



Success Measures Creative Community Development Evaluation Tools



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Thank you to all those who contributed active, thoughtful engagement to the challenging task of seeking better ways to measure their efforts in communities. Please see Appendices for the complete listings of these individuals and organizations.

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Abstract

Through a National Endowment for the Arts Our Town Knowledge Building grant and matching support from the Kresge Foundation, Success Measures at NeighborWorks America and Americans for the Arts partnered to deepen input by the arts and culture sector on evaluation tools to measure creative community development and ensure that these tools would be relevant across both the community development and the arts sectors. A core component of Success Measures' work in providing evaluation services to nonprofits and philanthropy is a suite of data collection tools used by community development practitioners to gather data to understand how their work contributes to change in communities. This partnership built on earlier work at NeighborWorks America, funded by the Kresge Foundation, which created the opportunity for Success Measures to infuse its community development evaluation tools with an arts and culture focus and create new measurement tools on creative community development. It also built on Americans for the Arts' work in its Animating Democracy's Arts and Civic Impact Initiative, which was developed to help practitioners, funders and other stakeholders better understand the social impact of arts-based civic engagement and social change.

As part of this project, Americans for the Arts convened a Learning Circle, made up of arts and culture practitioners, in order to solicit substantive input on a set of Success Measures survey and observation tools to include content relevant for arts and culture work. The Learning Circle, co-facilitated by Americans for the Arts and Success Measures, met over a period of five months and made significant contributions to the content and approach of the tools. In addition, a representative from Americans for the Arts participated in a smaller work group that developed two data collection tools on aspects of creative placemaking that employ creative methodologies. This document contains the updated Success Measures survey and observation tools that were shaped by the Learning Circle and the two new evaluation tools generated by the Creative Tools Working Group that measure community voice and community connectedness within a creative community development context.

Introduction

This publication contains 15 data collection tools created by [Success Measures](#), an evaluation resource group at [NeighborWorks America](#), to facilitate the collection of primary data by community development and arts and culture practitioners to evaluate outcomes resulting from creative community development work. The tool development and feedback process included review and field testing by community-based organizations deeply engaged in creative community development work and, in partnership with [Americans for the Arts](#), review and feedback from arts and culture practitioners with an array of experience and expertise. Support for this project was provided by The Kresge Foundation and the National Endowment for the Arts.

Included in this publication are survey and observation tools that evaluate social outcomes, such as resident satisfaction, and physical changes, such as condition and use of public spaces. Additionally, there are two new data collection tools that use creative methods to collect and interpret information from residents. Together, these tools represent three years of research, partnership, and learning with creative community development practitioners and are intended to contribute to the ongoing efforts among community development and arts and culture practitioners to create ways to understand and communicate the outcomes of creative community development work.

Background

Community development and arts and culture organizations have a long history of working together to amplify community voice, improve neighborhood conditions and improve overall quality of life in communities across the United States. This body of work, broadly called creative community development, is when “residents, community development organizations, artists, culture bearers, and other partners harness the power of culture, art, and creativity to collectively catalyze social, physical, and economic transformation in their neighborhoods, towns, tribal lands, cities, or regions”.¹

In 2017, as part of a larger effort at NeighborWorks America, Success Measures conducted an in-depth field scan to better understand how the outcomes of creative community development projects were being examined and evaluated. Both researchers and community-based practitioners interviewed as part of the scan, identified a need for additional tools for understanding and evaluating the work in communities stemming from creative community development.

¹ <https://www.frbsf.org/community-development/publications/community-development-investment-review/2019/november/building-capacity-for-creative-community-development/#:~:text=Creative%20community%20development%20occurs%20when,tribal%20lands%2C%20cities%2C%20or%20regions>

Since Success Measures was launched in 2004, the group has developed more than 350 data collection tools specifically for community development organizations to conduct evaluations across many areas including health, housing, neighborhood revitalization, community engagement and financial capability. These tools can be tailored to meet the specific needs of individual organizations and communities and can be used to evaluate change at multiple levels: individual, household, neighborhood and community. The library of tools is available through the Success Measures Data System, a platform that helps organizations plan and conduct evaluations in one centralized location and offers multi-language and customization functions for the tools.

Although the Success Measures tools already covered a wide range of community development topics, until this project they did not specifically address or incorporate creative community development or creative placemaking activities—precisely the types of activities engaged in by a growing number of NeighborWorks organizations and other community development organizations. In response, through funding from the Kresge Foundation to NeighborWorks America, Success Measures initiated a project to address this gap in evaluation tools and explore how NeighborWorks could best support the community development organizations that are engaged in work situated at the nexus of community development and arts and culture.

The Project

As an initial step toward addressing the need, Success Measures developed a two-phased project to create a set of data collection tools to evaluate outcomes stemming from creative community development work. The first phase included embedding arts and culture elements into existing Success Measures data collection tools. Beginning with the most commonly used Success Measures survey and observation tools, questions were added to address aspects of arts and culture work being conducted as part of an ongoing program or strategy. The rationale for this approach was to provide organizations with a way to introduce small sets of questions as a part of evaluation efforts already in place. In addition, several new survey and observation tools were developed to address arts and culture topics that were best suited as stand-alone tools.

During the first phase of the project, the tools were initially drafted by the Success Measures team based on the field scan, and then carefully reviewed and field tested by five NeighborWorks organizations (see Appendix A for the participating organizations). Their substantive feedback informed the content and quality of the new questions and the new survey and observation tools.

The second phase of the project generated two new tools using arts methods for both data collection and interpretation of the information collected. These tools, *Community Voice* and *Community Connection and Social Cohesion*, were created to help organizations doing creative

community development work gather and make sense of data in ways similar to their ongoing projects.

The tools fall into three categories:

- 1. Embedded arts and culture questions:** Arts and culture content was added to existing Success Measures tools focusing on an array of outcomes related to community development. These tools now include additional questions and answer sets to reflect arts and culture work and its relationship to the broader outcomes addressed by the tool.
- 2. New survey and observation tools:** The topics for these tools emerged through the feedback and input sessions with community development and arts and culture practitioners throughout the process. These tools use traditional methods to collect information focused specifically on outcomes of creative community development projects, programs and strategies.
- 3. Creative methods tools:** Developed by the Creative Tools Working Group (see Appendix B for the members), these new tools use arts and culture methods to gather information from residents. They include instructions, facilitation guides and methods for interpreting the information gathered. (See p. 48 for background specific to the 2021 pilot for these two tools.)

These categories are useful for understanding the spectrum of tools. Some have a broad topical focus, such as resident satisfaction, with a few questions and answer categories included to address arts and culture aspects of the outcome, while others are centered on outcomes specific to creative community development efforts. The creative tools are set up as facilitation guides with a significant amount of information about preparations for the arts activities and a set of questions for facilitating both the art-making and the conversation with participants.

Partnership to Deepen the Work

In 2019, Success Measures received additional support for the project from the National Endowment Arts through an Our Town grant. At that time, Americans for the Arts was also finding ways to meet the evaluation needs for arts and culture practitioners working in communities. The Our Town grant supported a partnership between Success Measures and Americans for the Arts, and the creation of a Learning Circle of arts and culture practitioners who provided substantive feedback on the survey and observation tools (see Appendix D for the members). The Learning Circle, co-convened by Americans for the Arts and Success Measures, provided important perspective and knowledge from the arts and culture field on the newly developed question sets.

Navigating the Publication

This publication is organized with three distinct sections of tools: surveys focused on social outcomes, observations for understanding outcomes related to physical conditions and use of space, and the creative methods tools. The order of the surveys and observations within their respective sections reflect grouping in broad categories of content.

On page 9, you will find a list of all the tools with a brief description; these are repeated on the divider pages of each section.

Using the Tools

All of the tools in this publication are for collecting primary level data and are ready to use. (Please note the copyright provisions at the bottom of each page of the tools.) The tools were written with community development and arts and culture practitioners and community residents in mind and do not require research or formal evaluation training.

The tools are best used within the context of a full cycle evaluation that includes identifying intended outcomes of the creative community development project, program or strategy. Tools would then be selected based on the fit with stated outcomes. Success Measures tools are intended to be used as “modules” so that questions from one survey can be put into another. The tools are intended to be modified and tailored by users to be most relevant and useful within specific communities.

Training for data collectors is recommended to familiarize them with the tools, practice asking the questions (for surveys) and to increase inter-rater reliability among data collectors when carrying out observations. For observations, training could include photographs of existing conditions similar to those which will be observed in the community so that terms can be clearly defined and meaning for phrases such as “in good repair” can be clarified; having this common understanding of terminology will be very important so that data collectors have a shared basis for recording their observations.

All of the data collection tools in this publication can be used to evaluate change over time or a point in time. Similarly, they can be used to understand individual or community levels of change depending on how the evaluation is designed.

This set of data collection tools represents the initial phase of incorporating arts and culture into Success Measures’ work. As Success Measures continues to work with organizations to use the tools, learning and refinements will be incorporated over time into subsequent iterations of the tools. These tools will be offered through ongoing consulting work, including technical assistance services to organizations seeking to incorporate evaluation into their creative community development work and through the Success Measures Data System.

Recognizing the interest among those doing creative community development work, ensuring that the tools are available for use honors the many contributions to this suite of tools by the community development organizations, arts and culture practitioners and, our partner, Americans for the Arts. The publication is a material way to contribute to the creative community development field and to assist organizations in telling their stories and amplifying the important difference creative community development work makes in communities throughout the country.

NeighborWorks America is a congressionally chartered nonpartisan nonprofit that, for more than 40 years, has worked to create places of opportunity for people to live in affordable homes, improve their lives and strengthen their communities. At the foundation of this work, is the NeighborWorks network - nearly 250 leading community-based affordable housing and community development organizations supported through grant funding, technical assistance, training and leadership development and organizational assessment.

Success Measures, an evaluation resource group within NeighborWorks America, helps community-based organizations build capacity to plan and conduct outcome evaluations, and provides evaluation and learning process services to philanthropy, intermediaries and other nonprofit organizations. In all its work, Success Measures employs the principles of participatory and equitable evaluation, and views evaluations as opportunities for engagement at all levels.

For more information about the Creative Community Development Evaluation Tools or other Success Measures services and products, please contact successmeasures@nw.org.

