencies that serve adults with developmental disabilities. The focus group with Arts & Culture staff included a diverse range of individuals that work with the program on a daily basis. Each focus group lasted one hour.

A digital recorder was used to capture responses. The purpose of recording was to accurately document participant responses for transcription and analysis. To safeguard the confidentiality of research participants, co-investigators avoided referring to focus group participants by name. Research notes and transcriptions do not include names or other identifiers; statements made by participants in focus groups were recorded anonymously and are not attributed to any individual participants. In the case of focus groups, if one or more of the participants chose not to consent to an audio recording, the researcher(s) would not have used audio recording as a documentation method and would have relied solely on handwritten notes. There were no participants who objected to the use of recorders. Tara Burke and Mark Stevens analyzed the focus group and interview data, identifying key themes which were used in the findings.

Data Analysis

Administrative Staff Focus Group

The administrative staff focus group allowed for an open discussion around evaluation. The focus group consisted of staff that held roles of executive leadership, fundraising, and program development. The group also featured an instructor who has a major role within the open studio classes offered through the Arts and Culture Program. Key themes included diverse perspectives on types of evaluation, and how art experiences can be measured to provide the most profound impact. Within this,

the group explored the importance of inclusivity and the ways in which it impacts their evaluation processes. Group members also touched on ways to inform programming and organizational structures through evaluation outcomes. Finally, they explored the visibility of Arts & Culture in the larger Eugene community. Drawing from the discussion, a common thread was not “how” evaluation should occur, but “what” should be evaluated.

OSLP Arts and Culture Program Evaluation

During the administrative focus group, participants discussed how evaluation impacted their work in relationship to the Arts & Culture program. As mentioned in the literature review, evaluations are critical tools for organizations. In *Evaluating and Assessing Art Education: Issues and Prospects* (1996), Boughton et al. wrote how there is no correct way to measure the artistic process. Instructors, funders, and administrators use evaluation practices to more effectively utilize resources. OSLP staff revealed that evaluation impacts the quality of engagement. Engagement evaluation allows staff to gauge how engaged participants are in an activity, which allows staff to adjust methods of communication to better serve each participant. One administrative staff member brought up evaluation in terms of the impact evaluations have and the outcomes that are measured from impact. “From a development standpoint, evaluation will help us understand the impact of a program on the program itself, and on the people who come.” This idea of evaluation was discussed in the earlier literature review (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014). Administrative staff touched upon outcome evaluation and how impacts could possibly be measured surrounding social, healthcare-related, and personal goal outcomes achieved through direct participation in programming.

Programming was a focal point of conversation that brought about discussions as to the ways that evaluation informs class and workshop offerings. Current program evaluations mainly take the form of staff-distributed surveys at the ends of classes. This sometimes proves a challenge as an administrative staff mentions they are “still finding a way for participants to clearly respond to our questions...sometimes it’s hard for people to get their voice.” This speaks directly to the importance of utilizing a variety of evaluation methods as mentioned in the literature review. Arts & Culture does pursue evaluations based on both programs and on self-reflection. These evaluation methods are explored in the final section of this data analysis, which analyzes shared themes between the two groups.

The program currently provides written evaluation methods and portfolios which serve as documentation for class participants. There were several reflections around how evaluations were received within the program. One administrative staff member expressed how “people blow through

the evaluations really quickly and they don't often take the time to really give the feedback we are looking to make evaluation process meaningful...which is a challenge in almost every evaluation that I have seen or received." Administrative staff stressed the importance of making the program evaluation process meaningful. They spoke about wanting to find ways for participants and support staff to be more authentic when providing program evaluation feedback. They reflected that evaluation needs to take different forms, and this will change depending on the audience the program is trying to reach. This led to a conversation about whom the organization is currently serving and how this plays a role in their development strategies when looking through the lens of inclusivity.

Inclusivity in Programming

Arts & Culture was created with the intent of inclusive programming. Within this discussion, focus group members realize that they are primarily serving clients with a disability. This is somewhat of a paradox, as one focus member mentioned "we truly want inclusivity, not just integration." This is an important piece to recognize when considering OSLP clients. As mentioned by the focus group, the data they receive in evaluation directly impact grant funding. Consideration of who their clients are, who they want to draw in, and the ways they communicate an image of what an Arts & Culture participant looks like can affect public interest and response as well as private support. As mentioned within the literature review, emphasizing clients with disabilities will not necessarily increase donations (Adler, Wright, & Ulicny, 1991). The organization needs to continue to explore ways to convey the importance of having an increasingly diverse community. This is a conflict of interest within the organization's mission and goals, as the majority of OSLP programs serve participants with disabilities, while Arts & Culture is not specifically geared towards these participants when programming and planning classes. Looking towards how inclusivity can be best achieved, focus group members expressed the importance of visibility and marketing to improve their goals towards a truly inclusive organization.

Visibility in Community

The discussion revealed how evaluation plays a role for the improvement of the Arts & Culture program in regard to funding purposes and broader community connection. Program evaluation helps OSLP staff determine if they are achieving their goals. Many people within the community believe that the program only serves participants with disabilities. When addressing visibility, one group member mentioned two distinct groups that were left out: people who feel their skill level is above a group class, and people who do not believe they have the talent to participate. "You've got your very skilled professional artists who see our gallery as professional, but may not engage in a workshop or a class because they have some stigma about it not rising to their level enough." Through this reflection, the

outcomes or desired impacts are not matching the inputs or resources of the program. There is a greater need toward marketing to the broader community, to the non-artist, to the beginner, and to the person who is afraid to come. These types of intersectionality within marketing stand to be important for the visibility of the program, and are seemingly overlooked through larger assumptions about who the program is attempting to serve. This is a critical component for the program to begin to constructively improve their program and services that they offer to the community.

Community Member Focus Group

Questions prepared for this focus group discussion complemented, but did not parallel the topics of discussion explored in the administrative staff's focus group. Because the community member group consisted of participants, volunteers, and supporters of the program, rather than staff, researchers worked to draw out participants' thoughts on the Arts & Culture program from the customer-facing side. The result was a series of questions and a discussion focused on the ways in which the program initially reaches members of the community, participant experiences in the program and ways in which these experiences could improve, the value of inclusivity in the program, and ways in which evaluation practices could be improved for participants. Key themes arising from the discussion involved types and timing of evaluation, public visibility and marketing of the Arts & Culture program, and the ways in which inclusivity is manifested in classes and workshops.

Types of Evaluation

The conversation surrounding evaluation was perhaps the most nuanced and multifaceted of the focus group. Participants explored types of evaluation, approaches to implementation, and challenges with facilitating the process. Group members initially discussed outcome evaluation, where programs could be evaluated based on work produced. One group member immediately brought up a participant who has been quite active in producing new art. "For evaluation I think of it like success. You take one person, [name redacted], show what he started with and look what he's doing. That's evaluation, a portfolio." This idea matches one of the general types of evaluation explored in the earlier literature review (Cutlip, Jarmolowicz, McBean, Panzironi, & Schlosnagle, 2014). However, in *Evaluating and Assessing the Visual Arts in Education* (Boughton, Evaluating and Assessing Art Education: Issues and Prospects, 1996), Boughton et al. explore reasons why outcome-based evaluation may not be the most appropriate method, at least if used exclusively. The focus group discussion mirrored the research in their understanding of the need for a multi-faceted approach. Their suggestions also connected to process-based evaluation, in which activities and their effects are studied on an ongoing basis. "You take someone who used to come in here with a grumpy face and at the end...how do they leave? With a

happy face. I see that every single time I come. People who don't talk, who are withdrawn, by the end they are sitting next to [others] and are just being part of it or actually talking and making friends." The group recognized the value of observing and measuring multiple types of growth (artistic, social, emotional), but noted the challenge of defining these types of evaluation. "It's almost not how we should be evaluated, but what should be evaluated. It's very difficult to evaluate what we're doing, to find what needs to be evaluated."

Communication Barriers and Limited Resources

With the desire to evaluate individual participants in multiple different ways comes the challenge of designing evaluation methods that effectively allow diverse individuals to participate in the process. One group member, who is a volunteer as well as a participant with Arts & Culture programs, spoke to this issue. "An issue I see is sometimes for individuals that have support, their communication skills aren't at the same level as our communication skills. How can we get them to chime in the way we do? Sometimes they could be in a communication structure that will not give us a lot of information." Arts & Culture serves a diverse population, many of whom experience various barriers to access, learning, and communication. Traditional written evaluation forms, or even verbal evaluation, may not be realistic for all participants. And, with the challenge of multiple types of evaluation comes the need to have people who can facilitate the process. A sole instructor may not be able to effectively process evaluations from each individual group member, especially if evaluations occur frequently. But support staff assigned to a participant may not be equipped to help with this process. Or they may not be attentive enough to usefully participate in evaluation. The group spoke about this issue. "I taught a cooking class and even though the support staff wasn't taking the class, I treated the support staff as though they were in the class. I almost forced them to participate. Some of them were like 'this was completely different, to be involved.' I taught a photography class and some support staff sat in the back on their phones...So how can you base that level of trust [in assisting evaluation] on what the support staff is saying?" Group members suggested that, in addition to setting participation standards for support staff, OSLP should consider tapping into other human resources for evaluation, like volunteers. The group suggested that volunteers may be more uniquely able to interact with individuals in the group while the instructor is working with the group as a whole. Additionally, volunteers are in a unique position to evaluate the instructor. And, by using more human resources, Arts & Culture might be able to increase the frequency with which they evaluate programs and participants.

