

# **Community Assistantship Program**

**New York Mills Regional Cultural Center  
Youth Arts Program Implementation Project**

# **New York Mills Regional Cultural Center Youth Arts Program Implementation Project**

Prepared in partnership with  
New York Mills Arts Retreat and Regional Cultural Center

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August, 2004

CAP Report 072

May 2006

CAP is a cross-college, cross-campus University of Minnesota initiative coordinated by the Center for Urban and Regional Affairs.

Funds for this project were generously provided by the Center for Urban and Regional Affairs.

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After receiving a grant from the Bush Foundation to develop a youth arts program for students in grades 7 – 12, the New York Mills Regional Cultural Center set a goal of launching their new program in Fall 2004. As part of this goal the Cultural Center, with funding from the Center for Urban and Regional Affairs (University of Minnesota), hired me as a student researcher to research and develop an outcome-based evaluation plan and help implement the youth arts program. I worked with Executive Director Lina Belar and Youth Publicity Director Mim Maas to develop a contact list, develop program communication tools, develop a scheduling structure and publicity plan, initiate communication with the community about the program, develop student involvement in the program, and finally prepare an outcome-based evaluation plan.

In planning this program, we first created a contact list of schools, educators, individual students, community youth groups, etc. and sent letters or emails to them, gathering updated information. We then created a contact list of artists and potential presenters and began collecting scheduling information from them. This list is still growing as people express interest in the program.

We spent a significant part of the summer developing the program's communication tools, including a youth website and a bi-monthly newsletter. Mim and I met with some youth to compile their ideas for the website content and to have them create visual page samples on Power Point. Since then, we have gathered some youth art resources for Mim to use as she continues to make progress on the website construction. We also created the first issue of the bi-monthly newsletter and a file of content ideas for future issues.

After making initial contact with potential presenters and talking with Ms. Belar about the quantity of programming that is financially feasible, I drafted a schedule structure that included locations, dates, and arts disciplines to be scheduled. This schedule structure, along with a description of scheduling goals it is based on, is included in the body of the Outcome-Based Evaluation Report. Also included in the report is a publicity plan that documents the publicity tools to be used and a timeline for publicity activities.

After planning much of the above information, Mim Maas and I began initiating more detailed communication with people potentially impacted by the program. Ms. Maas and I presented the program at a Cultural Center board meeting, a Cultural Center Education Committee meeting, and a New York Mills community meeting. I also talked to several area youth about the program offerings and contacted all of the area principals to summarize the program and request a meeting with key in their schools. As a result of these requests, Ms. Maas and I made three presentations about the program to members of the region's education community and had two information tables at teacher orientations. At these presentations and information tables, we explained the program, handed out program brochures and teacher request forms for artist visits, and gathered additional contact information from people interested in receiving the newsletter or participating in the program.

To further develop youth involvement in the program, Mim and I scheduled an information meeting and pizza party for youth at the Cultural Center. We mailed invitations, made follow-up phone calls, and finally held the meeting on August 30. Fourteen students spanning our target ages of 7-12<sup>th</sup> grade attended the meeting. The evening's agenda included a power point presentation describing the program and a series of activities designed to generate ideas and determine a name for the youth arts program. Through creativity and democracy, the

youth named the program “People for the Liberation of Pink Flamingos.” The name, which will be adapted in a variety of ways for the website and newsletter, represents the program’s goal to fight against the stigma surrounding youth arts, which parallels the stigma surrounding pink flamingo lawn ornaments.

Finally, I researched and created an Outcome-Based Evaluation Report. The report documents the contextual factors surrounding the youth arts program, the activities involved in implementing the program, the program schedule, the program publicity plan, and the specific evaluation tools and procedures to be used in evaluating the program. This report is attached.

Outcome-Based Evaluation Report  
Outline

- I. Contextual Factors Surrounding the Youth Arts Program and Those Influenced by It (the Cultural Center, Youth, their Families, and their Communities)
  - A. Strengths and Assets Lending to Program Success
  - B. Weaknesses and Challenges Inhibiting Program Success
  
- II. Activities/Processes Involved in the Plan to Achieve the Stated Outcome Goals of the Youth Arts Program
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  - B. Program Service Area
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# **I. Contextual Factors Surrounding the Youth Arts Program and Those Influenced by It (the Cultural Center, Youth, their Families, and their Communities)**

## **A. Strengths and Assets Lending to Program Success**

*The Cultural Center mission*—to expand the cultural and creative opportunities of rural Americans—reflects a proactive attitude of concern for the region’s people, including youth.