List of Creative Community Development Evaluation Tools

Survey Tools

- 12 Resident Experience in the Community**
Examines how people who live in the community feel about living there and the types of activities they participate in, with a particular focus on arts and culture activities.
- 18 Social Cohesion - Creativity and Culture**
Examines perceptions of residents to better understand community's shared values and willingness to work together and personal connections to community arts and culture.
- 20 Community Attachment and Opportunities for Creative Activities**
Examines the link between creative placemaking strategies and residents' desire to continue to live in a particular community, pride of place and sense of belonging.
- 23 Use of Community Gathering Space**
Assesses community use of a community space that has been modified to incorporate arts and culture elements or reflect a particular culture.
- 26 Participation and Value from Arts and Culture Events**
Examines a participant's experience in arts and culture event/s and its relationship to overall quality of life.
- 29 Participation and Value from Arts and Culture Programs**
Explores the value of an arts and culture program for participants and linkage to their participation in community.
- 31 Perception and Value of an Arts and Culture Event or Activity**
Examines the participant experience at arts and culture event or activity to understand the quality of their experience and its relationship to building connections to the broader community.
- 33 Community Event: Volunteer Engagement**
Examines individual participation in projects that use art as a basis for community discussions, awareness and problem-solving.
- 37 Participation in Arts and Culture Activities to Address Community Issues**
Examines ways in which community residents might participate in arts and culture activities to build community.

Observation Tools

- 39 Art and Cultural Establishments and Spaces in Arts Corridor**
Examines the condition and maintenance of buildings, public art, and public areas in an arts corridor.
- 41 Use of Art in Public Areas on a Block**
Examines the condition and maintenance of arts and culture decorative elements on a block.
- 43 Art in a Public Area**
Examines a specific location to see how decorative elements enhanced use by the community.
- 45 Condition and Use of Outdoor Public Gathering Space**
Examines the use of public gathering area with a focus on how visitors interact with arts and cultural elements.

Creative Methods Tools

- 49 Community Connection and Social Cohesion**
Examines the extent to which arts and culture programs have contributed to community connectedness
- 74 Community Voice**
Examines how arts and culture activities have contributed to building community voice.

Survey Tools

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Examines perceptions of residents to better understand community's shared values and willingness to work together and personal connections to community arts and culture.
- 20 Community Attachment and Opportunities for Creative Activities**
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- 29 Participation and Value from Arts and Culture Programs**
Explores the value of an arts and culture program for participants and linkage to their participation in community.
- 31 Perception and Value of an Arts and Culture Event or Activity**
Examines the participant experience at arts and culture event or activity to understand the quality of their experience and its relationship to building connections to the broader community.
- 33 Community Event: Volunteer Engagement**
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- 37 Participation in Arts and Culture Activities to Address Community Issues**
Examines ways in which community residents might participate in arts and culture activities to build community.

Please answer the following questions about the community in which you live.

1. Address: _____
2. How long have you lived in this community?

Years	Months

We'd like to know your thoughts about living in your community.

3. Overall, considering everything, how satisfied would you say you are living in this community?
 - Very satisfied
 - Somewhat satisfied
 - Somewhat dissatisfied
 - Very dissatisfied

4. Please describe why you feel this way.

5. Right now, how likely are you to recommend this community to someone else as a good place to live?
 - Definitely would recommend
 - Probably would recommend
 - Probably would not recommend
 - Definitely would not recommend

6. Please describe why you feel this way.

7. How satisfied are you with the presence of arts and culture in your community?
 For example: the existence of public art (such as a mural), cultural events (such as food festivals), and arts events (such as music or drama performances).

- Very satisfied
- Somewhat satisfied
- Somewhat dissatisfied
- Very dissatisfied

8. Please describe why you feel this way

Next, we'd like to know in what ways, if any, you are involved in the community.

9. During the past year did you participate in the following community activities?

	Yes	No	Not applicable
Participated in a community, resident, or tenant association	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Volunteered to help others in the community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participated in a community improvement project, such as a clean-up, community gardening, or other beautification effort	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Supported local business events, such as a sidewalk sale or "shop local" day	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Supported a local political organization, candidate, or ballot initiative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participated in an advocacy group, such as a school parent-teacher association, environmental organization, or labor union	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personally took action to improve the community, such as reporting a hazard or contacting authorities about an incident	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participated in a community cultural event such as a food festival, dance performance, or music festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participated in community arts programs such as the creation of a mural, group performance, or creating decorative elements for benches or other public areas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. In the last year did you attend or participate in an organized community social event, such as a festival, block party, or other celebration in your community?
- Yes
 - No *Go to question 12.*
 - Not applicable *Go to question 12.*
11. What festivals, block parties or celebrations did you attend?
Check all that apply.
- [insert name]
 - [insert name]
 - [insert name]
 - [insert name]
 - Not sure
 - Other: _____
12. Right now, how willing are you to become involved in your community by working with others to make things happen?
- Very willing
 - Willing
 - Somewhat willing
 - Not that willing
13. How much of a positive difference do you feel that you, yourself, can make in your community?
- A great deal
 - A fair amount
 - Some
 - A little or none

We are also interested in the ways in which other residents are involved in the community.

14. How likely would you say it is that people in your community would help out if the following occurred?

	Very likely	Somewhat likely	Somewhat unlikely	Very unlikely
I needed a ride somewhere.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I needed a favor, such as picking up mail or borrowing a tool.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
An elderly neighbor needed someone to periodically check on him or her.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A neighbor needed someone to take care of a child in an emergency.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Now, please tell us a little about services in the community.

15. How would you rate the following public services in your community?

	Very good	Good	Fair	Poor	Very poor	Not applicable
Police response	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fire department response	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ambulance response	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trash collection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other public service (e.g., snow removal, street cleaning) _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. If you selected “other public service” above, please describe here.

17. With regard to all responses to question 15, please describe why you feel this way.

Next, we have a few questions about safety in the community.

18. How safe would you say you feel walking in the community during the daytime?

- Very safe
- Somewhat safe
- Somewhat unsafe
- Very unsafe

19. How safe would you say you feel walking in the community at night?

- Very safe
- Somewhat safe
- Somewhat unsafe
- Very unsafe

20. How safe do you feel children and youth in your community are going to and from school?

- Very safe
- Somewhat safe
- Somewhat unsafe
- Very unsafe

21. How safe do you feel senior citizens are living in the community?

- Very safe
- Somewhat safe
- Somewhat unsafe
- Very unsafe

Now, we'd like to know about how you think the community has changed.

Please compare your community now to how it was three years ago. If you have lived in the community for less than three years, please compare it to how it was when you first moved in.

22. Compared to three years ago, how would you say your community has changed overall?

- The community has improved a lot.
- The community has improved some.
- The community has stayed about the same.
- The community has declined some.
- The community has declined a lot.

23. Please describe why you feel this way.

Next, please share your thoughts about how you see the future of the community.

24. Thinking about the next three years, how would you say your community is likely to change?

- This community will improve a lot.
- This community will improve some.
- This community will stay about the same.
- This community will decline some.
- This community will decline a lot.

25. Please describe why you feel this way.

1. Please indicate the degree to which each statement below describes the people in your community.

	A great deal	A fair amount	A little	Not at all
Share the same values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Share information about what's happening in the community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Can be trusted	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Generally get along with each other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Are willing to work together to make the community a better place to live	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Actively participate in community or civic organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. The following are some ways that residents might participate in community activities. Please indicate how likely you think people in your community are to do these things.

	Very likely	Somewhat likely	Somewhat unlikely	Very unlikely
Join in and do their share of the work on a community project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Openly and effectively communicate to address common issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Change situations and policies that affect the community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify an issue in the community and figure out how to address it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. How connected do you feel to the murals, public art, and community-wide cultural events in your community?
- Very connected
 - Somewhat connected
 - Not at all connected
 - There are no murals, public art, or community-wide events in my community.
4. How often do you participate as planner, performer, or participant in arts and culture events and programs such as live music, dance performances, art classes, or festivals in your community?
- Often
 - Sometimes
 - Never *Go to question 6.*
 - There are no events like this in my community. *Skip the remaining questions. This survey is complete.*
5. How does participating in these arts and culture events, programs, or festivals make you feel? *Check all that apply.*
- It makes me feel more connected to others in my community.
 - It helps me connect to people who are different than me.
 - It makes me feel like I am helping make my community a vibrant place.
 - It makes me feel like I am helping local artists.
 - It does not benefit me.
 - Other: _____
6. Why have you chosen not to participate in these arts and culture events and programs? *Check all that apply.*
- I am not interested in these kinds of activities.
 - I did not know these opportunities were open to me.
 - I do not feel like these kinds of activities are for people like me.
 - Other: _____

1. Right now, if you had the choice, would you continue to live in [name of community] or would you move somewhere else?
- Definitely continue to live in [name of community]
 - Probably continue to live in [name of community]
 - Probably move somewhere else
 - Definitely move somewhere else

2. How much do you agree or disagree with the following statement: "I feel that I really belong in [name of community] – it feels like home to me."
- Strongly agree *Go to question 4.*
 - Somewhat agree *Go to question 4.*
 - Somewhat disagree *Go to question 3.*
 - Strongly disagree *Go to question 3.*
 - Don't know *Go to question 4.*

3. Please describe in a few words why this community doesn't feel like home.

4. How much do you agree or disagree with the following statement: "I am proud to tell others that I live in [name of community]."
- Strongly agree *Go to question 6.*
 - Somewhat agree *Go to question 6.*
 - Somewhat disagree *Go to question 5.*
 - Strongly disagree *Go to question 5.*
 - Don't know *Go to question 6.*

5. Please describe in a few words why you aren't proud to tell others you live here.

6. Do you feel that arts and cultural activities have influenced your sense of belonging in the community?
- Yes
 - No

The next questions talk about creative activities. Examples of creative activities include:

- Visual – painting, drawing, photography, sculpture, printmaking
- Performing – music, dance, theater, storytelling, poetry slam, comedy
- Writing – creative writing, public readings
- Crafts – pottery, jewelry, fiber arts, quilting, woodworking, metalcraft, bookmaking
- Media – electronic media, filmmaking, other use of technology

7. How would you rate [name of community] on the following?

	Very good	Good	Fair	Poor	Don't know
Opportunities for people of all ages to be creative or experience creative activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for people to participate in activities that express their cultural history and traditions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for people to participate in activities about cultures that are different from their own	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative expression (examples: murals, sculpture, performances, temporary art installations) in public places	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support for artists and creative businesses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A welcoming environment for all people to participate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. How important are the following to you personally?