Timeframe for Evaluation

Research on evaluation speaks to the need for evaluation to be embedded from the onset of the

project. Documentation, review, and adaptation need to be ongoing. Callahan (2004) describes how the evaluation process and creative process mirror each other. In both instances, the artist/evaluator responds to experience and feedback to continually shape and change the process. The focus group's ideas resonate with this concept. They pointed out that, if an instructor's approach or manner was not conducive to a positive learning environment for a specific group of students, an ongoing evaluation process could help highlight this issue and allow for positive change to occur. But if evaluation occurs at the end of the term, the instructor does not have the opportunity to shift their approach to serve students better. This feedback mirrors the need for evaluation to become a part of Arts & Culture's identity. The group felt that, at times, participants were wary of giving criticism. "A lot of people don't want to give negative feedback because they don't want to hurt people's feelings, and that's where things kind of falter. Because we're willing to say 'that was great, that was amazing', but when something doesn't go right, or we wish that something could go better, we as a community haven't learned to give constructive criticism or positive [useful] negative feedback." Based on the focus group discussion, it is clear that the process of critical feedback needs to be integrated throughout the duration of each class, modeled by more experienced community members, and practiced by all parties. It should be flexible, molded to fit each individual both in terms of what is being evaluated, and also how the evaluation is done. In these ways, the evaluation process can become more inclusive, mirroring Arts & Culture's mission.

Inclusivity

The practice of inclusivity is a key strategic goal, and an area of discussion that researchers approached with both focus groups. For community members, researchers asked: "A strategic goal of OSLP Arts & Culture is inclusivity. What does inclusivity mean to you in the context of this program?" This portion of the conversation was short, but direct and clear, with similar views echoed around the table. In short, inclusivity to this group meant a program that made space for everyone, regardless of ability, and without judgment. The group spent significant time discussing the idea of welcoming participants under the age of 18, but because this is not a possible change for OSLP, the topic will not receive further discussion here. In addition to questions about age, the group focused on the possible dissonance between evaluating skill level and being inclusive. "It [inclusivity] means that if any person wanted to be part of a music class, it doesn't matter if I am musical or not, if I am disabled or not. It doesn't matter your ability. It just matters if I want to do it. No judgment." Another group member joined in, saying "In open studio, we have people of all ability levels and interests. We are here to facilitate, give them the opportunity to enjoy it. If they want to sit here and scribble they can scribble, if

they want to make a collage we will help them make a collage. To me, that's inclusivity." This idea of inclusivity is in line with the literature on Community Arts Practice guidelines. These guidelines state that these practices must be flexible and adaptable to a diverse group of individuals with developing needs. They honor the relational element of art making. They support equity and diversity, and recognize that process is equally important as output (Burns & Frost, 2010). Interestingly, the community group focused on inclusivity through the lens of art making, but did not speak at any meaningful length about the relational side of inclusivity. This contrasts with the administrative focus group, which explored at length the concept of social and emotional progress as an important element of the classes. This is not to suggest that the community group would not agree that inclusivity can be recognized not only by different art making habits but also by those who benefit from the classes in other ways. However, it is interesting to highlight the dominant themes in each discussion of inclusivity, and how they differed.

Community Visibility and Marketing

The final major theme explored in the community focus group was the concept of visibility and community connection. This discussion arose largely out of the question "How could the Arts & Culture program improve its programming for community members, and how could the program attract more community members such as yourselves?" Participants mostly ignored the part of the question about improving programming, and instead spoke about the need for broad community support and clear marketing. They mentioned the strong attendance numbers at different art shows and events, but also spoke anecdotally about the large percentage of the local population that does not know about OSLP Arts & Culture. The group felt that it was important for Arts & Culture to try to appeal to a broad range of community segments. One member spoke about content marketing, while another spoke about gallery location. However, location became less of an issue when the conversation shifted to the marketing approach. The group envisioned the Lincoln Gallery and classroom space as a "destination spot", but felt that messaging and marketing methods needed to be strategically changed in order to make this happen.

The main concern with current marketing was that the message is not yet finely honed and duplicated between all constituencies. One member brought up how this topic is being discussed in the advisory committee. "We have been talking about that in the advisory committee about purpose statements and restructuring those...Every word of everyone that talks about OSLP should have the same mantra." Another member continued this idea, asking "How are we doing wording on social media? How are we taking something, putting it out there and having people like you guys spread this

for us? How can we work together to spread this like a virus?” The discussion of brand and messaging also touched on the ways in which the art installations are visible in the community. One person recalled their first contact with the program through art displayed at Morning Glory Café. They said “This is amazing, I need to learn more about it. Nowhere did it say anything about it. I had to look it up online. So when it comes to attracting people...they need something explaining where you go to find out more information.” Another member responded “It’s a large form of marketing...The overarching problem is how social media is being handled. How are people going out on the streets? What do their flyers look like? All of these things, this visual representation and also verbal reputation is very important.” To the extent that it is possible based on current staff capacity, the focus group felt that a finely honed and unified message broadcast clearly across multiple channels and through various constituencies, would attract more community members.

Analysis of Major Themes across Both Focus Groups

Barriers and Obstacles to Program Evaluation

The two focus groups voiced different but related obstacles involved with evaluating Arts & Culture programs. The administrative focus group focused more on the challenge of determining exactly what they wanted to evaluate. A significant part of evaluation for this team involves the ways in which they use evaluation to improve the program and further their mission. In other words, what they evaluate is partially determined by the needs of their different staff and teams. The community member focus group did not have this concern in mind. Therefore, their discussion about what to evaluate was based more on the needs of participants. This is not to suggest that the administrative staff was not focused on this angle as well, but it is interesting to note the ways in which each group's interests impacted their views of evaluation. Also of interest was the constructive way in which the community member focus group considered the barrier of limited resources in evaluation. Both groups acknowledged that the organization lacks enough resources to continually engage in detailed evaluation practices. The community members’ idea of training volunteers in evaluative practices was a creative suggestion to solve this problem.

Types of Evaluation Offered

Focus groups reflected upon common barriers and obstacles to program evaluation. There is still conflict around what they want to evaluate and why. It was revealed that it is important to evaluate people within this program in different ways. There is an increased need in the program for evaluation tools that provide more formative evaluation methods. As mentioned by the administrative focus group, “one of their biggest barriers is developing an evaluation system that captures all levels of people in

their skills and their needs, and what their growth is, capturing the growth in their development, whatever is it for that person.” It is important within this existing program to discover where they would benefit from increased summative or increased formative evaluation methods.

Evaluation methods are outlined in figure 4. Summative evaluation, which is typically conducted at the end of program to gauge the quality of product, is currently done through their portfolio products. This product-oriented program shows what the finish product reveals about the participant, what they have learned or accomplished. Formative evaluation is an ongoing and continual process typically used to improve a program in real time. This helps to modify the outcomes and improve upon what is currently offered. Formative evaluation is currently done through surveys, which help Arts & Culture to see if they are meeting their outcomes and objectives. Figure 4 captures formative versus summative evaluation. It is apparent based on the data that formative evaluation processes would benefit the program. This is important to consider in the evaluation process, as there is now increased research on how the different ways learning styles can affect the evaluation process. When looking within art-informed evaluation assessments of qualitative data, it is important to look for a variety of evaluation processes because it builds upon integration throughout the artistic process instead of evaluation solely designed for the end process.

Type of Evaluation	What Is Being Evaluated?	Who completes the evaluation?	Self or Program Evaluation
Summative	Instructor	Instructor	Self
Summative	Workshop	Participant	Program
Summative	Workshop	Support Staff	Program
Formative	Not Determined	Participant	Self

Figure 4: Types of evaluation

Visibility & Identity

The fact that OSLP primarily serves participants with disabilities creates a constant conversation within Arts & Culture regarding who each program should primarily serve, as well as how the organization conveys the importance of an inclusive program. This comes through in Arts & Culture’s current visibility as well as their position within OSLP. The focus groups revealed that, in marketing, visual and verbal representation are of significant importance, and need to be addressed through public-facing materials. What is the program doing, and how is it approaching the goals of inclusivity and

identity? As mentioned in the administrative focus group, the program is entering an identity crisis. There is an increased need to shift how they are reaching out to community members and new participants through marketing. In the most recent professional project, the team created a SWOC analysis (figure 5). The analysis noted some of the challenges currently facing Arts & Culture. Of special importance are the issues of impactful marketing, as well as communicating community presence and programming.



Figure 5: OSLP Arts & Culture SWOC Analysis (Bothwell, Payne, Vargas Ramirez, & Wyer, 2016).

This is a growing challenge for many non-profits, who are understaffed and lack sufficient resources. It is important to note this barrier moving forward, as the program is still establishing ways in which they can

convey their message of involvement to the community at large. Suggestions within the focus groups included a content marketing strategy, increased social media presence, and finding ways to communicate a unified and powerful message through all advertising streams.

Inclusivity

The two focus groups agreed about the importance of inclusivity, but differed in their levels of awareness of challenges and tensions surrounding the issue. The administrative focus group members are more acutely aware of the possible conflict between the OSLP's mission to serve a distinct population segment and Arts & Culture's desire for inclusivity. They also discussed the nuanced difference between integration and inclusivity. These tensions did not appear in the community member focus group. These participants spoke of inclusivity as a simple concept: judgment-free access for all, regardless of disability or skill. Perhaps with additional leading questions, the group may have considered the logistical, financial, and organizational challenges surrounding this philosophy. However, in the discussion as it occurred, inclusivity represents an attainable goal and a powerful philosophical asset that adds tremendous value to Arts & Culture's work in the community.

Recommendations

Data Analysis Summary

Two separate focus group sessions took place to gather data, one consisting of an administrative staff focus group for those working for OSLP Arts & Culture and the second consisting of a community focus group for those who have participated in the classes or those who volunteer for the program. The main research questions centered on the concepts of evaluation, programming, and inclusivity. These questions looked at the key concepts through the lens of each specific group, focusing and highlighting similar themes that relate to the research question.

Key themes in the administrative staff focus group focused on diverse perspectives regarding types of evaluation and how art experiences are measured, most importantly focusing on what should be evaluated. The topic transitioned into emphasizing inclusivity and its impact in the evaluation process. The main topic of what should be evaluated came up within the discussion. In terms of impactful evaluation, themes included how evaluation affected group members' work in the program, as well as outcome evaluation—impacts being measured by social, health care-related, and personal goals. Ideally, each of these outcomes could be gained through participating in Arts & Culture's programming. Within the programming evaluation methods, surveys are currently used to give feedback on classes, provide written evaluations on visual portfolios, and document the work of class participants.