*The Cultural Center Staff* offers a varied array of skills and foci:

--Executive Director Lina Belar has many contacts already in place with artists and art performers, offers experience with successful grant-writing, and provides project management expertise that will encourage complete organization and implementation of the youth arts program.

--Youth Arts Publicity Director Mim Maas, responsible for working with the youth arts program, has many connections already in place with area youth and educators—particularly in Wadena—and has experience working with youth arts (KOKE, Cyber Café, Tri-County Hospital Healing Arts Program).

--Director of Marketing and Development Tom Schrader is building contacts with Cultural Center supporters and area businesses that may be key in helping to achieve the program’s goal of community support for youth arts.

--Arts Retreat Coordinator Lynn Kasma is the key contact for visiting artists, has many youth contacts in the immediate area, and may be able to help facilitate cooperation between the Cultural Center Youth Arts Program and the efforts of the New York Mills IMPACT team.

*Various useful facilities* provide convenient programming venues:

--The Cultural Center’s newly remodeled building (new floor and back deck large enough for outdoor concerts) provides a comfortable location that has excellent indoor acoustics and is ideal for concerts, parties, and workshops with up to 125 people.

--The area’s public schools provide a ready audience for youth exposure to the arts through in-school lyceums and in-class workshops as well as a location that minimizes the need for transportation to after-school arts programs.

--The following schools have auditoria that are well suited for various types of performances and concerts:

- New York Mills High School (James W. Mann Performing Arts Center, seats 542)
- Battle Lake High School (Royal Broberg Fine Arts Auditorium, seats 400)
- Wadena High School (Wadena Memorial Auditorium, seats 735)
- Perham High School

*A good selection of artists* is available for youth arts programming:

--The Cultural Center’s arts retreat program nearly always has a visiting artist-in-residence who stays for 2-4 weeks and spends 8-15 hours doing community outreach, often involving area schools.

--The region is rich with artists who make their homes in our lakes area



- The eleven nonprofit arts organizations that form the Art Circle of the Lakes lie beyond the 30-mile radius of the Youth Arts Program's service area but are close enough to serve as valuable resources for increasing the Cultural Center's network of artists.
- Each school has at least one faculty member in place to work with youth arts.

*Major financial supporters* have committed to helping the Cultural Center fund the Youth Arts Program:

- In May 2004, the Bush Foundation awarded the Cultural Center a three-year, \$34,800 grant for youth arts programming.
- In December 2003, the New York Mills Lions Club voted to donate \$2,500 for youth arts programming.
- The City of New York Mills' 2004 budget included \$10,000 to be given to the New York Mills Cultural Center for youth arts programming.

## **B. Weaknesses and Challenges Inhibiting Program Success**

- Some area youth and community members have negative perceptions of the arts or of the Cultural Center.
- Youth, particularly in the upper grade levels, have very busy schedules, and there is no single time period outside of the school day that is open in every student's schedule. Planning must include program times ranging from after-school to evening.
- Teachers' schedules are generally very full with both classroom and extra-curricular activities. Communication with teachers may require much effort on the part of the Cultural Center staff.
- Teachers have many standards and deadlines to meet throughout the year, making certain times of the semester inconvenient for extra programming. Sensitivity to teachers' needs is necessary to avoid causing stress when the goal is to provide a service.
- The relationships between youth and their parents vary from family to family and may be unpredictable. The Cultural Center must be sure to gain and keep the respect of parents while still appealing to youth.
- For youth to be satisfied they must connect with the presenter. Therefore, it is important to both schedule energetic presenters who relate well to youth and seek and heed feedback from participating youth.

## **II. Activities/Processes Involved in the Plan to Achieve the Stated Outcome Goals of the Youth Arts Program**

### **A. The Youth Arts Program Strategy**, based on research in the region, includes the following:

- We will involve youth in the marketing process because youth attract other youth and understand best what grabs their attention.
- We will focus on careful selection of arts presenters with youth in mind—selecting high energy people who work well with youth.
- We will seek to minimize barriers to youth participation as much as possible by providing arts programming free of charge and either bringing arts programming to youth in their schools or providing convenient transportation to programs.
- We will strive to ensure that the entire program is truly regional, reaching youth within a 30-mile radius of the Cultural Center.