	Very important	Somewhat important	Not very important	Not important at all	Don't know
Opportunities for people of all ages to experience art and cultural traditions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for people to participate in activities that express their cultural history and traditions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for people to participate in activities about cultures that are different from their own	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative expression (examples: murals, sculpture, performances, temporary art installations) in public places	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support for artists and creative businesses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following questions are about [name of space] in your community.

1. In the last 12 months, have you been to [name of space] for any reason?
 - Yes *Go to question 3.*
 - No
2. We'd like to understand more about why you have not been to [name of space].
Check all that apply.
 - It is not convenient for me to get to.
 - The events and programs held at [name of space] do not appeal to me.
 - The area [name of space] is in does not feel safe to me.
 - I do not feel welcome at [name of space].
 - Other: _____

Skip the remaining questions. The survey is complete.

3. In the last 12 months, how often would you say you visited [name of space] to meet friends, relax, read, walk, or some other casual use?
 - Often
 - Sometimes
 - Rarely
 - Never
4. In the last 12 months, how often would you say you visited [name of space] for an organized event or activity?
 - Often
 - Sometimes
 - Rarely
 - Never

5. What are the one or two things you like most about being at [name of space]?

6. Thinking about how you have used [name of space] over the last 12 months, what benefits, if any, have you personally experienced? *Check all that apply.*
- I have met people in the community that I did not know before.
 - I have met people who share the same interests as me.
 - I have met people who are different from me (age, race, ethnicity, income, etc.).
 - There are activities there that my kids enjoy.
 - My kids have made new friends there.
 - I have become involved in community groups or projects through the people I meet there.
 - It makes me feel safe.
 - I enjoy being there.
 - Being there is relaxing – it helps me reduce stress.
 - It is full of energy.
 - It makes me feel a part of the neighborhood.
 - There are no benefits for me personally.
 - Something else: _____
7. In the last 12 months, did you bring any visitors from out of town to [name of space]?
- Yes
 - No *Go to question 10.*
 - Don't remember *Go to question 10.*
8. What made you bring your visitors to [name of space]? *Check all that apply.*
- Relax or play
 - Give a tour of the neighborhood
 - One of my favorite places in the neighborhood
 - Show the character of the neighborhood
 - Show how the neighborhood has changed
 - Attend an event *Go to question 9.*
 - Some other reason: _____

9. If you bring visitors to [name of space] to attend an event/s, tell us which event/s.

10. If there is anything else you would like to tell us about [name of space], please use the space below.

1. Are you aware of any community-wide creative or cultural festivals, activities, or projects in your community in the last 12 months?

- Yes
- No *Go to question 16.*

2. Please describe.

3. Did you personally participate in any of the events, activities, or projects you just described?

- Yes
- No *Go to question 11.*

4. What is the name of the one event, activity, or project you attended or participated in most recently?

5. What two or three words would you use to describe how you felt while you were there?

6. Did participating in the event inspire you to participate in more arts and culture events?

- Yes
- No

7. Did participating in the event help you feel more connected to your community?
- Yes
- No
8. To the best of your knowledge, was the event accessible for people with disabilities?
- Yes
- No
- Don't know
9. Was the event scheduled at a time of day that was convenient for you?
- Yes
- No
10. Thinking about [name of event, activity or project] what was the value to you personally, if any, from attending or participating? *Check all that apply.*
- It was fun.
- I spent time with friends/family.
- I met new people.
- I met people who are different from me (age, race, ethnicity or something else).
- I learned about a culture different from mine.
- It was relaxing.
- It made me feel like I belong in this community.
- Other: _____

Skip to question 14.

11. Is there any particular reason why you chose not to attend or participate?
- Check all that apply:*
- It did not interest me.
- I did not feel comfortable/welcomed.
- I did not want to go by myself.
- I was too busy.
- I was interested, but had a conflict.
- I had to work.
- I could not get to the event (no transportation).
- I did not have the money.
- Other: _____

12. Do you participate in these types of events in another community?

- Yes
- No *Go to question 14.*

13. Why do you participate in another community?

- I feel more connected to the people there.
- The events there are more interesting to me.
- Other: _____

14. In your opinion, how has the availability of creative and cultural activities in your community such as [name of activity] impacted your personal overall quality of life?

- Quality of life has improved.
- Quality of life has not changed. *Go to question 16.*
- Quality of life has declined.

15. Please describe the one or two ways that creative and cultural activities such as [name of activity] have changed your overall quality of life?

16. What kinds of events or public arts and cultural programs would you like to see?

Check all that apply.

- Live music
- Dancing opportunities
- Performance such as plays, puppet shows
- I'm not interested in arts and cultural events or programs.
- Other: _____

17. How likely are you to attend or participate in similar arts and cultural events or activities in this community in the future?

- Very likely
- Somewhat likely
- Somewhat unlikely
- Very unlikely

1. Are you familiar with [name of specific program in the community]?
 - Yes
 - No *Skip the remaining questions. The survey is complete.*

2. In the last 12 months, have you participated in [name of specific program]?
 - Yes
 - No *Go to question 7.*

3. Thinking about your experience at [name of program] what was the value to you personally, if any, from participating? *Check all that apply.*
 - It was fun.
 - It helped me have more self-confidence.
 - I met new people.
 - I met people who are different from me (age, race, culture, ethnicity or something else).
 - I learned about another culture.
 - It was relaxing.
 - It made me feel like I belong in this community.
 - I have become more involved in other activities in the community as a result.
 - It makes me feel safe.
 - I feel more accepted by others.
 - Other: _____

4. What two or three words would you use to describe how you felt while you were there?

5. Did participating in this event inspire you to become more involved in the community?
- Yes
 - No *Go to question 7*

6. Please describe.

7. In your opinion, how has the availability of creative activities such as [name of program] in your community impacted your overall quality of life?
- It has improved.
 - It has stayed the same. *Go to question 9.*
 - It has declined. *Go to question 8.*

8. Please describe one or two ways that creative programs such as [name of program] changed your overall quality of life?

9. How likely are you to attend or participate in similar arts and cultural events or activities in this community in the future?
- Very likely
 - Somewhat likely
 - Somewhat unlikely
 - Very unlikely

1. People participate in arts and cultural activities in many different ways. Which of the following describe how you participated at [name of activity or event]?

Check all that apply.

- Audience member/attendee
- Artist/performer
- Participant in creative activity, such as making art or crafts, dancing, writing, or something similar
- Volunteer
- Teacher/instructor
- Other: _____

2. What made you choose to attend or participate in [name of event or activity]?

The next questions are about your experience at [event/activity].

3. What two or three words would you use to describe how you felt during the event or activity?

4. To what extent do the following statements describe your experience at [name of event/activity]?

	A great deal	A fair amount	A little	Not at all
I learned new skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I discovered something new about myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It was fun – I enjoyed being there.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt very much at home, like I really belonged in the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned about people or cultures that are different from me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I met new people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt uncomfortable at times while I was there.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt like my own culture was celebrated.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. How did your experience at [name of event or activity] make you feel about being connected to your community?

- More connected
- Less connected
- About the same
- Don't know

6. How likely are you to participate in similar creative or cultural events or activities in this community in the future?

- Very likely
- Somewhat likely
- Somewhat unlikely
- Very unlikely
- Don't know

Thank you for volunteering at (insert name of event/activity). We are sponsoring creative events like the one you volunteered for as part of our community engagement work and would like to learn more about your experience.

Please tell us a little about yourself.

1. How long have you lived in this neighborhood/community?
 - Less than 1 year *Go to question 3.*
 - 1 to 3 years *Go to question 3.*
 - 4 to 6 years *Go to question 3.*
 - 7 to 10 years *Go to question 3.*
 - More than 10 years *Go to question 3.*
 - I do not live in the community.

2. What community do you live in? _____

3. What is your age?
 - 18-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64
 - 65 or older

4. How did you find out about this event/activity? *Check all that apply.*
 - From a friend or family member
 - Email from organization
 - Website
 - Local newspaper
 - Newsletter/flyer
 - Social media (Facebook, Twitter, Instagram, etc.)
 - Mail
 - Other: _____

5. How did volunteering for this event impact you? *Check all that apply.*
- I felt good about doing something for my community.
 - I got to know new people.
 - I deepened connections with people I already knew.
 - I got a better sense of challenges people are facing in my community.
 - I felt a part of something bigger than myself.
 - I didn't feel valued as a volunteer.
 - Other: _____
6. How likely are you to volunteer to help with other creative events like this one in your community?
- Very likely
 - Somewhat likely
 - Somewhat unlikely
 - Very unlikely
7. How much of a positive difference do you feel that you, yourself, can make in your community?
- A great deal
 - A fair amount
 - A little
 - Not at all

8. What community activities have you participated in within the past 12 months?
Check all that apply.

	Yes	No
Neighborhood cleanup/beautification	<input type="checkbox"/>	<input type="checkbox"/>
Paint/rehab/fix-up of homes	<input type="checkbox"/>	<input type="checkbox"/>
Landscape construction	<input type="checkbox"/>	<input type="checkbox"/>
Advocacy/engagement	<input type="checkbox"/>	<input type="checkbox"/>
Resident outreach	<input type="checkbox"/>	<input type="checkbox"/>
Work with youth	<input type="checkbox"/>	<input type="checkbox"/>
Merchant/business district outreach/events	<input type="checkbox"/>	<input type="checkbox"/>
Health-related event	<input type="checkbox"/>	<input type="checkbox"/>
Arts or cultural festival/celebration	<input type="checkbox"/>	<input type="checkbox"/>
Community project to plan, design or create art to display or perform in the community	<input type="checkbox"/>	<input type="checkbox"/>
Planning, designing, or implementing a public campaign by using art to build awareness of community issues	<input type="checkbox"/>	<input type="checkbox"/>
Community project which uses artists or creative strategies to explore new solutions for community issues	<input type="checkbox"/>	<input type="checkbox"/>
Other: _____	<input type="checkbox"/>	<input type="checkbox"/>

9. Would you like to be notified about future opportunities to become involved in arts and culture events in the community?