The administrative staff aspires to make the program evaluation process become more meaningful and strive for more authenticity, using various forms of evaluation based on who the program desires to reach. The Oregon Supported Living Program is well known in the community for providing services to adults with developmental disabilities. The OSLP Arts & Culture program, with a key strategic goal of inclusion, serves two groups of participants: adults with developmental disabilities, and community members without developmental disabilities. Currently, the program mainly serves clients with disabilities, which does not match its goal of existing as an inclusive program. Visibility and marketing are elements that will improve the program's goals toward reaching inclusivity. To gain visibility in the community, evaluation would strongly aid in the program improvements in terms of funding and gaining connections within the community. Since community members are only aware that the program serves those with disabilities or skilled professional artists, marketing the program to the community members is of utmost importance, to accurately convey who the program is intending to serve.

The purpose of the community member focus group was to elicit participants' views on the Arts & Culture program from their perspective as attendees. The questions included ways in which the program reaches community members, program experiences of the participants, how these experiences could seek improvement, the value of inclusivity, and how evaluation methods could be improved for participants.

The key themes in this focus group included types and timing of evaluation, visibility and marketing, and how inclusivity occurs within classes and workshops in the Arts & Culture program. The discussion of types of evaluation, including approaches and challenges, was central, emphasizing outcome evaluation, a need for a multi-faceted approach, and process-based evaluation. The value of observing and measuring artistic, social, and emotional growth was also acknowledged.

Suggestions for overcoming barriers of communication and limited resources included devising evaluation methods that would accommodate to different individuals who could actively participate. Traditional forms of evaluation may not cater to everyone in terms of access, learning, and communication. Currently staff members facilitate and conduct informal and formal evaluations, but they are too busy to connect with each class or workshop participant. Community focus group participants suggested using volunteers as evaluators. This would allow for more interaction with individuals and allow participants to evaluate the instructor.

The timeframe for evaluation needs to be an ongoing process: the evaluator records feedback at the beginning of the project and includes all constituents, making the process inclusive. Inclusivity,

mentioned in both focus groups, is a key strategic goal. The community members viewed inclusivity as a program making space for everyone, regardless of ability or judgment.

Evaluation of skill level and inclusivity, and respecting art-making itself were central for the community focus group. In contrast, the administrative focus group spoke extensively about the importance of social and emotional progress.

In the final theme of community visibility and marketing, the community focus group expressed the importance of appealing to a broad range of community segments, shifting the focus to marketing content. The location of the Lincoln Gallery and classroom space could be ideal if marketing methods were strategically changed. Another concern was that the message is not honed and unified among all constituencies; it must be broadcasted clearly to attract more community members.

Analysis of Major Themes

Focus groups spoke of differing barriers and obstacles to program evaluation. The administrative focus group spoke of the challenge of what to evaluate, focusing mainly on improving the program and extending their mission. The community member focus group spoke of evaluation in terms of participants' needs, as well as limited resources in evaluation. Groups mentioned the lack of resources to continue an effective evaluation process. Using human resources such as volunteers in evaluation was a helpful suggestion. The types of evaluation offered still have common barriers and obstacles, as there is conflict about what needs evaluating and why. For the administrative focus group, there was an emphasis on the need for an evaluation system that captures all types of people, skills, and needs. When viewing evaluation as an artistic process it is important to employ a wide range of evaluation methods.

Focus groups mentioned who the programs primarily serve and how the organization highlights inclusivity within the program, specifically by not limiting access to people with disabilities. Arts & Culture should continue to seek visibility and define identity within the larger community as well as under the OSLP umbrella by clearly marketing what the program is doing and how it is being executed. The present identity crisis can be solved by reaching out to community members or potential participants through marketing. Referring to the previous professional project team's SWOC analysis and focusing on the challenges faced, effective marketing and communicating presence is important to move forward and establish Arts & Culture's identity within the community. The focus groups aligned with this analysis, mentioning content marketing strategy, increased social media presence, and finding ways to convey messaging across all realms. Groups highlighted the importance of inclusivity, describing inherent challenges. The administrative focus group was aware of the conflict between the organization's mission to serve a specific portion of the Arts & Culture's program and the need for

inclusivity. The community member focus group spoke of inclusivity in simpler terms. There is an agreement that inclusivity is an attainable goal and significant asset that is highly valued within Arts & Culture's role in the community.

Based on the literature review and data analysis, the Professional Project team offers the following recommendations for strengthening and supporting the evaluation process at OSLP Arts & Culture.

Overcoming Communication Challenges

OSLP should hold an evaluation meeting among key staff members to talk about what success looks like for the OSLP Arts & Culture program before designing and implementing new evaluation tools. Suggested indicators come from interviews with key staff members and knowledgeable professionals within the community. These are the results gathered from the initial staff survey, discussions with similar organizations, and extensive review of relevant literature within the field. OSLP administration should work to involve DSPs in the evaluation process including instrument design which will better enable them to share their observations of clients and instructors. Since DSPs regularly attend classes with students, they see the daily process of student involvement within the class structure. Their involvement and participation alongside the student will help build a culture of evaluation by contributing their honest remarks and feedback.

Increasing Evaluation Resources

Staff, program, and participant evaluation throughout the artistic process should supplement portfolio evaluations and surveys at the end of terms. Evaluations should be based more on the needs of the participants. Expanding resources for evaluation would create more options. Training current volunteers to serve as assistant evaluators will access a human resource that is not currently utilized. Another consideration is obtaining grant funding to hire a professional evaluator to design a sustainable in-house evaluation program. This recommendation would allow for a faster rate of progress and growth in the long run of the program.

What to Evaluate

The evaluation process must focus on both the administration and the program, for multi-faceted perspectives and accurate feedback. The literature review suggests the importance of evaluating multiple aspects of participants' experience: namely artistic achievement and personal growth. A portfolio project would track the progress and improvement of the students enrolled in the classes. This would measure confidence for the students as a finished product in the Arts & Culture program. This could also assist in keeping track of what each student is creating and what their artistic goals entail, to

mentor them more specifically based on their individual talents and desired outcomes. This recommendation enforces the strategic plan from last year and coincides with this year's continued support of this method of evaluation. Additionally, OSLP staff should keep current on inclusive evaluation methods by regularly reviewing new studies on the topic. Staff members, instructors, and course offerings should be regularly evaluated to determine if instruction methods are current and follow best practices. Finally, OSLP should evaluate the number of return visitors from the population of interest. These return students should be briefly surveyed to determine why they continue to attend classes.

When to Evaluate

Evaluation should occur at least at the midterm period of the class, then again at the end of the program for accurate, updated feedback, allowing regular assessment of course content, participant growth, and instructor improvement. One evaluation at the end of the program may not produce accurate feedback and results although can serve as a summative evaluation process. The process must be a regular and promoted part of Arts & Culture classes to be beneficial. Any evaluation studying changes of social, artistic, or health-related attributes must have a baseline for comparison. Therefore, initial evaluation should take place at the beginning of a program.

Who should be Involved in Evaluation

In addition to Arts & Culture staff, class and workshop volunteers could be trained to help in evaluation. This would increase communication between groups within the organization, and would allow for more robust and frequent evaluation. Involving volunteers with meetings and events could increase volunteer ownership and investment in the program. Having them partner with a staff evaluator could be a useful training tool. Additionally, DSPs should be encouraged to take a more active role as participant in Arts & Culture classes, alongside their clients. They can be trained to participate in evaluation as well, as they can offer a unique insight into client progress.

How to Evaluate

Developing an evaluation calendar with specific dates and future planning for the current program season and beyond would hold the administration staff accountable to increase evaluation activities. Having staff members and community members attend and designate an evaluation session via observational research and collecting data would provide detailed results. These results would significantly provide support towards grant writing, fund raising, and for marketing purposes of the program.

Sustainability

Community Focus Group members identified three main community-based audiences for Arts & Culture. The first is artists who display their work, teach classes and take on the role of being a mentor. Next are the people who want to spend time with the Arts & Culture artists because of the opportunity to be around developmentally disabled adults. Lastly, there are people with little or no art background who are drawn to the program because it welcomes everyone regardless of ability. By increasing marketing efforts aimed at and accommodating beginning artists from the community, this could lead to the high possibility of increased enrollment by that sector.

Visibility and Identity

Sections of the larger Eugene community likely hold a narrow view of what OSLP Arts & Culture is and who it serves. Since people think the program only serves people with disabilities, they are hesitant to participate, unaware that its goal is to serve all community members without limitations. Organizational identity needs to shift by reaching community members through marketing, using visual and word-of-mouth marketing methods. More visibility with a clear identity needs to be seen and recognized overall.

Peer to Peer Evaluation

Peer to peer evaluation versus having students evaluate instructors or the program itself would result in a more comfortable form of expressing one's true feedback in a setting relatively free of judgment. This would allow for honest comments in addition to healthy social interaction among students, without the pressure of feeling judged by an instructor in terms of progress within the classes. This would also relieve pressure for the instructor who would have been evaluated as well.

Formative and Summative Evaluation

Formative evaluation is typically ongoing and is used to continually improve a program while it is in progress. It is more process-oriented, in that it looks at how the process can be modified to improve the outcome. Formative evaluation involves qualitative techniques such as focus groups, to help gauge relevancy and understand people's responses in reference to the research questions at hand. This helps organizations determine whether they are leading from their mission and expectations. With formative evaluation, it is helpful to evaluate early and often.

Observing the achievements of individual participants is important. Summative evaluation can demonstrate how they were immersed in activities, finding a connection between participation and outcomes. Measuring social, health care-related, and personal goal outcomes can demonstrate participation levels. The outcome of their final portfolio can demonstrate consistent and active participation.