### **B. The Youth Arts Program Service Area** has been established along with a plan for reaching all parts of this area:

- The service area reaches out to within a 30-mile radius of the Cultural Center in New York Mills, MN.
- The public schools within the service area have been organized into four “clusters,” each with one town labeled the “center” based on geography and travel time:
  1. New York Mills, Perham (center), Frazee
  2. Wadena (center), Sebeka, Menahga, Verndale, Staples
  3. Henning, Battle Lake (center), Underwood
  4. Bertha-Hewitt, Eagle Bend (center), Parkers Prairie
- We will plan equal programming for each school cluster.
- All events will be publicized in the newsletter, but teachers/students/schools will be specifically invited to events in their school cluster.
- The BUSH program will fund transportation for students to attend events in their cluster.

### **C. Summary/Description of Youth Arts Program Offerings:**

- “Big Events” with rotating locations are concert-like presentations of music, theatre, and visual arts in an auditorium setting.
- Residencies and workshops can be in classrooms during the school day, after school, or on weekends. We will schedule some within the regular program schedule, and for others we work with teachers who request a visit from an artist in a specific discipline.
- One of our main communication tools is a bi-monthly newsletter with contents related to youth art. It uses many types of art submitted by area youth, highlights activities that specific classrooms are doing with the arts, lists upcoming arts events, and reports opportunities for involvement in youth arts.
- Another main communication tool is our youth website that is devoted to the arts and appealing to youth. We involve students from as many schools as possible in its production.

### **D. The Youth Arts Program Scheduling Structure** for the first year of programming includes the following:

--3 “Big Events” (November, February, and April) in Battle Lake, Eagle Bend, and either New York Mills or Wadena (combining clusters 1 and 2)

--5-6 smaller events such as workshops, at least one in each cluster

--Continuous programming such as contests, art shows, and website activities not centered around a location

--Programming varied by arts discipline (dance, music, theatre, visual arts, etc.)

--See Current Proposed Schedule for more details (Part III, Page 10)

**E. The Youth Arts Program Publicity Plan** incorporates several venues of communication and a timeline for completing various tasks:

--See Publicity Plan (Part IV, Page 11)

### III. Current Proposed Schedule

<b>Date</b>	<b>Presenter</b>	<b>Description</b>	<b>Location</b>	<b>Financial and Scheduling Arrangements</b>
August 30	Mim Maas	Youth meeting to introduce program	Cultural Center	BUSH
Sept 20-24	Robin Barcus	silhouette, after-school work with students on mural project	Wadena	Visiting artist (Sept 1-30)
Sept 17	Gary McCurdy	tuba masters class and concert	Briarwood, Clarissa, Perham	Regular schedule
Sept (dates TBD)	Kevin Cederstrom	photography workshop	NYM	BUSH
Oct 5	Various	“Educator’s Extravaganza” (teacher inservice)	Cultural Center	Regular schedule
Oct 15-30	Anat Fort	after-school jazz workshop	Perham	Visiting artist (Oct 15-30)
Oct 24	Dead Musicians’ Society	marimba/pop	Cultural Center	Regular schedule
Oct 25	Dead Musicians’ Society	marimba/pop	Perham	Regular schedule
Nov 1-30	Anney Ryan	various classroom visits	NYM, other	Visiting artist (Nov 1-30)
Nov 12	BIG EVENT	theater or music	Battle Lake	BUSH
Dec 6-10	TBD	TBD workshop	Bertha-Hewitt	BUSH
Jan 24-28	TBD	TBD workshop	Henning	BUSH
Feb 25	THE CHALK GUY	visual art creation	Eagle Bend	BUSH
March 14-18	TBD	TBD	Menahga	BUSH
March 22	CAFÉ FLAMENCO	flamenco dance	NYM	BUSH

## **IV. Publicity Plan**

### **A. Publicity Tools**

#### *Newsletter:*

--Bi-monthly (to be issued in September, November, January, March, and May)

#### *Website:*

--Update information regularly (at least monthly), adding new contests, updating schedules, checking and repairing links.

--Update design/appearance in January (if students don't regularly update design or theme).

--Gauge student interest in upkeep and design and plan work dates accordingly.

#### *Regular Cultural Center Newsletter:*

--Write a program update every two months (October, December, February, April, June).

#### *Community Education Bulletins:*

--All known events should be advertised in bulletins as soon as possible; gather each bulletin's deadline date for submissions and plan submissions according to deadlines rather than according to event dates.

#### *Communication with businesses:*

--Have bi-monthly (Sept, November, January, March, May) communication with businesses.

--Keep communication brief, as in a postcard with "value of the arts to the community" or other content.

--Attend Thursday morning community meetings when possible.

--Have a calling schedule for business sponsorship and support of specific events (work with Tom).