- Yes
- No

10. How would you like us to contact you?

	Please fill in for the method of contact you prefer.
Email	
Phone	
Text message	
Other	

11. Please share any additional comments or thoughts you would like us to know. We are very interested in your feedback.

Participation in Arts and Culture Activities to Address Community Issues

1. Following are ways that people use art and creative activities to build community. How likely do you think people in your community are to do each of these things?

	Very likely	Somewhat likely	Somewhat unlikely	Very unlikely
Join in a community art project, or other creative or cultural activity, to discuss and develop solutions to community issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Join in a project that uses art, creativity or cultural activities as ways to raise community awareness of an issue or something that needs to be changed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participate in an art, creative or cultural activity to meet other people in the community, including people of different races and cultures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Observation Tools

- 39 Art and Cultural Establishments and Spaces in Arts Corridor**
Examines the condition and maintenance of buildings, public art, and public areas in an arts corridor.
- 41 Use of Art in Public Areas on a Block**
Examines the condition and maintenance of arts and culture decorative elements on a block.
- 43 Art in a Public Area**
Examines a specific location to see how decorative elements enhanced use by the community.
- 45 Condition and Use of Outdoor Public Gathering Space**
Examines the use of public gathering area with a focus on how visitors interact with arts and cultural elements.

Overall Maintenance of the Arts Corridor

- For all of the arts/cultural establishments or spaces listed, indicate if they are found on the block and their condition.

	Found on block?	Condition		
	Yes	Well maintained	Adequately maintained	Poorly maintained
Art studios or galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Indoor performance space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Art center	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural center	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Maker space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Housing specifically designed with studio or retail space (work/live housing)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Open-air performance space, such as an outdoor amphitheater, plaza, or bandshell	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community garden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other outdoor space used for festivals, events or other public gathering (example: vacant lot)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- Indicate what types of public art are in the arts corridor. *Check all that apply.*

- Mosaics
- Sculpture
- Sidewalk art
- Murals
- Other: _____

3. Please use this space for any notes about the public art in the arts corridor.

Landscaping, Seating and Accessibility

4. For all the items below, indicate if they are found on the block and whether or not they have art or decorative elements, such as mosaics, painted designs or sculptures.

	Found on block?	Enhanced with art or decorative elements	Does not have art or decorative elements
	Yes		
Trees and landscaping	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Benches, tables, and/or public seating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sheltered areas for walking or sitting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear signage in appropriate languages for the buildings and spaces on the block	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Crosswalks, pedestrian bridges, trails or other areas specified for walking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Please use this space for notes about any of these items and the artistic or decorative elements.

- For all of the art or decorative elements listed, indicate if they are found in a public place on the block and their condition. Before using this tool, fill in examples of what each of these means in your community.

	Found on block?	Condition		
	Yes	Well maintained	Adequately maintained	Poorly maintained
Mosaics/murals _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sculpture or statues _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sidewalk or street surface art _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interactive art (examples: sculptures for climbing or play, a landscape maze, or other stationary art that is designed to be interactive) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Banners or flags (on light poles or other public places) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Decorative street or neighborhood signage _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Architectural or landscape architectural elements _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Decorative streetscape, such as benches/public seating, trash containers or bike racks _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- 2. Taken as a whole, to what extent does the art and decorative elements you can see in public places on the block reflect the unique history or traditions of the community?
 - A great deal
 - A fair amount
 - A little
 - Not at all

- 3. Please photograph the art and describe what elements in the art, if any, connect to community history or traditions.

- 4. Taken as a whole, to what extent does the art you can see in public places on the block reflect the arts or traditions of the range of cultures in the community?
 - A great deal
 - A fair amount
 - A little
 - Not at all

- 5. Please photograph the art and describe what elements in the art, if any, connect to the arts or traditions of the range of cultures in the community.

1. Name or location of public area: _____
2. Are the following types of art found in the public area? *Check all that apply.*
 - Mosaics
 - Sculpture or statues
 - Sidewalk or street surface art
 - Decorated benches or other seating
 - Murals
 - Banners or flags (example: on light poles)
 - Decorative trash receptacles
 - Interactive art (sculptures that can also be used for climbing or play, a landscape maze or other stationary art that is designed to be interactive)
 - Other: _____
3. Considering all of the art found in the public area in the previous question, what is the overall condition?
 - Very good
 - Good
 - Fair
 - Poor
 - Very poor
4. Taken as a whole to what extent does the art you can see have a connection to the unique history or traditions of the community?
 - A great deal
 - A fair amount
 - A little
 - Not at all
5. Please photograph the art and describe what elements in the art, if any, connect to community history or traditions.

6. Taken as a whole, to what extent does the art you can see represent the arts or traditions of the range of cultures represented in the community?

- A great deal
- A fair amount
- A little
- Not at all

7. Please photograph the art and describe what elements in the art, if any, connect to the arts or traditions of the range of cultures represented in the community?



1. Name of public gathering space: _____
2. Address or cross streets of the public gathering space: _____

3. Time and date for observing the space: _____
4. Which of the following best represents the type of public gathering space you are observing?
 - Plaza or courtyard
 - Community garden
 - Park
 - Vacant lot used for public gatherings
 - Open air concert space, outdoor amphitheater or bandshell
 - Other: _____
5. Who is currently using the space? *Check all that apply.*
 - Young children
 - Youth
 - Adults
 - Elders
 - Other: _____
6. Please describe any additional details about the group/s you observe using the space.
7. Approximately how many people are currently using the space?
 - None
 - 1-10
 - 11-50
 - 51-100
 - More than 100

8. Are visitors interacting with any artistic elements at the site?

- Yes
- Some
- Not at all *Go to question 10.*

9. Please describe the interaction with artistic elements you observe.

10. How are people using the space? *Check all that apply.*

- Actively participating in an event (concert, performance, exhibition)
- Hanging out individually or in small groups
- Participating in sports activities
- Exercising, biking, or walking
- Other: _____

Condition of Public Gathering Space

11. Are there adequate trash receptacles?

- Yes
- No

12. Is there adequate lighting?

- Yes
- No
- Not applicable

13. Is there clear signage marking the following?

	Yes	No
Restrooms	<input type="checkbox"/>	<input type="checkbox"/>
Ticketing or entry	<input type="checkbox"/>	<input type="checkbox"/>
Access for people with disabilities	<input type="checkbox"/>	<input type="checkbox"/>
Use of different areas of the space	<input type="checkbox"/>	<input type="checkbox"/>
Times and dates for concerts, events, or other activities planned for the site	<input type="checkbox"/>	<input type="checkbox"/>
Other: _____	<input type="checkbox"/>	<input type="checkbox"/>

14. Please describe any artistic enhancements found on signage.

15. Is the public area well-maintained?

- Yes
- No

16. Please use this area for notes about maintenance of the public gathering space.

17. Is there other art in the public gathering space?

- Yes
- No *Skip the remaining question. The survey is complete.*

18. If yes, please describe the art.

Creative Methods Tools Pilot

As part of its Kresge Foundation-funded efforts to support community development organizations integrating community development with arts and culture, Success Measures at NeighborWorks America developed two new Creative Methods evaluation tools in partnership with Americans for the Arts and artist consultant, Aki Shibata. These new tools – *Community Connection and Social Cohesion* and *Community Voice* – use arts and creative activities, in these cases weaving and mapmaking respectively, for both data collection and interpretation of collected information.

In early 2021, these two Creative Methods tools were piloted by the following three NeighborWorks network organizations, all of which include arts and culture strategies in their housing, community engagement and related community development programs and investments:

- **Dwelling Place of Grand Rapids, Grand Rapids, MI**
- **Interfaith Community Housing of Delaware, Wilmington, DE**
- **Little Tokyo Service Center, Los Angeles, CA**

The timing of the pilot, in the midst of the pandemic, presented both opportunities and challenges for the organizations. The activities were welcomed during a time when focusing on social and community connections was especially important. Moreover, the art-making was appreciated as a different and creative project for people missing many of their normal outlets. Realistic pandemic constraints on in-person meetings meant the activities needed to accommodate both current virtual and future in-person use.

Because of the pandemic's disruption to the organizations' existing programs, the art activities were not focused on evaluation of specific programs. Instead, the pilot engaged community members remotely who were already involved with the organizations in a variety of ways. This approach spurred some renewed energy and potential opportunities.



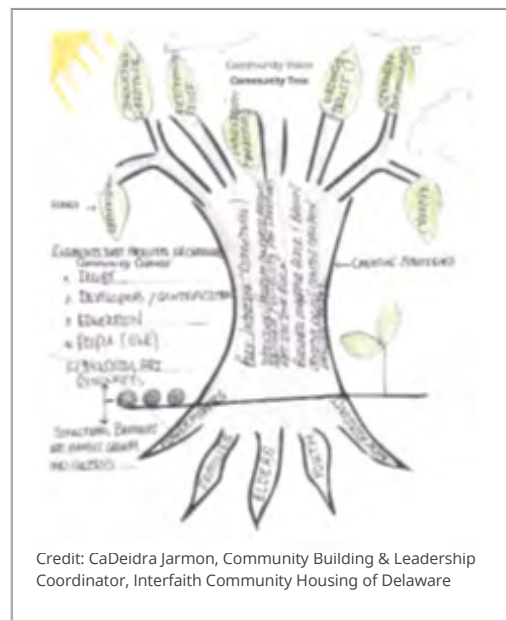
“With the creative method, you can get a deeper insight into individual experience and people can reflect more. Doing the weaving project, several residents said, “this is really good for me”. It led to deeper conversation within the group dynamic.”

Dwelling Place of Grand Rapids

For example, Dwelling Place of Grand Rapids used the weaving activity as part of an ongoing arts-based resident and engagement strategy focused on creativity, belonging and social issues. Interfaith Community Housing of Delaware used the mapping/tree-making activity to restart an arts group within its Community Leadership Institute. And, Little Tokyo Service Center, who used the weaving project with its youth group, discovered that the activity might be valuable intergenerationally between the youth and neighborhood elders who had related skills from their work lives.

As the final step in the pilot, Success Measures conducted interviews with staff from each pilot organization. The organizations confirmed the overall value of connecting with residents and of collecting data and, specifically, of incorporating arts into their evaluation efforts. The creative methods provided engaging and interesting ways for the organizations to connect to residents and, importantly, for residents to connect to each other. Based on their feedback, the tools and materials are more accessible and easier to use, allowing even more organizations to bring these activities to their communities and contribute to the growing body of work.