Barriers/Challenges to Evaluation

The extensive amount of time, energy, and resources needed, while challenging, can provide detailed and informative findings that will help Arts & Culture grow. By referencing the 2016 Professional Project report, the detailed SWOC analysis could be reviewed regularly on a weekly, monthly, quarterly, and yearly basis, each time proactively adjusting to respond to this evaluation. The recommendations should be examined with a careful lens to ensure a quicker rate of improvement. When these actions have taken place, team members can begin to design new evaluation tools to help the vibrancy and sustainability of the program.

Conclusion

We hope that with the combined efforts of this team, the Arts & Culture staff, and our faculty research director, these recommendations for evaluation strategies will enrich programming and increase success for OSLP Arts & Culture. The organization clearly occupies an important and unique position within the larger community, providing arts resources to people with disabilities while also serving the larger public. Their goal of inclusion is a microcosm of a local culture that we would like to see thrive in our city. We look forward to seeing the ways in which evaluation develops and improves programming, marketing, and inclusivity in the organization's future.

References

- About - OSLP Arts & Culture Program*. (2016). Retrieved from OSLP Arts & Culture Program: <http://www.artsandcultureeugene.org/about.html>
- Adamek, M., & Darrov, A. (2012). *The intersection of arts education and special education: exemplary programs and approaches*. Washington DC: The Kennedy Center Report for the International Organization for Arts and Disability.
- Addison, N., Burgess, L., Steers, J., & Trowell, J. (2010). Assessment and Learning. In N. Addison, L. Burgess, J. Steers, & J. Trowell, *Understanding Art Education: Engaging Reflexively with Practice* (pp. 93-111). Abingdon, Oxon: Routledge.
- Adler, A. B., Wright, B. A., & Ulicny, G. R. (1991). Fundraising Portrayals of People with Disabilities: Donations and Attitudes. *Rehabilitation Psychology*, pp.231-240.
- Alaggia, R., John, L., Sheel, J., & Wright, R. (2006). Community-based Arts Program for Youth in Low-Income Communities: A Multi-Method Evaluation. *Child and Adolescent Social Work Journal*, 635-652.
- Albertina Kerr Mission*. (2017). Retrieved from <http://www.albertinakerr.org/AboutUs/MissionandVision>
- Anderson, A., Berry, K. A., & Crockett, J. B. (2015). Ch. 8 Where Are We Now? The Research on Arts Integration and Special Education. In A. Anderson, *Arts integration and special education: an inclusive theory of action for student engagement*. New York: Routledge.
- Art, J. S. (2013, September 4). *Art Lessons for Children with Disabilities: Spectrum of Autism*. Retrieved from Youtube: <https://youtu.be/C4am2r0C6UQ>
- Azzam, T., Baez, J. G., & Jacobson, M. R. (2013). The Nature and Frequency of Inclusion of People with Disabilities in Program Evaluation. *American Journal of Evaluation*.
- Bailey, K. (2015). Art Therapy and Developmental Disabilities. In D. E. Gussak, & M. L. Rosal, *The Wiley Handbook of Art Therapy* (pp. 317-328). West Sussex: John Wiley & Son.
- Bothwell, C., Payne, E., Vargas Ramirez, R., & Wyer, S. (2016). *Strategic Planning for an Inclusive Community Arts Center for Adults with Developmental Disabilities*. Eugene: University of Oregon.
- Boughton, D. (1996). Evaluating and Assessing Art Education: Issues and Prospects. In D. Boughton, E. Eisner, & J. Ligtoet, *Evaluating and Assessing the Visual Arts in Education* (pp. 293-311). New York: Teachers College Press.
- Boughton, D. (1996). Introduction to the Evaluation and Assessment of the Visual Arts in the Context of Schools. In D. Boughton, E. Eisner, & J. Ligtoet, *Evaluating and Assessing the Visual Arts in Education* (pp. 17-27). Teachers College Press: New York.
- Burgess, L. (2010). Learning as a Social Practice. In N. Addison, L. Burgess, J. Steers, & J. Trowell,

- Understanding Art Education, Engaging Reflexively with Practice* (pp. 67-93). Oxford: Routledge.
- Burns, L. F. (2010). *Arts-Informed Evaluation: A Creative Approach to Assessing Community Arts Practices*. Big Tancook Island: Backalong Books/Northwest Cove Productions.
- C. H. Ravesloot¹, T. S. (2006). Health promotion for people with disabilities: development and evaluation of the Living Well with a Disability program. *HEALTH EDUCATION RESEARCH*, 522-531.
- Callahan, S. (2004). *Singing Our Praises: Case Studies in the Art of Evaluation*. Washington, DC: Association of Performing Arts Presenters.
- Cary, R. (1998). Models for Practice, Prescriptive Grand Narratives or Potential Resources for Critical Art Pedagogy. In R. Cary, *Critical Art Pedagogy* (pp. 315-325). London: Routledge.
- Cheeseman, N. A. (2015). *Understanding the History of Institutionalization: Making Connections to Deinstitutionalization and the Olmstead Act for Persons with Intellectual Disabilities, in the State of Illinois*. St. Louis: National Louis University.
- Chiaravalloti, M. B. (2010). Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation. *The Journal of Arts Management, Law, and Society*, pp. 297-317.
- Clark, R. (1994). Assessing Art. In R. Clark, *Art Education, A Canadian Perspective* (pp. 115-126). Ontario: Ontario Society for Education.
- Cutlip, M., Jarmolowicz, D. P., McBean, A. L., Panzironi, H., & Schlosnagle, L. (2014). Evaluating the Fine Arts Program at the Center for Excellence in Disabilities. *Journal of the American Art Therapy Association*.
- Dobbs, S. M. (1992). Evaluation; Student Achievement, Teacher Competence, Program Effectiveness. In S. M. Dobbs, *The DBAE Handbook, an Overview of Discipline-Based Art Education* (pp. 47-55). Los Angeles: Getty Center for Arts Education.
- Dobbs, S. M. (1998). Community Resources, What Do Museums and Community Arts Organizations Contribute. In S. M. Dobbs, *A Guide to Discipline Based Art Education, Learning in and through Art* (p. 92). Los Angeles: Getty Publications.
- Dobbs, S. M. (1998). Performance Assessment. In S. M. Dobbs, *A Guide to Discipline Based Art Education, Learning in and through Art* (pp. 73-85). Los Angeles: Getty Publications.
- Dorn, C. M. (2002). The Teacher as Stakeholder in Student Art Assessment and Art Program Evaluation. *Art Education*, pp. 40-45.
- Efland, A. D. (1995). Change in the Conceptions of Art Teaching. In R. Neperud, *Context, Content, and Community in Art Education* (pp. 25-41). New York: Teachers College Press.
- Eisner, E. (1996). Evaluating the Teaching of Art. In D. Boughton, E. Eisner, & J. Ligtvoet, *Evaluating and Assessing the Visual Arts in Education* (pp. 75-95). New York: Teachers College Press.
- Eisner, E., & Day, M. (2004). *Handbook of Research and Policy in Art Education*. London: Lawrence Erlbaum Publishers.

- Fox, A., & Macpherson, H. (2015). *Inclusive Arts Practice and Research: A Critical Manifesto*. New York: Routledge.
- Gardner, H. (1996). The Assessment of Student Learning in the Arts. In D. Boughton, E. Eisner, & J. Ligtvoet, *Evaluating and Assessing Visual Arts in Education* (pp. 131-156). New York: Teachers College Press.
- Gauntlett, D. (2011). *Making is Connecting: The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0*. Cambridge: Polity Press.
- Guetzkow, J. (2002). How Art Impacts Communities: An Introduction to the Literature on Art Impact Studies. *Taking Measure of Culture* (pp. 1-27). Princeton: Princeton University.
- Haynes, F. (1996). Zero Plus One: Evaluation and Assessment in the Visual Arts. In D. Boughton, E. Eisner, & J. Ligtvoet, *Evaluating and Assessing the Visual Arts in Education* (pp. 27-42). New York: Teachers College Press.
- Helliwell, J., & Putnam, R. (2004). The Social Context of Well-being. *The Royal Society Publishing*, 1435-1446.
- Hetland, L., & Winner, E. (2004). Cognitive Transfer from Arts Education to Nonarts Outcomes: Research Evidence and Policy Implications. In E. Eisner, & M. Day, *Handbook of Research and Policy in Art Education* (pp. 135-161). London: Erlbaum Publishers.
- Jolly, A. (2014, November 18). *Education Week Teacher*. Retrieved from Education Week: <http://www.edweek.org/tm/articles/2014/11/18/ctq-jolly-stem-vs-steam.html>
- Jorgensen, C., & Onosko, J. (1998). Unit and lesson planning in the inclusive classroom. In C. Jorgensen, *Restructuring high schools for all students: Taking inclusion to the next level* (pp. 71-105). Baltimore: Paul H. Brookes.
- Kerr, Albertina. (2015-16). *Empowering Lives and Community, Annual Report to the Community*. Portland: Albertina Kerr.
- King McFee, J. (1995). Change and the Cultural Dimensions of Art Education. In R. Neperud, *Context, Content, and Community in Art Education* (pp. 171-193). New York: Teachers College Press.
- Kirkkopelto, E. (2014). It is a Matter of Collective Self Education, Re-Education through Cooperation. In M. Hannula, J. Suoranta, & T. Vaden, *Artistic Research Methodology* (pp. 134-146). Pieterlen: Peter Lang.
- Korzenik, D. (1990). A Developmental History of Art Education. In D. Soucy, *Framing the Past, Essays on Art Education* (pp. 201-213). Alexandria: National Art Education Association.
- Krueger, R. &. (2000). *Focus groups: A practical guide for applied research*. New Delhi: Sage Publications.
- Malley, S. M. (2014). *Students with disabilities and the core arts standards: Guiding principles for teachers*. New York: The John F. Kennedy Center for the Performing Arts.
- Manset, G. &. (1997). Are Inclusive Programs For Students With Mild Disabilities Effective? A Comparative Review Of Model Programs. *The Journal of Special Education*, 155-180.