#### *Posters:*

--Use posters for a variety of events

--Have students hang posters (especially in schools—on lockers, in bathrooms)

--Keep a list of places that allow posters; include Cyber Café in Wadena.

### **B. Summary of Publicity Activities**

#### *For all events:*

##### 1-2 months before:

--Call all community ed directors to advertise event in community ed bulletins (find deadlines and announce all known upcoming events in near future).

--Program Newsletter should contain ad/placement on event schedule.

##### 0-1 weeks after:

--Post pictures of event on website (show both performers and students).

*For big events:*

3-4 weeks before:

- Post feature article on web site (possibly with pictures and sound clips).
- Gather students for a marketing meeting and use creative marketing.

2 weeks before:

- Send postcards to contacts in cluster schools.

1-1.5 weeks before:

- Place ad in AM announcements of cluster schools.
- Hang posters in schools, implement other student marketing.

*For workshops:*

3-4 weeks before:

- Highlight workshop on website's event listing.
- Talk to youth group leaders in churches and discuss putting event in announcements.

2 weeks before:

- Send postcards to contacts in cluster schools.

1-1.5 weeks before:

- Place ad in AM announcements of cluster schools.
- Hang posters in cluster schools.

### **C. Timeline for Publicity Activities**

**E**—event

**W**—website

**G**—general

**C**—Cultural Center newsletter

**N**—newsletter

*August*

**E** 13--send youth invitation to introductory youth meeting (August 30)

**E** 25--follow-up call to youth for meeting

**E** put posters up at libraries for introductory youth meeting/"Name the Project" contest

**G** send press release about program to newspapers and school community ed bulletins

**G** schedule radio advertising segments (Lina)

**G** begin gathering information from teachers about when they will teach which courses (arts)

**G** begin gathering deadline information from community ed bulletins

**W** complete website design before August 30

*September*

**W** send postcard to contacts pointing to the website when schedule is largely in place and other features (contests/chat room links) are ready

**N** mail first newsletter to contacts (include all September and October events)

**E** advertise to cluster 2 schools for Robin Barcus after-school silhouette project

**E** advertise to cluster 1 schools for NYM workshop (**Kevin Cedarstrom?**)

**G** begin planning after-school theatre with Janet Malone

**G** call John Hamann (hay-man, Underwood HS Principal) to set up appt. with art teachers

**G** set up appt. with Crystal Thorson (Perham HS Principal) and Arts Magnet Team (mid-Sept)

- G** send “value of the arts to the community” postcard to businesses (not on BUSH contact list)
- G** contact media teachers to inquire about TV3 and Channel 41 (and similar) commercials (starring students)
- G** contact major sports teams (especially Twins and Vikings) to ask about artistic athletes

*October*

- W** update website information (event listing, etc.)
- E** advertise to cluster 1 schools for Anat Fort jazz workshop
- E** begin advertising for November Big Event
- C** write article for Cultural Center newsletter
- G** communicate with teachers about new batch of visiting artists to begin matching schools with visiting artists
- G** create universal program poster (large, well-made) with website, phone number, calling youth/distribute
- G** consider contacting BPA advisors and School-To-Work teachers to discuss marketing “interns” working on projects for youth program

*November*

- N** mail second newsletter to contacts (include all November and December events)
- W** update website information (event schedules, etc.)
- E** advertise to cluster 3 schools about Big Event in Battle Lake
- G** send “value of the arts to the community” postcard to businesses (not on BUSH contact list)

*December*

- W** update website information (event schedules, etc.)
- E** advertise to cluster 4 schools about Bertha-Hewitt workshop
- C** write article for Cultural Center newsletter
- G** send mid-year press release about program to newspapers and community ed bulletins

*January*

- N** mail third newsletter to contacts
- W** change website design (and update information)—possibly winter break student project
- E** advertise to cluster 3 schools about Henning workshop
- G** send “value of the arts to the community” postcard to businesses (not on BUSH contact list)

*February*

- W** update website information (event schedules, etc.)
- E** advertise to cluster 4 schools about Eagle Bend Big Event (Chalk Guy?)
- C** write article for Cultural Center newsletter

*March*

- N** mail fourth newsletter to contacts
- W** update website information (event schedules, etc.)
- E** advertise to cluster 2 schools about Menahga workshop
- G** send “value of the arts to the community” postcard to businesses (not on BUSH contact list)

*April*

- W** update website information (event schedules, etc.)
- E** advertise to cluster 1 and 2 schools about NYM Big Event (Café Flamenco)
- C** write article for Cultural Center newsletter