We are very grateful to the pilot organizations for their willingness to launch the tools and to share their experience with us, and to The Kresge Foundation for funding this important pilot use of the Creative Methods evaluation tools.



“In the mapping tool, the tree represents growth and was a metaphor for what we want to do with different creative strategies. We talked about what facilitates community change ... we dug into each of those elements: what ignites the change or defers the change and how to find a way to climb over that rock.”

Interfaith Community Housing of Delaware



“The looms turned out to be really beautiful. That is a lovely way of thinking about evaluation—usually we’d send out a survey and no one knows what happens to that data. But, displaying the looms could be a way to share those results with the community.”

Little Tokyo Service Center, Los Angeles

Creative Methods Tools

- 51 Community Connection and Social Cohesion**
Examines the extent to which arts and culture programs have contributed to community connectedness
- 82 Community Voice**
Examines how arts and culture activities have contributed to building community voice.

Introduction

This tool is designed for organizations seeking to evaluate outcomes from arts and creative strategies used to build community connectedness and social cohesion. The tool uses a circle weaving activity completed in a group setting to measure key components of community connectedness. The tool offers both online and in-person options for the group setting. The guide also includes instructions for planning and guiding the weaving, for engaging participants in a discussion of what they have created and for documenting and sharing the results.



Example of finished weaving

Part 1. Getting Started: Overview

Social Connectedness

Increasing social cohesion in a community can help alleviate social, health, and well-being disparities. Place-based arts and creative strategies are used to build social capital by cultivating attachment, acceptance and belonging, and by increasing social connections.

Aspects of social cohesion addressed in the tool include:

1. Number and strength of social ties – between individuals and within and across groups.
2. Bridging boundaries – connections to individuals and groups that are different from each other in some way (e.g., generation, race, ethnicity, disability, income, gender, sexual orientation).
3. Alliances that bring access to resources needed to reach common goals.
4. Sense of belonging in a community.
5. Attachment to a community.
6. Increased inclusion and equity.

“Community” in this case could be a geography (neighborhood, city, region) or community of identity (shared history, culture, language, age). The outcome of increased social connectedness could emerge from a wide spectrum of work including community-level efforts such as neighborhood revitalization; specific program-level work such as beautification projects, organizing and engagement; and/or work with individuals such as leadership development.

This tool is designed to be used one time or at designated intervals over time with a group of people in a given community who have participated in some way in the creative community development strategy.

Outcome: Increased social connectedness and cohesion; reduced feelings of disconnectedness or isolation

Overview of Weaving Activity

Creative strategy

Participants will create a circle weaving to reflect their connectedness within the community. A facilitator will guide the activity in a group setting using instructions included here. The activity is designed to be easy and fun and suitable for all ages and skill levels (although older adults with hand dexterity issues might face some challenges with the weaving).

Facilitation

While this guide includes a detailed step-by-step process with images for making the circle weaving and scripted instructions for the facilitator, some organizations may want to partner with an artist for this project. It is recommended that at least two people are present during the session – one to facilitate and the other to help with technology, note-taking and the weaving activity. On p. 75 you will find a template that follows the key activity steps which you can print out and add your own facilitation notes. There is also an activity instruction summary for participants (p. 80) if you feel this - or an adaptation - would be helpful for your participants to have in advance.

Environment for art-making

- Remote/online: Zoom, Google Meet, MURAL, Facetime or in person
- In person: community space, meeting room
- Project sharing strategy: Website, Facebook, or Nextdoor for virtual sharing and/or large window or other public display of all weavings

Who should participate?

Using creativity and art as a mechanism to gather community input and feedback allows for wider inclusion in the processes of evaluation and learning. Engaging members of communities through these alternative methods opens participation to a wider and more diverse audience than our traditional data collection methods.

Because of the time involved in facilitating and making the art project, the number of participants should be small, for example, five or six if you are convening online, and around eight if done in person. You will want to invite residents who are community leaders or are familiar with and engaged in the community issues and activities that the strategies are intended to address (as identified in the aspects of social cohesion listed on the previous page).

Participants should reflect the diversity of the community as much as possible. It is always wise to over-recruit or have one or two residents on an 'alternate participant' list to allow for cancellations. You may want to have more than one group at different times to get a broader range of perspectives and more weavings to display.

Materials needed¹

- Cardboard -E-flute 1.6 mm sheets, enough for a 6-inch circular loom for each participant²
- 4 colors of yarn³
(1 yard of each color per loom)
- 4 colors of ribbon³
(skinny ribbon recommended; 1 yard of each color per loom)
- Yarn for warping⁴ each loom
- Markers of different colors
- Pencils, scissors, tape
- Beads of various sizes and colors or pompoms
- Feathers
- Artifacts gathered by participants (optional but encouraged)



FIGURE 1. Materials for a circle weaving

NOTES:

1. All participants will get the same colors and patterns of yarn and ribbon in their kits. Beads, feathers, and other items can vary across the kits to add more variety to the weavings.
2. See loom template provided on p. 74.
3. You will need 8 different warping items in total - each a different color or texture. You can divide them up between yarn and ribbon however you choose for a combined total of 8.
4. Warping is process of arranging the yarn on or across the loom.

Duration

The art-making activity, sharing, and interpretation is designed to be completed in two hours.

Digital archive

We encourage organizations to record the activity and the discussion as a digital record of your evaluation. Confidentiality policies and permission protocols should be determined in advance and participants informed about how any digital recordings will be used. Video and audio recording are part of some online platforms. For in-person sessions, we strongly suggest, at a minimum, audio recording the discussion and capturing photos of the finished weavings.

Part 2. Getting Ready: Advance Preparations

Planning for the Evaluation

While many organizations have a long history of using arts and creative strategies to address community issues, this activity should focus on recent activities and projects that are ongoing or were implemented in the last 12-18 months.

The following questions will help you start planning your evaluation by identifying community issues, social connectedness and cohesion objectives and activities, and the creative community development projects that will be the focus.

1. What underlying community issue(s) or challenges is your community seeking to address by strengthening and/or expanding social connectedness using creative community development strategies? Describe the issue(s) here.

2. What creative community development strategies have you used to address the issues in question 1 and build social cohesion and connectedness? List the projects and activities here.

TABLE 1. List of creative community projects or strategies to be included in evaluation

Name of creative project or strategy	Type/description of project or strategy	Beginning date	Duration (ongoing or date completed)

Choosing Questions for the Weaving

You will choose questions from Table 2 that will serve as prompts for the weaving. The questions tap several dimensions of social cohesion and community connectedness, as shown in the first column of the table. As explained next in this guide, participants will use a specified yarn color to weave how they feel about each question.

The questions you select should reflect the objectives of your arts and creative strategies.

We strongly recommended that you include all three questions under the 'connectedness' dimension and at least one question to reflect 'belonging'. Given the time allotted for the weaving and the size of the loom, we suggest a limit of five questions.

TABLE 2. Choice of questions for weaving

Dimension	Questions to guide the weaving	Question selected (Check here)
Connectedness <i>All questions recommended.</i>	<ul style="list-style-type: none"> Overall, how connected do you feel to other people in your community? 	
	<ul style="list-style-type: none"> How connected do you feel to other individuals or groups in the community who are not like you in some way? (Race, ethnicity, age, gender orientation, disability, etc.) 	
	<ul style="list-style-type: none"> To what extent did the creative community project help you better understand people or groups of people who are different from you? 	
Belonging <i>Choose at least one question.</i>	<ul style="list-style-type: none"> How much do you feel that you have a voice in decisions that are made in your community that affect you? 	
	<ul style="list-style-type: none"> How much do you feel genuinely accepted by others in your community? 	

Dimension	Questions to guide the weaving	Question selected (Check here)
Attachment to community	<ul style="list-style-type: none"> How much do you feel that people in your community are willing to help each other when needed? 	
	<ul style="list-style-type: none"> How much do you feel that this community is a special place to live? 	
Disconnectedness	<ul style="list-style-type: none"> How much do you feel disconnected from people or groups in your community? 	
	<ul style="list-style-type: none"> If there is a single group you would like to be more connected to, how much more connected would you like to be? 	

Materials and Advance Preparation

Step 1: Assigning yarn colors to questions

The colors of the yarn used for the project will create a 'shared language' that can be read across all the weavings. The example in Table 3 shows five questions that one organization has selected for their project. Your questions may differ depending on what you chose in the previous section.

You will need one color of yarn or ribbon for each of the questions. So, if you have three questions from Connectedness, one from Belonging, and one other question, you will need five colors of yarn and ribbon combined.

If you might display the group of finished weavings to tell a community story, one way to do that is to assign the yarn color to each question. When everyone in the group uses the same color for each question, the weavings will reflect a shared language that makes it possible to interpret both consensus and differences. If you decide to assign the colors, include the color coding in the Participant Worksheet, p. 79.

TABLE 3. Example of creating a language through color

Dimension	Questions to guide the weaving	Yarn/ribbon color
Connectedness	<ul style="list-style-type: none"> Overall, how connected do you feel to other people in your community? 	Participant choice
	<ul style="list-style-type: none"> How connected do you feel to other individuals or groups in the community who are not like you in some way? (Race, ethnicity, age, gender orientation, disability, etc.) 	Red
	<ul style="list-style-type: none"> To what extent did the creative community project help you better understand people or groups of people who are different from you? 	Blue
Belonging	<ul style="list-style-type: none"> How much do you feel that you have a voice in decisions that are made in your community that affect you? 	Yellow/white dot ribbon
	<ul style="list-style-type: none"> How much do you feel genuinely accepted by others in your community? 	Purple

Step 2: Readyng the looms

Cutting the loom

We have provided a loom template on p. 74. If you prefer to make your own, you will need to cut a 6-inch diameter circle for each loom (one per participant) from the E-flute cardboard sheets. Draw 13 or 15 spokes (always an odd number) at approximately equal intervals on your circle with a pencil and a ruler (Figure 2).



FIGURE 2. 6" circle loom

Cut a notch at the outer edge of each spoke, about $\frac{1}{4}$ - $\frac{3}{8}$ inch in from the outer edge - just enough to catch the yarn to create the surface for weaving (Figure 3).