- Moore, S., & Watson, L. (2015, March 11). *What is Inclusion*. Retrieved from Kayla J Mohr Blog: <http://kaylajmohr.weebly.com/blog/inclusion-is-not-the-same-as-integration>
- O'Leary, Z. (2014). *Primary data: Surveys, interviews and observation. The essential guide to doing your research project*. New York: Sage Publications.
- Patton, M. (1987). *How to Use Qualitative Methods in Evaluation*. New York: Sage Publications.
- Schlosnagle, L., McBean, A. L., Cutlip, M., Panzironi, H., & Jarmolowicz, D. P. (2014). Evaluating the Fine Arts Program at the Center for Excellence in Disabilities. *Journal of the American Art Therapy Association*.
- Sharp El Shayeb, P. (1996). Good Teaching, Evaluating Art Teaching in the Context of Schools. In D. Boughton, E. Eisner, & J. Ligtvoet, *Evaluating and Assessing the Visual Arts in Education* (pp. 95-113). New York: Teachers College Press.
- Soucy, D. (1990). A History of Art Education. In D. Soucy, *Framing the Past: Essays on Art Education* (pp. 3-35). Alexandria: National Art Education Association.
- Suter, E. (2016). Focus groups in ethnography of communication: Expanding topics of inquiry beyond participant observation. *The Qualitative Report*, 7.
- Talusan-Dunn, R. E. (2012). *An Art Program Evaluation of Daily Life Therapy for Children with Autism*. Cambridge: Lesley University Dissertation.
- Wexler, A., & Derby, J. (2012). Art in Institutions: The Emergence of (Disabled) Outsiders. *Studies in Art Education: A Journal of Issues and Research*, 127-141.

Appendix 1: Personal Reflections

Tara Burke

Workshop Experience

I participated in the open studio on January 25th. I spent about 90 minutes looking at collage materials for my art practice, Soul Collage. I got to spend time with Alice as well as some clients. The atmosphere was warm and cozy, and I immediately felt welcome and not awkward or alienated. Everyone was peaceful, it was quiet. I really enjoyed the ability to just sink into what I was doing and focus. I actually found myself more bothered by some of the volunteers who kept chatting me up. I have the same feeling of Alice of not being much of an artist with drawing or painting. I really love mixed media and collage, so I am finding time to hopefully sign up for the Open Studio sessions next term. It makes sense with my schedule and the space is quiet and open to really commit to my art practice. Art is such a great self-care tool for me, and I felt like I was welcome and encouraged to create while I was there. I will be attending again.

Personal Reflection

This experience of working in a professional working environment for an arts and culture organization has provided valuable practice knowledge in terms of evaluation and project management. I found myself wanting more time to dive into the research, and I wish that there was an ample resources available for us to do so, but alas with the time allotted, I felt I was able to get a snapshot of what working in a program evaluation process looks like and the impact it can have for moving organizations to their next level of growth.

The professional project mirrored similar focuses that I currently work with in my professional career as an art manager through project management skills, team collaboration and practical knowledge. Within the group environment, I learned valuable facilitation techniques as well as the ability to write agendas and hold group meetings effectively. We had the valuable mentorship and advisement of Dr. Alice Parman, who ensured that we would be able to have the tools necessary to carry out our qualitative research through our focus group sessions with administrative and community members. I found that working collectively as a consulting team helped further our inquiry around the research of evaluation within an arts organization. Finally, I felt that this knowledge was practical and supported my learning goals and objectives for putting the curriculum I had learned throughout my time in the program to use within a real-life context.

Sarah Kim

Workshop Experience

On Tuesday, January 24th, I participated in a music therapy class taught by Danielle Oar who owns Refuge Music Therapy. The class lasted approximate for an hour, but due to students being late, we started a little after 11:00. There were 8 participants total, including their direct service providers, and myself. The instructor was very welcoming and had vibrant energy as her students entered the room. She gave every individual special attention, making them feel relevant to the class and feel like they contributed greatly in everyone's presence. Danielle allowed the students and DSP's choose their spot for the day, and we sat in a circular formation. The class began with a warm-up exercise, emphasizing creativity in relation to sounds, having us pay attention to what we hear to express abstract movement through elements of music. Next, we moved along to an activity with scarves, where we listened to "Winter" from Vivaldi's Four Seasons, expressing the moods we felt and triggered what sounds made us move a certain way, such as: expressing movement of stormy weather versus calm stillness. We then went on to review a Spanish song "Para nue a". The students were able to convey the feeling of this song, which consisted of a calm, peace, and restful mood, which followed with that type of body movement. Following was hands-on contact with percussion instruments to connect to what sounds feel like and thinking about the instrument and how it makes one feel. We finished the class with three songs "Time in a Bottle", "Bold Song", and "Goodbye", which all of the students were very familiar with and had memorized. Overall, this class affects students': creativity, social skills, connection, and mood, which are all positive attributes for all students attending and involved with the class.

Danielle was very engaged in auditory and in visual signs of the students and read their body language, facial expressions, and listened intently to their personal feedback and opinions, showing a strong example of inclusion. Speaking to Danielle afterwards, I discovered that most of the students were very timid and shy when the class first began and have opened up immensely, discovering their own, unique personalities. Based on the progress of the students that she reported to me, it seems as though there was measured progress through actively contributing and continually attending the class in an engaged mindset. I would not be able to comprehend how the students were once less willing to participate by how my energy and animation were conveyed in their faces, body, and with the movement that complemented that. The other observation was that there was a sense of belonging and community within these students, feeling comfortable with interacting with each other. These

activities and songs gave them an indescribable joy that was hard for them to contain in a very positive manner. As an outside community member, I felt included and actively involved with these new students and instructor that I newly met. I am interested to see how the students progress up until Week 10 of the term.

On Wednesday, February 1st, I attended Jess Bolivar's Beginning ASL class. There were 13 students that were in attendance that evening, including their DSP's, and I was a guest. I was greeted by Sterling, she proceeded to join the other students. I noticed that there was an extremely outgoing student who welcomed me and made me feel included, although being new to the class. Jess began the class by asking everyone the homework question, which consisted of what they did last week, based on the new vocabulary they learned as a review. Everyone was given an opportunity to sign their weekly activity, as she went around the room. Students sat in rows of 4 and were widely spread out.

From my observation, the students were pretty proficient in sign language which made me wonder if this was a beginning level class. After speaking with Jess, she informed me that these students have returned from previous terms and have been taking this class for about a year. I was quite impressed with how comfortable they were with communicating to Jess and to each other. Their intelligence and connection with this language seemed like they were your average, adult student. As a new attendee, I was overwhelmed with the vocabulary, as I am completely new to this. Because Jess had constant questions and interactions with the students individually and including students as a group, I was shocked at how quickly the hour went. This group of students were much more extroverted and confident within themselves than the music therapy students. It made me conclude that this was the case due to how long they have been interacting with each other. I was personally moved that a random female student invited me to her Valentine's Day party and another male student had the courage to come up to me on his own and say "hello" while shaking my hand. As a community member, it made me have the desire to return to this class and continue attending weekly. The only difficult aspect of the class was that it is at 5:30, right after I finish teaching and coming straight from school, and had a difficult time focusing and absorbing the material. This may be true for all of those who attend that may hold day jobs. Offering this class a little bit later, such as 6:30 or on the weekend may accommodate better to community members' schedules.

Personal Reflection

I had a valuable and rewarding experience deciding to participate in the Professional Project team. Although I wanted to do an individual project, my concurrent degree would not allow this option, so I was open and welcoming of taking on the group project. At first, I was a little hesitant since I was

not very knowledgeable about arts and culture and community organizations, but having well-rounded experience is working in my favor in terms of well-rounded experience, not only in performing arts organizations. When I discovered that our topic would entail evaluation and inclusivity within the program, I immediately had a growing interest to take on this research. These are topics that strike my interest within performing arts organizations, which is applicable to any organization I may end up working for. The other realization I have made is that I am more open and willing to seek out opportunities a broader range of arts organization, whether it be museums, visual art galleries, and arts councils to name a few. Although these were not my emphasis in my studies, I feel that a wider exploration makes this pursuit more unpredictable and exciting in my career search. This project has also made me become more interested in seeking out the endless amount of resources within evaluation and inclusivity and am looking forward to continuing to gain more in future projects and opportunities. The deeper education and awareness of working with and interacting with developmentally disabled adults has been imperative as well.

The experience of working with such a professional, genuinely hard-working, and the supportive team has made this a memorable experience. I have deeply appreciated Dr. Alice Parman's expertise and in her guiding and organizing our project with a concrete and detailed structure and personable sincerity. What I gained the most out of this project is the administrative focus group session, the process of facilitation, learning and experiencing the OSLP Arts & Culture program, then seeing the impact they are making within the community. Making an impact on the wider community and for a substantial number of individuals has been more rewarding than having completed a project that is only fulfilling to oneself. I look forward to seeing the progress and implementation of our plan to make a difference for the OSLP Arts & Culture program in the very near future.

Cara Mico

Workshop Experience

I was unable to attend an OSLP workshop due to both working and attending school full-time, as well as financial burdens from commuting to Eugene. Instead I conducted case-studies of a similar program in Portland. The Albertina Kerr center, founded in 1907, is similar to OSLP in that it offers programming for the disabled community. Albertina Kerr “partners with the community to support people with developmental disabilities and mental health challenges to lead self determined lives and realize their full potential.” (Albertina Kerr Mission, 2017). The Art from the Heart (AFTH) program was founded in 1995 by a separate entity and acquired by Albertina Kerr in 2012. AFTH offers arts and culture classes which are open to volunteers and adults with disabilities but not to the general public. Small group classes of three to nine students are held from 10 to 11:15 a.m. and from 12:15-1:15 p.m. The classes themselves are funded by the student usually through Medicare or a similar program.