*May*

- N** mail fifth newsletter to contacts
- W** update website information (event schedules, etc.)
- G** visit 6<sup>th</sup> grade classes to tell them about the youth arts program in which they can participate
- G** send “value of the arts to the community” postcard to businesses (not on BUSH contact list)

*June-August (Summer)*

- W** update website information (event schedules, etc.)
- C** write article for Cultural Center newsletter

**D. Creative Marketing Ideas:**

- create project mascot
- give away “freebies” (shirts, mousepads, school supplies, etc.) with project name or website
- place posters in schools, businesses
- disperse postcards with web site address on it (only)
- advertise with sidewalk chalk (perhaps for Chalk Guy event)
- give away chances for prizes (concert tickets, money, scholarships to an arts camp)
- make billboards
- make commercial for TV class at school (NYM channel 41, Perham TV3)
- for Cultural Center events: give away free “tickets” sold by youth in a selling contest
- circulate (through school) a few CDs with sound clips, videotapes with movie clips
- place ads on popular radio stations (ask students which ones those are)
- make “punchcard” keychains
- use youth dance lines to advertise dance programs/events



## V. Outcome-Based Evaluation: Overall Evaluation Plan

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### A. Outcome Goals for the New York Mills Regional Cultural Center's Youth Arts Program<sup>1</sup>

1. Increased community awareness and support of youth arts
  2. Increased youth awareness of opportunities for participation in the arts
  3. Increased youth knowledge of specific arts disciplines
  4. Increased youth confidence in their artistic abilities
  5. Increased youth interest in the arts
- 

### B. Definitions

*Outcomes:* "benefits to people; achievements or changes in skill, knowledge, attitude, behavior, condition, or life status for program participants"<sup>2</sup>

*Program:* "a series of services or activities that lead towards observable, intended changes for participants"<sup>2</sup>

*Indicators of outcome claims:* "the evidence or documentation that will be used to substantiate a claim about the observable effect" of the program<sup>3</sup>

### C. Evaluation Goals

1. Determine how well program is achieving desired goals/outcomes as laid out above.
2. Determine how well presenters (and their techniques) relate to youth.
3. Obtain input from program participants (youth, teachers) to help with future scheduling.

### D. Evaluation Techniques<sup>4</sup>

*Interviews:* to be used for evaluation of any part of program

- Use a one-page interview question guide, including probing (rephrasing) questions.
- With interviewee permission (verified both before and after turning recorder on), audio-record interview for more accurate evaluation data.
- Assure interviewee of confidentiality (i.e. names will not be reported with responses).
- Maintain eye contact.
- Allow interviewee time to think; don't rush responses or answer your own questions.

*Follow-up interviews:* to be used as follow-up on a previous interview, survey, or observation

- Seek to verify, clarify, and explore previous responses or observations.
- If some task was to be completed after the original evaluation, interviews should be conducted after some space of time to allow task to be completed.
- Refer to details for regular interviews.

*Surveys:* to be used when population of interest is large, as in the case of Big Events

- If conducting survey in school, obtain school approval of survey before distributing.
- Assure respondent of confidentiality (i.e. name is not mandatory, but rather optional if respondent is willing to be contacted for a follow-up interview).
- Clearly state (verbally or on the survey) the purpose and value of the survey.<sup>5</sup>

--If number of responses is weak, respondents could be entered in a drawing.

*Observations:* to be used (when practical) where youth are actually interacting with the program, especially in youth meetings and workshops

--Make note of whether observation is overt or covert--both are acceptable procedures, but behavior may be influenced if participants know they are being observed.

--Do not ask questions during observation period.

*Focus Groups:* to be used when participants can be gathered for extended period of time

--Normally take 1-2 hours.

--Two staff members should be present; one facilitating and one taking notes on verbal and non-verbal communication (body language, facial expressions, nods of approval/disapproval).

--Facilitators should be as “outside” as possible (i.e. should not be too personally involved in the program’s external face) to avoid having their presence influence comments.

--Plan meeting in a location external to those in which event of interest took place.