FIGURE 3. Notches cut into loom

Warping the looms

You will need to prepare the looms for weaving by adding the warp thread. This is a simple process as shown in the steps and photos below.

1. Cut the yarn into 3-foot (1 yard) lengths, one piece for each loom. The color of the warp yarn can be the same on each loom or you may vary the warp color across the looms.
2. Start by taping the end of a piece of yarn to one side of the circle. This side is now the 'back' of your loom (Figure 4).
3. Run the warp yarn through one of the cuts in the edge to the other side of the loom. Run the yarn across the front of the loom through the cut directly opposite, then through the cut immediately the right (Figure 5).



FIGURE 4. Yarn taped on back



FIGURE 5. Yarn run across loom

4. Repeat until you have warp that follows all your pencil lines (Figure 6).
5. Tape your ending yarn to the back (Figure 7).



FIGURE 6. Warped loom completed



FIGURE 7. Back of loom

Step 3: Gathering artifacts

While artifacts are optional, we strongly encourage participants to add personal artifacts to their weaving. Artifacts are one or more small items chosen by the weaver that can be woven into the design to reflect individual interests, connections, and experiences with people and places in the community.

When you are connected to someone or to a group, there is a flow or exchange that happens across the connection, including feelings, information, and resources. The small items you collect can be used to represent these exchanges.

Artifacts:

- Are photos, drawings, poetry, words, rocks, shells, sticks, fabric, dried flowers/ plant material, small ceramics.
- Do not need to be purchased items - they can be found in nature or be things you already have at home.
- Can be something that connects you to the place where you worked on a community project (examples: a dried flower, leaf, or part of a photo).

Instructions for participants to choose artifacts, a worksheet and an optional activity summary are provided on pages 78 - 81. If the art-making session will be online, include them in the materials kit delivered to each participant. If the session will be in person, send just these documents in advance. **Either way, send things out to participants 1-2 weeks before the session.**

Step 4: Assembling the materials kit for participants

Organizations will need to assemble and package the materials in advance of the group session so that each participant has the following:

- One 6-inch diameter circle cardboard loom pre-cut, with warp thread in place (You will prepare the loom in advance – see instructions below.)
- 4 colors of yarn¹ (1 yard each per loom)
- 4 colors or types of ribbon¹ (1 yard each per loom)
- 1 pair scissors
- 1 set of colored markers or pencils
- 5 - 6 beads of different sizes and colors
- 2 feathers
- Instructions for finding personal artifacts for weaving, p. 78
- Participant worksheet and guiding questions, p. 79
- Participant activity summary, p. 80-81 (Optional)
- Self-addressed, stamped, large padded envelope to return the weaving (online sessions only)

NOTES:

1. You will need 8 different warping items in total - each a different color or texture. You can divide them up between yarn and ribbon however you choose for a combined total of 8.

REMEMBER: All participants get the same colors of yarn and ribbon. Quantity will vary depending on the number of questions that will guide the weaving. Other items for weaving can vary across participants.

Part 3. Getting Creative: Weaving

NOTE: Suggested script for facilitators is in italics - you may prefer to paraphrase or use your own words after you have reviewed the script and activity in advance. You may want to use the key steps template on p. 75 to write in your own notes.

Step 1: Welcome

 10 MINUTES

Hello and welcome! We are excited to have you here today and thank you for helping with this community project. I hope that you find it a fun and interesting experience.

TIP: If using Zoom or a similar platform, you may want to review the basics of muting, cameras and chat before continuing.



Some of you may already know each other, but let's start with introductions. Your name, how long you have lived here in [community], and [short icebreaker question].

You were invited to be here today because of your involvement in the [name/description of creative strategy or project]. [Include 1-2 sentences on how that project relates to community efforts to address an underlying community issue]. One of the goals of [name of project] was/is to help us connect with people who are different from us. Coming together is an opportunity to learn more about each other and discover what we share in common.

The COVID-19 pandemic has certainly changed how we connect with other people. We know that many people are feeling more isolated from others in their families and the community than before. This is one reason for having this session - as it is so important to continue to find ways for people to connect. We may talk about this more as you express your feelings of connectedness with others through your weaving.

Before we get started...let's check our materials kits to make sure that everyone has what they need.

Please take everything out and lay it out in front of you. You should have: a cardboard loom, 4 different colors of yarn, 4 colors or types of ribbon (or any combination that totals 8), feathers, beads, scissors, markers, your artifacts, and the instruction sheet with the questions and colors. (Include the participant activity summary if you are using.) Does everyone have their supplies? OK, great – let's get started!

Step 2: Making a self-portrait

 10 MINUTES

Let's start by personalizing your loom. In your art box, you have a Participant Worksheet. Think about how you identify or see yourself in your community and write one or more words in the box under Self-Portrait that starts: 'I come to my community as....'.

Now, please turn your cardboard loom to the back – it should look like this (show example as in Figure 8).

Use your markers to draw a very simple self-portrait or design on the back side. This self-portrait can be a picture drawing, but can also be poetry, words, color or symbols that describe you (Figure 9).



FIGURE 8. Back of loom



FIGURE 9. Example of self-portrait

Step 3: Weaving

🕒 25-35 MINUTES

Weaving is a profound metaphor for understanding the workings and connections of the universe and our place in it. We are bound to our bodies with the fragile threads of earth and this place. Through the physical process of weaving, we gain a better understanding of this world and our community and how we as community members are woven into it. Your weaving will reflect how you feel you are connected with other people and groups in your community.

- *So, the center of the weaving is you and the circle is the [name] community and the people who live there. **Choose the color that represents you in the community** and start by tying the yarn to the warp in the center (Figure 10) and then weaving over and under until you have completed your place (Figure 11).*
- *Continuing with the same color of yarn, think about **how connected you feel to other people in your community**. Start weaving as you continue to think about being connected. You may want to add beads, feathers or artifacts to represent what you gained or exchanged from a connection – trust, access to resource opportunities, greater understanding of others (Figure 12).*



FIGURE 10. New color of yarn tied to center



FIGURE 11. Weave over and under

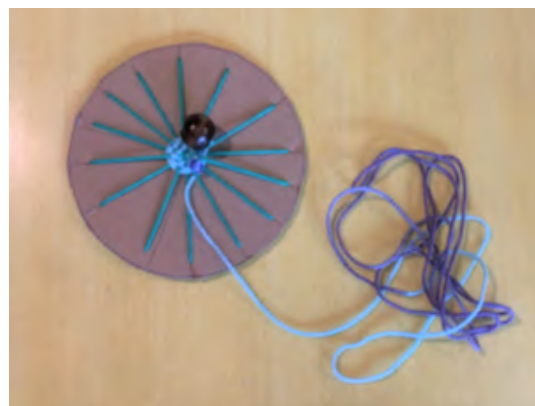


FIGURE 12. Beads added to weaving

You can also vary the tightness of the weaving to reflect the strength of the connection - loose weaving may reflect a weaker connection or one where more 'work' is needed and use the width of the weaving (the number of times you go around the circle) to reflect how much you feel connected. (5-7 minutes)

- Now think about **how connected you feel to other individuals or groups in the community who are not like you in some way.** (Examples are race, ethnicity, age, gender orientation, income, disability.) Take your [color of yarn or thread for this question] and tie the end to where you stopped weaving and continue to weave in the new color to reflect how connected you feel to people who are different from you. You may cut the first color of yarn where you have joined the second color, or you may leave a 'tail' to hang off the loom or even to attach something (Figure 13). (5-7 minutes)



FIGURE 13. Adding new color

Be creative with the materials based on how you feel about the question – use them to reflect connections and disconnection and other feelings you might have. For example: You can let the yarn hang off the loom to reflect disconnections.

Everyone's weaving will be different, depending on how you feel about each question.

- Let's change colors again to [color facilitator has selected] and continue to weave to reflect **to what extent the creative community project that you worked on helped you better connect with or understand people or groups of people who are different from you.** (5-7 minutes)

TIP: Remind periodically about including artifacts, feathers, beads to represent exchanges and experiences.

- Now, using [new color], think about **how much you feel you have a voice in decisions that are made in your community that affect you. (5-7minutes)**
- When you think about your everyday interactions with others in your community, **how much do you feel genuinely accepted for who you are?** Use [new color] to start weaving – again adjust how much you weave to how accepted you feel and add artifacts or other elements to your story (Figure 14). (5-7 minutes)



FIGURE 14. Weaving with more artifacts added

NOTE: Continue in the same way with other questions that you have chosen to include in the activity.

This is the end of our weaving - tie the yarn to an adjacent warp or weft thread securely and cut. You may choose to add more artifacts or other materials at this point – we will have about a 5-minute break and then we will come back and share what we have created.



FIGURE 15. Finished weaving

Break

 **5 MINUTES**

Step 4: Conversation about the weaving

 45-50 MINUTES

NOTE: This will be a facilitated conversation. Facilitators should have paper and pen for note-taking or a flipchart if the session is in person. You probably want to have other staff besides the facilitator to take notes or record on the flipchart, even if you are also recording the session.

Now, it's time to share your weaving. I can't wait to see what you have been busy creating. Let's begin with your self-portraits – who would like to share their portrait and how you see yourself in the community?

Self-Portrait

1. *How did you represent yourself in the center of the community?*

PROMPT:

- *Was there a particular reason you chose that color of yarn?*
- *Can you tell us something about the artifact(s) that you included?*

TIP: Give all participants the opportunity to voluntarily share their portraits and center of the weaving.

The next part of your weaving is about how connected you feel to other people in the community.

TIP: For each question invite people to share and talk about that portion of their weaving.

Connectedness

Let's talk first about connectedness:

- 2. When you think about the community overall, how would describe your own sense of 'connectedness.' Who would like to share their weaving and talk about that part?*
- 3. Thinking now about people in the community who are different from you in some way, how connected do you feel?*

PROMPT:

- What people or groups do you feel less connected with?*
- What might be the reasons for why you feel that way?*

- 4. Did the creative community development project help you in any way to build connections to some of the people or groups that you just identified?*

PROMPT:

- If yes, which groups and what about the project do you think made that happen?*
- If no, what could have been done differently to help with those connections?*

NOTE: Continue to invite sharing and discussion of questions chosen from the other dimensions in the table: Belonging, Attachment, and Disconnection. You may spend more time on some questions/dimensions than others because some are important and generate more conversation and that's okay.