Current Classes through June 16, 2017

- Mosaics
- Drawing Fundamentals
- Printmaking
- Drawing
- Sewing
- Ceramics
- Tie-dye
- Art Small and Tall (working with small and large pieces of art)
- Soap Making
- Karaoke
- Card Making
- Theater
- Paint Studio
- Music Class
- American Sign Language
- Storytime in Portland

Albertina Kerr has 4 major fundraising events annually which raised upwards of a half million dollars in 2015, and 46% of their annual revenue comes from private donations. Additional community support

from bequests have allowed the center to open a new \$6 million campus. Their assets totaled \$36 million in 2016. Their board of 20 or so individuals oversees 15 staff leaders who manage the programs. They are supported by nearly 500 volunteers. (Kerr, Albertina, 2015-16) It is possible that Albertina Kerr is able to successfully manage the AFTH program because of two factors; they acquired a functional program when they were financially able to do so, and they are in a larger metropolitan area and serve a larger population.

Personal Reflection

My personal reflections fall into two categories: working within the confines of the university system, and working on the OSLP project. First, the research course sequence isn't structured in a way to allow for students to fully experience participating in a research project in the short 2 years the program allows for. It's possible that the 3 research methods courses could be combined into one more robust course where students develop the framework for the research and begin seeking IRB approvals. This way the remaining two years can focus on implementing the research. Further the University would benefit from increasing resources to students conducting research rather than hampering their ability to work within the community by constructing inflexible course requirements into the program, reducing program funding, and firing instructors all while raising tuition.

Working with OSLP has been a pleasure. They are warm, engaging, and open to new ideas. As a program director I was invited to discuss increasing access to workshops in my own programs with the staff. I also had the benefit of working with the marketing team as part of the AAD communications class. Their commitment to their program is exceeded only by their commitment to teaching and they were as generous with their time in the marketing discussions as they were with our project team.

Chanin Santiago

Workshop Experience

On January 26, 2017, at 10:00 am, I attended a Jewelry Making class taught by Angela Lees. I was drawn to this specific class because of my background as a jewelry designer, maker and teacher. This class covered a beading project using bead stringing techniques. Participants made bracelets consisting of safety pins, elastic cord and glass or plastic beads, which when completed, became a unique and substantial piece of jewelry. From my personal experience, I understand that jewelry isn't an easy thing to teach, especially in a short amount of time. Before I attended the class, I wondered how anyone could teach or even make something that is meaningful in one hour. To my delight, Lees chose a project that I believe was accessible and satisfying to all participants and skill levels. It was apparent by the participants' engagement and ultimately, the final product.

There were approximately 16 participants in the class, including myself. My initial impression was positive. I felt welcomed and included. Both Lees and her assistant were both professional and warm. I was encouraged to sit anywhere. I found a table to share with a student with developmental disabilities and a Direct Support Provider. They were both working on their own projects and were deeply engaged in their creations. I watched as they helped each other choose the colors of beads and work through some of the issues that arise anytime one is making art, for example, mis-stringing beads or dropping the project entirely.

Lees provided clear instructions and cheerful guidance all the while we worked, and I felt like her presence was not intrusive to our learning. She made sure we had the supplies and instructions needed to feel successful and allowed students to explore their own ideas. As I looked around the studio, I noticed that people were engaged in conversations while also working on their projects, either their own or assisting another. I felt true camaraderie in the room. By the end of class, many of us had completed our project and the result was a bracelet that represented our own aesthetic choices, creativity and persistence. I believe OSLP's vision of inclusion, opportunity, creativity, collaboration, professionalism, independence were alive in the Jewelry Making class and instructors.

Personal Reflection

While considering my options to complete one of the four components for my Masters Degree, I was drawn to the terminal professional practice with the OSLP's Arts & Culture program because of the opportunity to build relationships in my community, gain hands on professional experience and provide a service to something I believe in. Before starting the AAD Masters Program, I would have never

considered evaluation to be something I would be interested in researching. However, after courses like, Arts Program Theory: Arts Participation & Evaluation, I became interested in the idea that evaluation can lend to creating a “culture of learning”. Assisting the OSLP A&C program in fulfilling its mission to “break down barriers to participation in the arts for people of all abilities” and “build bridges to a more diverse and inclusive community” aligns with my mission to create opportunities for marginalized communities to participate in artistic and cultural experiences that will contribute to health and well being.

Evaluation doesn’t have to be a linear and dry process. The measurement of the impact of arts and culture on communities is in need of development and as researchers we need better tools and frameworks to provide meaningful, relevant data to contribute to the growing research on arts impact in order to advocate for the arts in our communities. This means learning how to be good evaluators. As an arts leader, I want to be aware barriers that may get in the way of arts participation especially in marginalized communities. Listening to a community’s needs and creating access to arts programs is essential in beginning to address and challenge the many inequities in our society.

Mark Stevens

Workshop Experience

On Tuesday, January 3rd, I participated in a music therapy class taught at Refuge Music Therapy. The class lasted approximately 45 minutes, and consisted of one instructor, five participants, their individual direct service providers, and myself. I was immediately struck by the personal attention the instructor gave each individual, including DSPs. She made an effort to engage verbally, through eye contact, and by moving around the room to connect through proximity. The class was organized in an arch-like form, with a warm-up song to draw participants in and a goodbye song to transition out of music making. These songs featured improvised lyrics directed at making each individual feel welcome, as well as known refrains that everyone could sing along with. The activities at the core of the class all involved kinesthetic music making. We made sounds with our hands, feet, and mouths, and also with simple instruments. Different modes of engagement were always available to match individual abilities.

I was impressed with the instructor's ability to monitor a variety of different verbal and nonverbal cues simultaneously. She was able to keep different students engaged by highlighting and affirming even the most subtle participation. She then made suggestions to enhance these modes of music making. For example, a participant who was wheelchair-bound was able to engage by having her DSP lightly tap her feet, allowing her to feel percussion even though she could not easily move on her own.

My lasting impressions involved both class goals and my perception of the benefit for each individual. Goals were not necessarily musical as much as they were simply participatory, and they varied for each class member. The instructor told me that she keeps track of how they are doing and encourages them in similar growth at each session. Evaluation was not based on measured progress as much as it was measured by engagement. I observed a huge amount of joy around the room. The level of excitement rose when the music started, and I saw lots of smiles on both participants' and DSP's faces. Physical gestures increased as well, without prompting, including waving at people around the room, making rhythmic gestures with the body, and singing along. The mood when leaving the building was remarkably more joyful than when people arrived an hour before.

Personal Reflection

I was pleased to have the opportunity to work with OSLP Arts & Culture, and to be able to build on the efforts of last year's team. While I was initially hoping that the chosen organization would fall closer in line with my professional goals and areas of interest, I quickly discovered the value and

uniqueness of what Arts & Culture is doing in the Eugene community. I sincerely enjoyed learning more about the organization's professional team, programs, and participants. Experiences I especially enjoyed included leading the administrative focus group session, researching arts evaluation practices for specific demographic groups, and hearing from professionals in the field of evaluation who could speak to the processes and challenges involved when working with a diverse population group.

I think that there are difficulties in designing a professional consulting experience within the framework of an academic setting. Pressures, motivations, and timelines are markedly different in a university degree context. An extended slow start was marked by a lack of crystallization in terms of both timeline and specific project goals. Dr. Parman did a great job when she joined the project in full force, adding some concrete framework and directing us toward a series of benchmarks designed to meet degree deadlines. I was thankful for her leadership throughout the project. I am glad to have experienced this process, and am looking forward to presenting our research.

Alexis Thompson

Workshop Experience

On Monday, January 23 I took part in a sculpture class taught by Sterling. There were around 10 students from OSLP there, along with about five volunteers. The room was set up with a block of fresh clay for each artist. You could come in and start brainstorming what you wanted to make immediately. Sterling taught the class how to make a vase, or a mask, which many people chose to make one of these. In addition, you could create whatever you wanted. A couple people made creations for their sweethearts, and one woman even made a snowman. The atmosphere was quiet and people were very focused on their work. I even saw a lot of perfection in one man, whose vase kept cracking and he wanted it perfect. I sat next to a volunteer who was new to working with this population and her and I spoke a little bit, but for the majority of the time worked independently, which is how I wanted it. For me artwork, is a time for my creative brain to come out, and not to be social. I was surprised how quiet the class was for the most part. Every week the class will work with different clay and create something new. At the end of the class term, Sterling will fire up all of the work. I personally am excited to get my two little sculptures in a couple months.

Personal Reflection

I remember in one of our first research classes, our professor discussed the option of doing a group professional project. I knew immediately that I was interested in taking part in this. I wanted to make an impact in a local arts organization, and through this project I knew it would become possible. At first I was hesitant about working in a group setting, but I could not have dreamed of a better, more engaged group to work with. Each team member brought something so unique and special to the table. At one of the first meetings we talked about our strengths and interests in what we wanted to do on this project, and throughout the whole experience we stayed true to them. It resulted in a tight, passionate group who rarely had conflict, but worked together to make a difference in an unbelievable arts organization. I remember stating that I wanted to work directly with people so I would like to take part in the focus groups. I did just that, and gained valuable experience throughout the whole process. I was thankful for our facilitation training with Dr. Alice Parman, for it made everyone more comfortable with confidently holding a focus group.

Throughout the process of working on this project I have learned a lot about inclusion, evaluation techniques, and how to work effectively in a group. I have never taken part in facilitating or note taking in a focus group so this experience taught me how to effectively do that. I learned the

protocols involved in focus groups; keeping names anonymous, how to properly note take, and how to make sure that everyone involved in the focus group has an opportunity to voice their opinion. Everything that I learned about inclusion is useful to know for my future as both an arts teacher and arts manager. During the community focus group I realized how truly passionate people were about this program. It makes a huge difference in people's lives.