#### **E. Program Areas for Evaluation**

1. Big Events (See Attachment A)
2. Workshops (See Attachment B)
3. Communication Tools (See Attachment C)
  - a. Youth Website
  - b. Youth Newsletter
4. Youth Meetings (See Attachment D)

# Attachment A

## Outcome-Based Evaluation: Big Events

---

### Target Outcome Goals

- Increased youth awareness of opportunities for participation in the arts
- Increased youth interest in the arts

### Possible Indicators of Success in Meeting Outcome Goals

- Increased numbers of youth reporting a belief that they could participate in the arts
  - Increased positive perception of the arts
  - Increased numbers of youth who voluntarily attend an arts event/presentation
- 

### Goals for Big Event Evaluations

- Determine how well events achieve desired goals/outcomes as laid out above
- Determine how well presenters related to youth
- Obtain input to help with future scheduling plans

### Big Event Evaluation Techniques

Primary Evaluation Technique: **Surveys** completed after the in-school event (in auditorium or classrooms) and after any evening event

- Obtain school approval of survey before distributing
- Assure respondent of confidentiality (i.e. name is not mandatory, but rather optional if respondent is willing to be contacted for a follow-up interview)
- Clearly state (verbally or on the survey) the purpose and value of the survey
- If number of responses is weak, respondents could be entered in a drawing

### Secondary Evaluation Technique: **Follow-up Interviews**

- Seek to verify, clarify, and explore previous responses or observations
- If some task was to be completed after the original evaluation, interviews should be conducted after some space of time to allow task to be completed
- Refer to details for regular interviews
- Use a one-page interview question guide, including probing (rephrasing) questions
- With interviewee permission (verified both before and after turning recorder on), audio-record interview for more accurate evaluation data
- Assure interviewee of confidentiality (i.e. names will not be reported with responses)
- Maintain eye-contact
- Allow interviewee time to think; don't rush responses or answer your own questions

**“Big Event” In-School Survey**

**Answer as many questions as you comfortably can.**

*Event:*

Name of your school:

Your grade in school:

1. What words would you use to describe the performance?

2. Rate your enjoyment of this event:

Not very enjoyable  
1

2

Sort of enjoyable  
3

4

Very Enjoyable  
5

3. How has your perception of \_\_\_\_\_ changed as a result of attending this event, if at all?

4. After attending this event, how could you see yourself participating in \_\_\_\_\_ in the future?

5. How does this event affect your interest in attending another \_\_\_\_\_ concert?

6. How well did the performer(s) relate to you?

7. What other kinds of in-school performances would you like to attend?

8. What would you have done differently with this event?

**Thank you!**

*If you are willing to be contacted for a follow-up interview, please write your name and telephone number or email address.*

Name:

Telephone or E-mail:

**“Big Event” Evening Survey**

**Answer as many questions as you comfortably can.**

*Event:*

Name of your school:

Your grade in school:

1. What words would you use to describe the performance?

2. Rate your enjoyment of this event:

Not very enjoyable

1

2

Sort of enjoyable

3

4

Very Enjoyable

5

3. How has your perception of \_\_\_\_\_ changed as a result of attending this event, if at all?

4. After attending this event, how could you see yourself participating in \_\_\_\_\_ in the future?

5. How does this event affect your interest in attending another \_\_\_\_\_ concert?

6. How well did the performer(s) relate to you?

7. What other kinds of performances would you like to attend?

8. What would you have done differently with this event?

**Thank you!**

*If you are willing to be contacted for a follow-up interview, please write your name and telephone number or email address.*

Name:

Telephone or E-mail:

## Attachment B

### Outcome-Based Evaluation: Workshops

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#### Target Outcome Goals

- Increased youth awareness of opportunities for participation in the arts
- Increased youth knowledge of specific arts disciplines
- Increased youth confidence in their artistic abilities

#### Possible Indicators of Success in Meeting Goals

- Increased numbers of youth reporting a belief that they could participate in the arts
  - Increased number of youth who acquire new arts knowledge
  - Increased voluntary activity by youth in the arts
- 

#### Goals for Workshop Evaluations

- Determine how well meetings achieve desired goals/outcomes as laid out above
- Determine how well presenters related to youth
- Obtain input to help with future scheduling

#### Workshop Evaluation Technique

Primary Evaluation Technique: **Interviews** with participating students when group is small; **Surveys** when time prohibits individual interviews

- Use a one-page interview question guide, including probing (rephrasing) questions
- With interviewee permission (verified both before and after turning recorder on), audio-record interview for more accurate evaluation data
- Assure interviewee of confidentiality (i.e. names will not be reported with responses)
- Maintain eye-contact
- Allow interviewee time to think; don't rush responses or answer your own questions

Secondary Evaluation Technique: **Survey** to be completed by school instructor after working with a visiting artist

- Assure respondent of confidentiality (i.e. name is not mandatory, but rather optional if respondent is willing to be contacted for a follow-up interview)
- Clearly state (verbally or on the survey) the purpose and value of the survey<sup>0</sup>
- If number of responses is weak, respondents could be entered in a drawing

**Multiple-Day, Discipline Workshop Interview (or survey) for Students**  
**Answer as many questions as you comfortably can.**

Name of Teacher:

Interviewer:

Name of interviewee:

Grade in school:

Date of interview:

Time of interview:

1. Rate your enjoyment of this event:

Not very enjoyable

1

2

Sort of enjoyable

3

4

Very Enjoyable

5

2. After attending this event, how could you see yourself participating in \_\_\_\_\_  
in the future?

3. What did you see or do at the workshop that you remember most?

4. Has the workshop given you any ideas that you would like to follow up on?

If Yes:

a. What?

b. Why is this important to you?