In addition to inviting sharing on the question, also ask if the creative community development project helped to change participants' feelings about the question in any way.

Step 5: Wrap-up

 20 MINUTES

Thank you all for sharing your wonderful weavings and your stories about what they mean. To wrap things up, based on what we saw and heard:

- *How are we doing in our efforts to build connections and bridge our differences?*
- *Did the [creative community strategy] help to bridge our differences?*
- *What can we improve?*
- *[Add any other questions here based on your objectives]*
- *Where do we go from here?*

TIP: Thank again and collect weavings or remind participants how to return them in the postage paid envelope.

TIP: If there is time, you may want to ask for ideas about how to share the weavings with the community.

Part 4. Finishing Up

Steps for Completing Your Evaluation

Now that you finished the creative part of the evaluation, there are a few more steps for wrapping things up.

Step 1. Collect all completed weavings, either at the in-person session or have people return them by mail in the envelope.

Step 2. Debrief with staff including a review of the weavings, any notes and digital recordings and develop a short narrative summary to answer the following:

- To what extent did the creative strategies help address the underlying issue in the community?
- Did the strategies help in bridging differences, increasing belonging, and addressing other project objectives? How would you characterize community connectedness at this point in time? What progress has been made and what are next steps?
- Any other outcomes or observations that are meaningful to you.

Step 3. Share the results with the community and other stakeholders.

- Create a window display of the weavings in an area where there is a lot of foot traffic (COVID-safe) or inside a community space. You may want to add photographs of the back side of the weaving (the self-portraits) and even photos of participants (with permission).
- Photograph the weavings and share on social media.
- Include the weavings on your website.
- Pitch a story about the evaluation to a local news organization.
- Develop a write-up with images to share with funders and government officials.

Step 4. Document the process for your evaluation. Describe how you selected and recruited participants, where and how the weaving session was held (in-person or COVID-safe), who facilitated the session, what worked well, and what changes you would make in the project and process if you were to do it again.

Both the summary (Step 2) and the documentation are an important part of your project record, particularly if you plan to repeat the evaluation in 2-3 years and then compare the results across time.

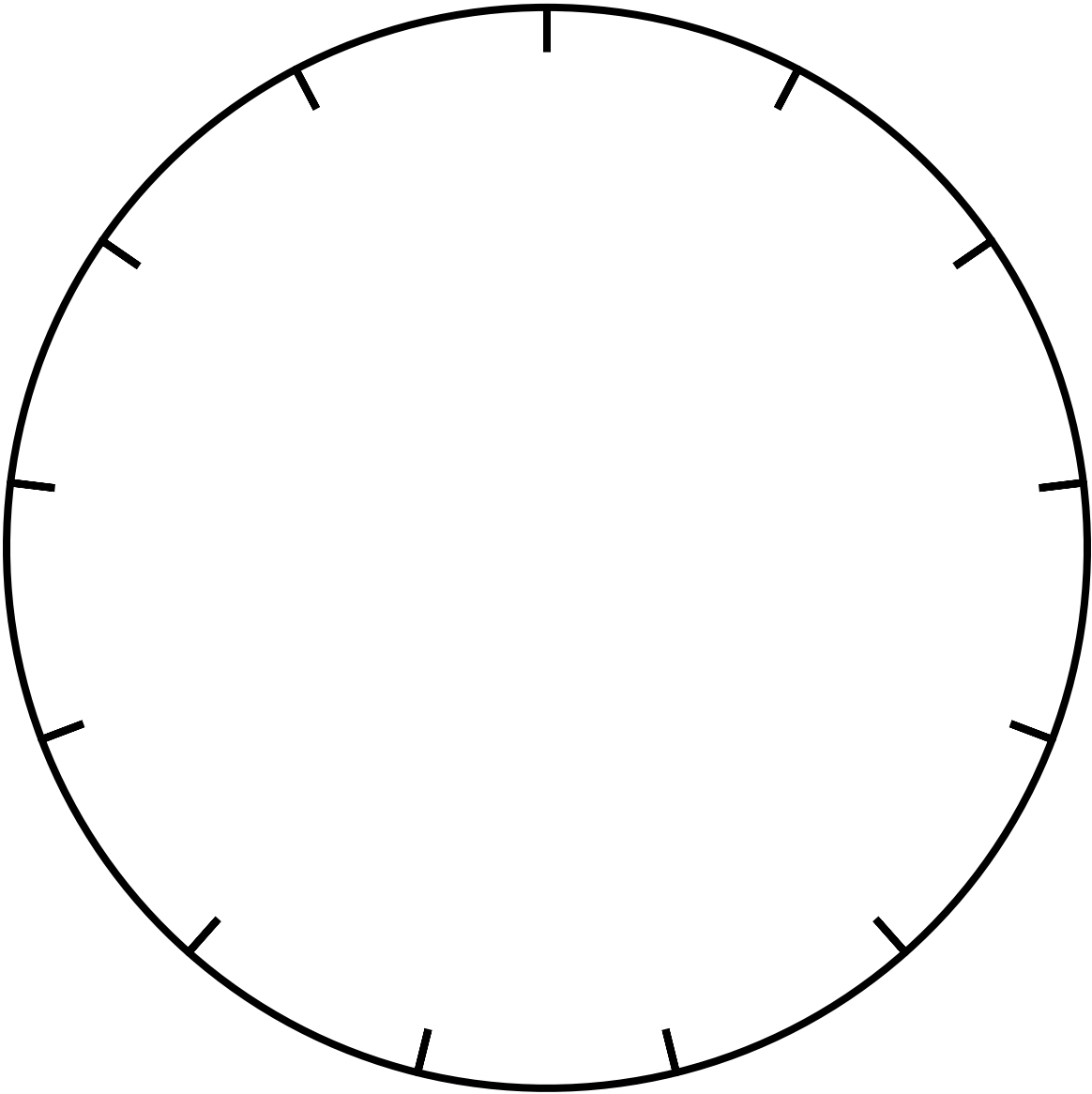
Step 5. Archive project materials electronically. Include the following:

- Photos of all creative components and how you displayed them for sharing.
- Recordings of the sessions, the summary, and documentation from Step 4.

Community Connection and Social Cohesion Weaving Project

Materials for facilitator

Community Connection and Social Cohesion Weaving Project
Loom Template



Community Connection and Social Cohesion Weaving Project

Weaving Activity - Facilitator Notes


Welcome - p.63

 10 MINUTES

Making a self-portrait - p.64

 10 MINUTES

Weaving - p.65

 25-35 MINUTES


Community Connection and Social Cohesion Weaving Project

Weaving Activity - Facilitator Notes

Break

 5 MINUTES

Conversation about the weaving - p.68

 45-50 MINUTES

Wrap-up - p.70

 20 MINUTES

Community Connection and Social Cohesion Weaving Project

Materials to send to participants in advance
of the art-making session.

Community Connection and Social Cohesion Weaving Project

Instructions About Artifacts for Participants

Please Read Before the Session.

We are excited to have you participate in our art-making evaluation. You have received all of the supplies that you need for the project, but we ask that you also gather one or more 'artifacts' prior to the session to make your weaving more personal for you.

Gathering artifacts

Artifacts are small items that you choose to reflect individual interests, connections, and experiences with people and places in the community that can be woven into the design. When you are connected to someone or to a group, there is a flow or exchange that happens across the connection, including feelings, information, and resources. The small items you collect can be used to represent these exchanges.

Artifacts:

- Are items that describe you and your social connections, including any feelings of disconnection or isolation in your community.
- Can be something that connects you to the people and place where you worked on the creative space or project in your community.
- Can be photos, drawings, poetry, words, rocks, shells, sticks, fabric, dried flowers/plant material, small ceramics.
- Do not need to be purchased - they can be found in nature or be items you already have.

You will attach artifacts by tucking them in between the strands of yarn, tying to yarn that is left hanging, or stringing them on the yarn similar to the beads, so keep this in mind as you select them.

Please bring your artifacts to the in-person session or have them on hand when you log on to the session from home.

Community Connection and Social Cohesion Participant Worksheet

Self-Portrait:

I come to my community as:

[Note: In the list below, organizations will want to include only the questions you have selected for your activity. If you are assigning yarn colors, add the color next to each question you select. Delete the other questions and this note before sending to participants.]

Guiding Questions

We will be using the questions below to guide our weaving project when we come together. Please take some time in advance to look them over and think about how you feel about each one.

- How connected do you feel in your community?
- How connected do you feel to other individuals or groups in the community who are not like you in some way? (Race, ethnicity, age, gender orientation, disability, etc.)
- To what extent did the creative community project help you better understand people or groups of people who are different from you?
- How much do you feel that you have a voice in decisions that are made in your community that affect you?
- How much do you feel genuinely accepted by others in your community?
- How much do you feel that people in your community are willing to help each other when needed?
- How much do you feel that this community is a special place to live?
- How much do you feel disconnected from people or groups in your community?
- If there is a single group you would like to be more connected to, how much more connected would you like to be?

Community Connection and Social Cohesion Weaving Project

Activity Summary for Participants*

We are so glad you will be joining us for this art-making activity. You are welcome to look through your supplies to make sure you have received everything and to read through this summary before our session. **However, please do not start the art activity until we meet together** – there are many more details for the instruction that you will need from the session leader who will guide you through each step.

Supplies in your kit:

- One 6-inch diameter circle cardboard loom
- 4 colors of yarn
- 4 colors or types of ribbon
- 1 pair scissors
- 1 set of colored markers or pencils
- 5 - 6 beads of different sizes and colors
- 2 feathers
- Participant worksheet and guiding questions
- Instructions about artifacts
- Self-addressed, stamped envelope to return the weaving

Our activity: When we meet, each of you will be creating a circle weaving that reflects how connected you feel to other people and groups in your community. As we go along together, you will see how adding different materials that you have will help you think about and express how you feel. This will be fun and interesting!

Step 1. Let's introduce ourselves

Step 2. Personalize your loom

Take the cardboard circle from your box - this is your loom. Turn the loom to the back side where the yarn is taped down. Using any words or thoughts from the Participant Worksheet that came in your box, add the words, phrases or simple drawings to the back of your loom to make a self-portrait .



**Adapted from Dwelling Place Arts Club, Grand Rapids, MI.*

Step 3. Start the weaving project

In the weaving project, you are at the center of the loom. Choose a color to represent yourself and tie it to the yarn in the center of your circle. Weave over and under a few times to complete your place.