In conclusion I am very happy that I decided to take part in the AAD 2016-2017 professional project. I learned the ins and outs of an incredible organization and how to create and implement evaluation techniques. I truly believe that this unique organization makes a difference in people's lives and hope to see more like it in other parts of the country in the future. Anyone, whether you have a disability or not, can benefit greatly from taking a class through OSLP. I have yet to hear of a negative experience from someone who has taken part in one of the classes that they offer.

Alice Parman

Workshop Experience

I participated in the open studio on January 25. Spent two hours drawing, observing, chatting with participants and volunteers. Instructor Sterling Israel provided guidance. She is gracious, helpful, and super aware as she scans the room and helps clients directly, also guides volunteers into useful support roles. The atmosphere in the studio is quiet, respectful. Everyone is very focused. A roomful of artists. I was inspired and refreshed. What a great program, unique in this community. As a naive artist who hasn't drawn much of anything since I was in grade school, I was encouraged to create two drawings about my trip to Egypt. Maybe I'll be the next Grandma Moses! No-one made fun of me and people even seemed to be interested as I recounted my experiences as depicted in these drawings. I would be too intimidated to sign up for any kind of class at e.g. Maude Kerns Art Center. But when I have more time, I'd like to take a drawing class, or some kind of class, at A&C. It's fun to explore.

Personal Reflection

It has been a unique experience for me to facilitate the work of a six-person research team. The complementary skills, interests, and personalities of team members contributed to a creative synergy that one person alone could never have achieved. Each person stretched and grew through this process, including me. Lively discussions, reworked submittals to the Institutional Review Board, preparations for and implementation of the focus groups, participation in Arts & Culture programs, and negotiations among team members with varied responsibilities were just some of the shared activities that shaped and bonded us into a true team. I hope to stay in touch with all the team members; I can't wait to find out what's next for each of them!

We were fortunate in starting from a foundation built by the 2016-2017 Professional Project team under the wise and informed guidance of John Fenn. The groundwork he laid with this year's team in Fall 2016, including a solid relationship with the Oregon Supported Living Program and in particular their Arts & Culture Program, got us off to a great start. When John left for his dream job in Washington, D.C., it was a sad day for the Arts & Administration Program; but it was a lucky day for me. This process has been exceptionally rewarding, both professionally and personally.

I would also like to acknowledge the continual, caring support of Dr. Patricia Lambert, who helped me from the first with detailed, step-by-step suggestions. These were invaluable, and I couldn't have managed without her assistance.

We were fortunate also in serving a client team that is dedicated, thoughtful, collaborative, and supportive of our efforts. They bent over backwards to accommodate our requests, and answered our questions promptly and thoroughly. They opened their doors to us. We are gratified that OSLP staff have expressed their appreciation for the results of this Professional Project. The proof of the pudding, for us, will be in the implementation of some of our ideas and recommendations. That would be the ultimate reward.

Appendix 2: 2016-2017 Professional Project Team Charter

The Background

Since 2013–2014, the UO Arts and Administration Program has offered a third terminal requirement track for master’s degree students. In addition to completing an individual research thesis or project, students now have the opportunity to participate in a faculty-led applied research project throughout the second year of their master’s degree program. On an annual basis, this is structured as follows: introductory information provided in fall term; project/consultancy taking place throughout winter and spring terms; and reports/presentations/deliverables completed by early June.

The Opportunity

The UO Arts and Administration Program seeks to partner with an appropriate arts/culture organization every year to provide this new service learning opportunity. The specific project, scope, dimensions, and deliverables associated with each consultancy will be determined in partnership with the selected arts/culture organization, and multi-year consultancies may be possible. We seek partners who will appeal to a wide array of student interests, across visual and performing arts, with a strong community arts/service focus, with relevance to public policy and urban planning considerations, and implementing hybrid models of public administration, nonprofit management, and for-profit management practice.

In AY 2015-16, the UO Arts and Administration Program partnered with the Oregon Supported Living Program, Arts & Culture Program (OSLP Arts & Culture). In collaboration with OSLP Arts & Culture, we defined the focus of the project as the creation of a three-year strategic plan. OSLP personnel did not directly supervise the students, but worked collaboratively with them in order to frame priorities, set goals, and determine actions steps toward generating the strategic plan. Project reports and other deliverables were provided to OSLP Arts & Culture as agreed for the year of the initiative. John Fenn (UO Arts and Administration Program) served as liaison for the project team, while Jamie Walsh (OSLP Arts & Culture Program) served as liaison for the client.

The Scope & Concept for 2016–17

For the 2016–17 partnership year, OSLP Arts & Culture has requested assistance in implementing components of the three-year strategic plan created by the 2015–16 professional project team. In order to ensure consistency and efficiency for both client and team members, this year’s project will focus on goals and action-steps in the ‘evaluation’ category of the strategic plan. The team will work toward

developing evaluation tools for Arts & Culture programming; will design evaluation strategies and schemas for internal administrative processes; identify opportunities for analyzing quantitative and qualitative data gathered through extant evaluation efforts (within and beyond the Arts & Culture Program); and establish suggestions for next steps that move beyond the January–June timeframe of the project.

Statement of Work

Beginning Fall 2016, a team of master’s degree students in the UO Arts and Administration Program, led by Prof. John Fenn, will work with the OSLP Arts & Culture Program staff and leaders to establish a research plan intended to develop and recommend specific evaluation tools and processes geared to the evaluation goals identified in the 2016 Strategic Plan. Research methods for this guided, field-based professional project may consist of review of existing documents, surveys, observation, focus groups, in-depth interviews with key informants, and assessment of digital platform analytics.

In winter term 2017, Dr. Alice Parman will take over facilitation of the research team. The team will work individually and/or in small groups to review the literature on evaluation methods, particularly as applicable to arts and culture educational programs; conduct interviews and focus groups with OSLP staff including administrators, educators, and direct support professionals, as well as community members; will begin drafting specific evaluation tools and recommendations for their implementation. In winter term, individual members of the project team may also develop their own studies in specific areas that will inform the project as a whole. These topics are introduced in the Project Scope Statement that follows. In spring term, this project will culminate in a set of evaluation tools and recommendations toward implementing the evaluation goals in the strategic plan. Throughout the project, the consultant team will utilize the lens and focus as articulated in the Project Scope Description below. The project will conclude in the first week of June 2017.

The product of this professional project is a written report and formal presentation to be given to leadership of Oregon Supported Living Program/ Arts & Culture Program.

Confirmed University of Oregon Project Team Members, November 2016 – June 2017

Dr. John Fenn, Professional Project Director (Fall 2016)

Dr. Alice Parman, Professional Project Director (Winter & Spring 2017)

Tara Burke

Sarah Kim

Cara Mico

Chanin Santiago

Mark Stevens

Alexis Thompson

Project Scope Statement

Recognizing that this 2016-2017 project is a collaborative partnership spanning two academic terms, and that existing time and resources do not allow for a comprehensive background study on the identified topic, the project team this year intends to specifically focus this study as follows:

The research lens being utilized by the consultancy team as a whole is focused on understanding evaluation for OSLP Arts & Culture. The team collectively will review existing scholarship and practices and innovations in evaluation of art programs for persons with developmental disabilities and that also include members of the larger community. Specific sub-topics that will inform the background report and recommendations of the team will be the following:

- *Tara Burke* - Overhaul of existing evaluation measures. Revision of current written evaluation tools from support staff, participants and OSLP organization. Assistance in DSP Focus group or interview participation to explore commitment levels and motivations for arts and culture program. Research analysis around experimental, alternative and visual evaluation methods that are different from current traditional evaluation methods (survey).
- *Sarah Kim* - Research on inclusivity
- *Cara Mico* - Refinement of literature review, documentation analysis, comparative analysis
- *Chanin Santiago* - Examining processes of meaning-making via community-inclusive arts programming; analyzing research into “arts-informed” evaluation practices.
- *Mark Stevens* - Explore development strategies for OSLP arts and culture, basing possible strategy ideas on the ideas of external communication methods, program analytics, and overall demonstrable growth and success.
- *Alexis Thompson* -Field based research methods that involve interacting directly with people through interviews and focus groups. Qualitative Methodology.

The goal of this project is to develop and recommend specific evaluation tools and processes geared to the evaluation goals identified in the 2016 Strategic Plan. The project team will also provide a formal presentation to OSLP Art & Culture staff. In order to complete this project, the team will require access to key informants for interviews, access to sites for observational purposes, and documents connected to OSLP Arts & Culture Program history, operations, and digital platforms. Beyond participation in an interview or focus group, and provision of materials to the project team, time involvement of OSLP Arts & Culture Program staff members in the research process will be minimal.

Roles and Responsibilities

The respective roles and responsibilities of the team members are as follows:

John Fenn (Fall 2016) & Alice Parman (Winter/Spring 2017)

Oversees the professional project as a whole, coordinates participation of team members, serves as UO main liaison to OSLP Arts & Culture Program, secures and provides to team members background materials and documents, oversees research instrument design and implementation, and oversees analysis of findings leading to final report.

Jamie Walsh

Main project liaison with the OSLP Art & Culture Program. Connects project team to key personnel and informational materials as required. Coordinates final presentation for OSLP staff.

Tara Burke

Sarah Kim

Cara Mico

Chanin Santiago

Mark Stevens

Alexis Thompson

Conduct a literature review, design and implement interviews and focus groups, draft evaluative tools and recommendations, assess effectiveness and evaluation opportunities across OSLP digital platforms. All five team members will participate across this range of activities, with each member taking responsibility for key aspects aligned with their own skills and learning outcomes.