5. Did you learn anything new at the workshop?

What?

6. Have you done anything new or different because of what you experienced at the workshop?

7. How well did the presenter relate to you?

8. What other kinds of artists would you like to learn from?

**Thank you!**

**We will use your responses to tailor this youth arts program to better fit you!**

**Multiple-Day, Discipline Workshop Survey for School Instructors**  
**Answer as many questions as you comfortably can.**

Name of Teacher

Name of Artist:

Workshop Topic:

Workshop Date:

Workshop Time:

1. How well did the presenter relate to the students?
2. Have you done anything new or different because of your experience with this visiting artist?
3. What would have improved this experience with a visiting artist?
4. What other kinds of artists would you like to bring into your classroom?

**Thank you!**

We will use your responses to improve our youth arts program and better provide you and your students with future arts experiences.



# Attachment C

## Outcome-Based Evaluation: Communication Tools

### C 1. Youth Website

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#### Target Outcome Goals

- Increased youth awareness of opportunities for participation in the arts
- Increased youth interest in the arts

#### Observable Indicators of Success in Meeting Goals

- Increased number of visits to website
  - Increased number of multiple visits to website
  - Increased submissions of visual art, literary art, articles, etc. to website by youth
  - Increased number of youth telling others about website
  - Increased number of youth visiting contest links
- 

#### Goals for Youth Website Evaluations

- Determine how well meetings achieve desired goals/outcomes as laid out above
- Determine how well presenters related to youth
- Obtain input to help with future scheduling

#### Youth Website Evaluation Technique

Primary Evaluation Technique: **Surveys** completed online by participating youth

- Assure respondent of confidentiality (i.e. name is not mandatory, but rather optional if respondent is willing to be contacted for a follow-up interview)
- Clearly state (verbally or on the survey) the purpose and value of the survey
- If number of responses is weak, respondents could be entered in a drawing

Secondary Evaluation Technique: **Follow-up Interview** made to follow up on online survey

- Seek to verify, clarify, and explore previous responses or observations
- If some task was to be completed after the original evaluation, interviews should be conducted after some space of time to allow task to be completed
- Refer to details for regular interviews
- Use a one-page interview question guide, including probing (rephrasing) questions
- With interviewee permission (verified both before and after turning recorder on), audio-record interview for more accurate evaluation data
- Assure interviewee of confidentiality (i.e. names will not be reported with responses)
- Maintain eye-contact
- Allow interviewee time to think; don't rush responses or answer your own questions

**Online Youth Website Survey**      **Answer as many questions as you comfortably can.**

1. Your Grade:
  
2. How did you discover this website?
  - a. Cultural Center newsletter
  - b. a teacher Name: \_\_\_\_\_
  - c. a friend
  - d. an online search engine
  - e. other: \_\_\_\_\_
  
3. Have you told anyone about this website? Check all that apply:
  - a. someone in a grade lower than 7th grade
  - b. someone in 7th-12th grade
  - c. a parent
  - d. a teacher
  - e. a friend
  - f. a sibling
  - g. other: \_\_\_\_\_
  
4. How many times have you visited this website?
  - a. 1-5
  - b. 6-10
  - c. 10+
  
5. What is your favorite thing about this website?
  
6. What would you like to change about this website?
  
7. Has the website given you any ideas that you would like to follow up on? If Yes:
  - a. what?
  - b. why is this important to you?
  
8. Have you visited any of the contest links on this website?
  
9. Have you ever participated in any program with the New York Mills Regional Cultural Center? Check all that apply:
  - a. in-school concert
  - b. evening concert at your school
  - c. in-school class with an artist
  - d. a workshop with an artist outside of school
  - e. an event at the Cultural Center

**OPTIONAL:** *If you are willing to be contacted for a follow up interview, please write your name and telephone number or email address.*

Name:

Telephone or Email:

## **C2. Youth Newsletter**

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### **Target Outcome Goals**

- Increased community awareness and support of youth arts
- Increased youth awareness of opportunities for participation in the arts
- Increased youth confidence in their artistic abilities

### **Possible Indicators of Success in Meeting Goals**

- Increased numbers of teachers attending Cultural Center events
  - Increased numbers of teachers requesting artist visits to their classes
  - Increased submissions of visual art, literary art, articles, etc. to newsletter by youth
- 

### **Goals for Youth Newsletter Evaluations**

- Determine how well meetings achieve desired goals/outcomes as laid out above
- Determine how well presenters related to youth
- Obtain input to help with future scheduling

### **Youth Newsletter Evaluation Technique**

Primary Evaluation Technique: short **Surveys** on postcards sent with occasional newsletters to targeted groups (teachers, youth, community members)

- Assure respondent of confidentiality (i.e. name is not mandatory, but rather optional if respondent is willing to be contacted for a follow-up interview)
- Clearly state (verbally or on the survey) the purpose and value of the survey
- If number of responses is weak, respondents could be entered in a drawing

**Youth Survey****Answer as many questions as you comfortably can.**

1. Your grade:
2. Does this newsletter interest or entertain you?
3. Have you ever submitted something (an article, poem, picture, etc.) to this newsletter?
4. Have you ever attended one of the events or programs you heard about in this newsletter?
5. Have you done anything new or different because of what you saw or read in this newsletter?

**Instructor Survey****Answer as many questions as you comfortably can.**

1. Subject you teach:
2. Grade(s) you teach:
3. Have you done anything new or different because of what you saw or read in this newsletter?
4. Have you ever told your students about any of the events or opportunities you read about in this newsletter?
5. Have you ever attended one of the events or programs you heard about in this newsletter?

## Attachment D

### Outcome-Based Evaluation: Youth Meetings

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#### Target Outcome Goals

- Increased youth interest in the arts

#### Possible Indicators of Success in Meeting Outcome Goals

- Increased number of youth participating by asking questions or providing suggestions and input
  - Increased number of youth participating through volunteering with events and event planning
- 

#### Goals for Youth Meeting Evaluations

- Determine how well meetings achieve desired goals/outcomes as laid out above
- Determine how well presenters related to youth
- Obtain input to help with future scheduling

#### Evaluation Technique

Primary evaluation technique: **Observation** by both participating and “outside” individuals

- Make note of whether observation is overt or covert--both are acceptable procedures, but behavior may be influenced if participants know they are being observed
- Do not ask questions during observation period

Secondary evaluation technique: **Follow-up Interviews** with some of the youth participants

- Seek to verify, clarify, and explore previous responses or observations
- If some task was to be completed after the original evaluation, interviews should be conducted after some space of time to allow task to be completed
- Refer to details for regular interviews
- Use a one-page interview question guide, including probing (rephrasing) questions
- With interviewee permission (verified both before and after turning recorder on), audio-record interview for more accurate evaluation data
- Assure interviewee of confidentiality (i.e. names will not be reported with responses)
- Maintain eye-contact
- Allow interviewee time to think; don't rush responses or answer your own questions

## Observation Report for Youth Meetings

Name of observer:

Number of youth in attendance:

Purpose of meeting:

Date of meeting:

Location of meeting:

Time of meeting:

Body language of youth

a. at beginning of meeting:

b. during meeting:

c. at close of meeting:

At what points do youth seem to be most interested and involved?

At what points do youth seem to be particularly uninterested and uninvolved?

Describe youth participation. What types of comments (suggestions, questions, etc.) are offered by students?

How do the students appear to relate to each other?

How do the students appear to relate to the presenter?

## **Follow-up Interview for Youth Meetings**

Name of interviewer:

Name of interviewee:

Type of interview (face-to-face, telephone, online):

Date of interview:

Time of interview:

What did you see or do at the \_\_\_\_\_ Youth Meeting that you remember most?

Did you talk about the event with anyone afterwards?

- a. Who were they?
- b. Why did it come up?
- c. Context & format of the discussion?

Have you had any contact with anyone that you just met at the event (i.e. had not known before)?

- a. Context & format of the discussion?

Has the event given you any ideas that you would like to follow-up on?

If Yes:

- a. What?
- b. Why is this important to you?

Have you done anything new or different because of what you experienced at the \_\_\_\_\_ Youth Meeting?

**Thank You!**

## Endnotes

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<http://ibec.ischool.washington.edu/ibecCat.aspx?subCat=Outcome%20Toolkit&cat=Tools%20and%20Resources&tri=toolkitStep2a#interviews>.

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