General Project Timeline

September 2016

Development of project concept

November 2016

Project team confirms participation

Initial background information provided to project team

Project team develops foundational skills in consultancy and in project management

December 2016

Project charter prepared and approved

January 2017

Detailed background information provided to and reviewed by project team

Evaluation literature review begins

Project team develops detailed project plan

Project team designs field research instruments

February 2017

Project team analyzes existing evaluation processes and tools for implementation

Project team completes literature review

Project team begins field research

March 2017

Project team begins to draft evaluation tools and recommendations

Field research continues and concludes

April 2017

Team focuses on data analysis and crafting findings/recommendations

Project team members write individual sections of final report

May 2017

Project team works together to develop final report and presentations

May 19 – Team presentation at AAD Final Research Presentations

Week of May 18 (date TBD) – Formal presentation for OSLP Arts & Culture staff

May 25 to June 5 – Team edits and finalizes report

Week of June 8 – Report submitted to OSLP Arts & Culture staff

Appendix 3: Recruitment Letter Examples

Recruitment Letter to OSLP Administrative Staff

Dear <POTENTIAL FOCUS GROUP PARTICIPANT>:

You are invited to participate in a professional research project that is focused on developing and implementing evaluation practices for the Oregon Supported Living Program Arts & Culture Program. This project is a terminal master's research option for graduate students in the Arts and Administration Program and will be conducted by a faculty-led group of graduate students from the University of Oregon's Arts and Administration Program. The Principal Investigator is Dr. Patricia Lambert, Associate Professor and Director of Graduate Studies in the Arts and Administration Program. I serve as Research Advisor to the project team. This research is being completed in partnership with Oregon Supported Living Program: Arts & Culture Program. The project is entitled *Implementing Evaluation for the OSLP Arts & Culture Program*. The study will gain insight into evaluation methods and innovative approaches within OSLP's pioneering program that are crucial in promoting key organizational goals: inclusion and sustainability. The purpose of this study is to develop and implement evaluation tools and strategies for the OSLP Arts & Culture Program to attract and serve a broader community audience, and integrate them with client artists.

You were selected to participate in this study because of your role in OSLP and your experiences with and expertise pertinent to the OSLP. Your participation is voluntary, and there are no penalties or additional benefits for participating. Please note that confidentiality of information shared cannot be guaranteed in a focus group setting, since other members of the group could share the information. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a focus group lasting approximately one hour on March 14, 2017 from 12:30 to 1:30 p.m. You will also be asked if you would be willing to receive follow-up communications for clarification and further information. If you wish, focus group questions will be available beforehand for your consideration. The focus group will take place at OSLP Arts & Culture, 309 W. 4th Avenue, Suite 100, Eugene. In addition to taking handwritten notes, with your permission, an audio recording device for transcription and validation purposes will be used.

Please reply to me (aparman@uoregon.edu) by date TBD if you are interested in participating in a focus group. As Research Advisor, I supervise the work of graduate students who will conduct the focus group. If you have any questions, please feel free to contact me at 541-342-3464. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration.

Sincerely,

Alice Parman, Ph.D.

Instructor

Arts & Administration Program, University of Oregon

541-342-3464 / aparman@uoregon.edu

Recruitment Letter to Volunteers and Participants of OSLP Arts & Culture Programming

Greetings,

You are invited to participate in a professional research project that is focused on developing and implementing evaluation practices for the Oregon Supported Living Program Arts & Culture Program (OSLP). The project is a terminal master's research option for graduate students in the Arts and Administration Program and will be conducted by a faculty-led group of graduate students from the University of Oregon's Arts and Administration Program. The principal investigator is Dr. Patricia Lambert, associate professor and director of graduate studies in the Arts and Administration Program. I serve as Research Advisor to the project team. This research is being completed in partnership with Oregon Supported Living Program: Arts & Culture Program. The project is entitled *Implementing Evaluation for the OSLP Arts & Culture Program*. We seek to gain insight into evaluation methods and innovative approaches within OSLP's pioneering program that are key in promoting key organizational goals: inclusion and sustainability. The purpose of this study is to develop and implement evaluation tools and strategies for the OSLP Arts & Culture Program.

We selected past participants and volunteers in the Arts & Culture workshops or classes to participate in this study. If you decide to take part, you are invited to attend a focus group session dedicated to providing feedback on ways that OSLP Arts & Culture might best evaluate their programming. The focus group will take place at OSLP Arts & Culture, 309 W. 4th Avenue, suite 100, Eugene on <date TBD> from 1 to 2 p.m. Please note that confidentiality of information shared cannot be guaranteed, since other members of the group could share your information. Your participation is voluntary. OSLP Arts & Culture will offer a voucher for 30% off one class or workshop in appreciation of your time and participation in the focus group.

Please reply to me (aparman@uoregon.edu) by date TBD if you are interested in participating in a focus group. As Research Advisor, I supervise the work of graduate student researchers who will conduct the focus group. If you have any questions, please feel free to contact me at 541-342-3464. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration.

Sincerely,

Alice Parman, Ph.D.

Instructor

Arts & Administration Program, University of Oregon

541-342-3464

aparman@uoregon.edu

Recruitment Letter for OSLP Direct Service Providers

Greetings,

We selected Direct Service Providers to participate in this study because of their expertise and experience working with their clients in the Arts and Culture studio environment. Your participation is voluntary, and there are no penalties or additional benefits for participation. If you decide to be involved, you are invited to participate in an interview dedicated to providing feedback on ways that OSLP Arts & Culture might best evaluate our programming. The interview will be conducted by a graduate student in the Arts and Administration program. If you wish, interview questions will be provided beforehand for your consideration. The interview will take place at OSLP Arts & Culture, 309 W. 4th Avenue, suite 100, Eugene in March 2017, or at your workplace, and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, the interviewer will use an audio recording device for transcription and validation purposes.

Please reply to me (aparman@uoregon.edu) by date TBD if you are interested in participating in an interview. As Research Advisor, I supervise the work of graduate students who will conduct the interviews. If you have any questions, please feel free to contact me at 541-342-3464. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration.

Sincerely,

Alice Parman, Ph.D.

Instructor

Arts & Administration Program, University of Oregon

541-342-3464

aparman@uoregon.edu

Appendix 4: Consent Form Examples

Example of Consent Form for OSLP staff

Implementing Evaluation for the OSLP Arts & Culture Program
Mark Stevens, Co-Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a professional research project that is focused on developing: *Evaluation for the OSLP Arts & Culture Program*, and will be conducted by a faculty-led group of graduate students from the University of Oregon's Arts and Administration Program. The purpose of this study is to develop and implement evaluation practices for the OSLP Arts & Culture Program. The key themes our research team will be examining are assessment and evaluation for programming, administrative work, and communications.

You were selected to participate in this study because of your position with OSLP and your experiences with and expertise pertinent to evaluation within the arts & culture program. By agreeing to participate in this project, you agree to participate in a one-hour focus group. In addition to taking handwritten notes, with your permission, I will use an audio recording device for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Your name will not be used in the focus group, in records or transcripts, or in the final report. Focus group transcripts will not include identifiers linking statements to individual participants. While we needed names and contact information to send recruitment letters, reply to RSVPs, and to schedule focus groups, once the data has been collected we will delete all names and contact information.

Your participation is voluntary, and you do not need to answer questions if you do not wish to do so. The risks associated with participation are believed to be minimal, and any foreseen risk relates to an unintended loss of privacy or breach of confidentiality. Confidentiality of information shared cannot be guaranteed to focus group participants, since other members of the group could share that information. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to OSLP Arts & Culture Program. We are striving to provide evaluation methods and strategies that will further the program's strategic goals. However, I cannot guarantee that you personally will receive any benefits from this research. If you have any questions, please feel free to contact me at (360)-710-1039, or msteven2@uoregon.edu, or Dr. Patricia Lambert at (541) 346-2050 or pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent or lack of consent:

I consent I do not consent to participate in this focus group

I consent I do not consent to the use of audio recording and note-taking during my focus group.

I consent I do not consent to the potential use of anonymous, unattributed quotations from

the focus group.

I consent I do not consent to receive follow-up requests from co-investigators for clarification and further information

Your signature indicates that you have read and understand the information provided above, that you willingly agree or decline to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Mark Stevens

Example Consent Form for Community Members

Implementing Evaluation for the OSLP Arts & Culture Program
Chanin Santiago, Co-Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a professional research project that is focused on developing recommendations for evaluation methods and strategies that will make the Oregon Supported Living Program Arts & Culture Program more inclusive and sustainable. This project is entitled *Implementing Evaluation for the OSLP Arts & Culture Program*, and will be conducted by a faculty-led group of graduate students from the University of Oregon's Arts and Administration Program. The purpose of this study is to develop and implement evaluation practices for the OSLP Arts & Culture Program. The key themes our research team will be examining are assessment and evaluation for programming, administrative work, and communications.

You were selected to participate in this study because of your past or current participation in an OSLP class or workshop. By agreeing to participate in this project, you agree to participate in a one-hour focus group. In addition to taking handwritten notes, with your permission, I will use an audio recording device for transcription and validation purposes.

Your name will not be used in the focus group, in records or transcripts, or in the final report. Focus group transcripts will not include identifiers linking statements to individual participants. While we have needed names and contact information to send recruitment letters, reply to focus group RSVPs, and to schedule interviews, once the data has been collected we will delete all names and contact information.

Your participation is voluntary, and you do not need to answer questions if you do not wish to do so. The risks associated with participation are believed to be minimal, and any foreseen risk relates to an unintended loss of privacy or breach of confidentiality. Confidentiality of information shared in the focus group cannot be guaranteed, since other members of the group could share the information. If

you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to OSLP Arts & Culture Program in that the goal is to provide evaluation methods and strategies that will further the program's strategic goals. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (541) 232-2089, or chanins@uoregon.edu or Dr. Patricia Lambert at (541) 346-2050 or pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent or lack of consent:

___ I consent ___ I do not consent to participation in this focus group.

___ I consent ___ I do not consent to the use of audio recording and note-taking during my focus group.

___ I consent ___ I do not consent to the potential use of anonymous, unattributed quotations from the focus group.

Your signature indicates that you have read and understand the information provided above, that you willingly agree or decline to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Chanin Santiago