Step 4. Continue to weave

Using the same color, continue to weave around the loom to represent how connected you feel to people in your community. You can use a lot or a little of this color or add beads or other materials to show how connected you feel.

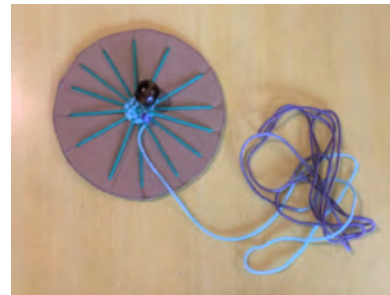
Step 5: Add more colors

Add new colors to your weaving to represent your feelings about different ideas and questions. You can add a lot or a little of each color to show how you feel. Add some of your beads, feathers, or artifacts as you like.

- Add RED to represent how connected you feel to other people who are not like you in some way.
- Next, add BLUE to show how the creative community development project you worked on helped you connect with those people who are different from you.
- Add YELLOW and RIBBON to show how much you feel you have a voice in decisions made in your community that affect you.
- Finally, add PURPLE to represent how much you feel genuinely accepted for who you are.
- When you are finished, tie the yarn securely and cut. You can add more artifacts if you like to fill out your loom.

Step 6. Conversation about the weaving and our community

We'll talk as a group about our self-portraits and weavings and how they represent our feelings about the different questions. You can share your weaving with the group if you like. We will also talk about how we are doing in our community to build connections and how creative community activities help bridge differences.



Part 1. Getting Started: Concepts and Planning

What is Community Voice?

Rooted in social and racial justice and equity, creative community development (also called creative placemaking) integrates arts and culture into holistic strategies that work across sectors and use partnerships with residents and other stakeholders to address the multiple factors that shape the lives of families and individuals. This tool uses a creative approach to measure key elements of community voice being built through creative community development strategies.

These elements include:

1. *Community empowerment*: Understanding the extent to which residents in a community see themselves as empowered to stimulate, guide and create change in their neighborhood, city or region.
2. *Personal efficacy*: How individual community residents engaged in the creative community development strategy feel they can guide changes in the community.
3. *Sense of belonging*: The extent to which individuals in the community see themselves as an important part of the broader community.
4. *Awareness of change pathways*: The extent to which community members who have been engaged in the creative community development strategy feel they understand how to go about making/guiding the changes in their community (neighborhood, city or region) that they have identified and prioritized, e.g., familiarity with local government structures, key policy areas that need to change, etc.
5. *Equity and inclusion*: The extent to which the creative placemaking strategy has engaged all the voices in a particular community and created opportunities for resident-led decision-making.

Strategies for Community Voice

Creative strategies for expanding community voice often focus on these things:

- Recognizing and developing a shared understanding of inequitable conditions and their root causes.
- Developing a shared understanding of the common benefit to community residents in resolving the problems/inequitable conditions.
- Valuing and developing community-driven solutions to the problem(s).
- Demonstrating/modeling/envisioning a more equitable future.
- Shifting dynamics and conditions to a more equitable future.
- Being seen and heard as a group or community.

While many organizations have a long history of using arts and creative strategies to address community issues and build community voice, this evaluation is designed for creative community strategies or projects with a strong community voice component that were implemented or ongoing within the previous 18 months.

The evaluation can be implemented once or at regular intervals over time (two to three years or more) with community members who have participated in some way in the creative placemaking strategy. The focus is on residents' perception of their own collective voice.

Outcomes: Community voice; sense of community making has changed

Connecting Community Issues and Strategies

Table 1 provides examples of how community issues, community voice and creative community strategies and tactics are connected. You may find this helpful as you answer the questions in this section to begin planning your evaluation.

TABLE 1. Connecting issues and community voice and creative strategies

Community issue	Community voice strategy	Examples of creative community development strategies/tactics
Potential for new development coming to the community.	Community members build individual leadership capacity, develop understanding of how development happens and how decisions are made, and grow efforts to build community identity and pride.	Community arts and culture work to declare ownership of a community by community members. Art-making to maintain neighborhood identity and to identify issues of concern. Arts project or installation to illuminate the issues and causes and communicate to a broader audience.
Community members report not feeling safe at all times of day in places in the community.	Community members develop ways to understand the problem and come to agreement on formal and informal ways to address it.	Art performance held on a vacant lot to encourage public use. Beautification and decorative benches to increase foot traffic and encourage people to spend more time outdoors. Arts and culture activities to build connections and cohesiveness within the community.
Retail area is under-utilized and needs a refresh.	Residents work with businesses to understand the problem and identify possible solutions and sources of funding for improvements. Residents work with the city and business association to resolve parking and trash management issues.	Residents work with business owners on murals, other beautification projects, signage, new or renovated performance space, regular performances, market or fair schedules to amplify community identity.
Disconnects between or among resident groups.	Engagement across groups to facilitate relationships, individual relationship building, and developing a shared understanding of perceived challenges and community assets. Residents develop a voice and shared direction for the community.	Facilitate conversations among groups centered around art-making (examples: community quilt, movie night, community theater performance, community dinner, cultural fair, murals, storytelling).

The following questions will help you identify community issues, community voice strategies and creative community projects that will be the focus of the evaluation.

1. What are the underlying community issue(s) that your organization is working with your community to address using community power building and creative community strategies? (See column 1 in Table 1 for examples.)

2. What community voice building strategies has your organization incorporated into your approach for addressing the issue identified in question 1? (See column 2 in Table 1.)

3. What arts and creative community development strategies, projects or activities has your community implemented in the last 18 months where residents have been engaged as leaders? (See column 3 in Table 1.) Use Table 2 below to list the strategies, projects or activities.

TABLE 2. Creative community projects or strategies to be included in evaluation

Name of creative project or strategy	Type of project or strategy	Beginning date	Duration	Location(s)/ addresses (for mapping)

Overview of Mapmaking Activity

Creative Strategy

Participants will develop a map that illustrates key components of community voice. They will begin their mapmaking with a pre-drawn map that shows various creative revitalization strategies in the designated neighborhood and will add icons, colors, words and other elements to express their feelings about the impact of the strategy on both community voice building and the underlying community issue. A discussion will follow the mapmaking activity. The mapmaking activity and ensuing discussion will also encompass how participants worked with others on the projects/strategies, leading toward a conversation about community.

Facilitation

While this guide includes a detailed step-by-step process with images for making the map and scripted instructions for the facilitator, some organizations may want to partner with an artist for this project. It is recommended that at least two people are present during the session - one to facilitate and the other to help with technology, note-taking and the mapmaking activity. On p. 106 you will find a template that follows the key activity steps which you can print out and add your own facilitation notes. There is also an activity instruction summary for participants (p. 108) if you feel this - or an adaptation - would be helpful for your participants to have in advance.

Environment for art-making

- Remote/online: Zoom, Google Meet, MURAL, Facetime
- In person: community space, meeting room

Who should participate?

Using creativity and art as a mechanism to gather community input and feedback allows for wider inclusion in the processes of evaluation and learning. Engaging members of communities through these alternative methods opens participation to a wider and more diverse audience than our traditional data collection methods.

Consider the following in your recruiting:

- Participants should have connection to the creative communities' strategies or project – either as resident leaders or participants.
- Limit online groups to five or six people; in-person groups can be larger - between eight and ten.

- Participants should reflect the diversity in the community.
- Emphasize in your recruiting that arts and creative skills are not required - the activity is designed to be easy and fun and suitable for all ages. It is always wise to over-recruit or have an 'alternate participant' list to allow for cancellations and no-shows.
- You may also want to consider having more than one group in order to get a range of perspectives.

Materials needed

- For online activity: Art supply kit **delivered to each participant before the session** to include base map, colored pencils or markers, a black ink pen, a participant activity summary as on p. 108 (if you are using) and a self-addressed, stamped envelope for returning the map. Facilitator will need a base tree template as shown on p. 105, or something similar, and the right tools for creating the tree while screen sharing.
- For in-person activity: Base map, colored pencils or markers for participants and facilitator, enlarged, customized tree template on wall. Recording equipment. (If you feel the participant instruction summary would be helpful, you can just send that document in advance of your session.)

Duration

The entire session, including the discussion and interpretation portion, is designed to be completed in two hours. You should allow half of the time for the introduction and mapmaking and the remainder for the discussion, with a very short break or stretch in between.

Recording your session

If you are using Zoom or a similar online platform, you should definitely record the session if that is an option. If you are gathering in person, you will want to video or photograph the mapmaking and we strongly recommend that you produce a decent quality video of the process of creating the tree. The audio of the tree discussion is extremely important as a record that you will want to review later to better understand what the tree reflects as you debrief and document the project. If you lack the capacity to do a good quality video, photographing the tree as it is being completed and audio recording the discussion is an acceptable alternative.

Part 2. Getting Ready: Advance Preparations

Making the Base Map

Your organization will create the base map of the neighborhood and provide a copy to each participant before the session. Figure 1 shows an example of what your base map might look like if you choose to use a Google or similar map.

Your map does not need to be formal or detailed. A hand-drawn representation of community landmarks, main roads, and boundaries is sufficient as long as the map includes enough reference points for participants to identify where they live and enough empty space to add important places, colors and icons as they move through the activities (Figure 2).

TIP: You can put an existing map against a window to trace the roads and landmarks that are important for the community to recognize (Figure 3).



FIGURE 1. Example of formal map

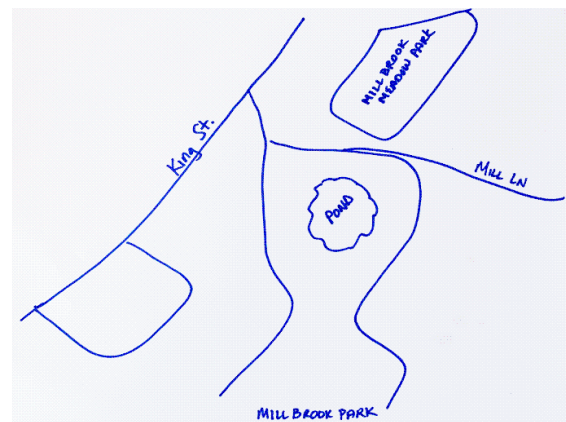


FIGURE 2. Simple hand-drawn base map

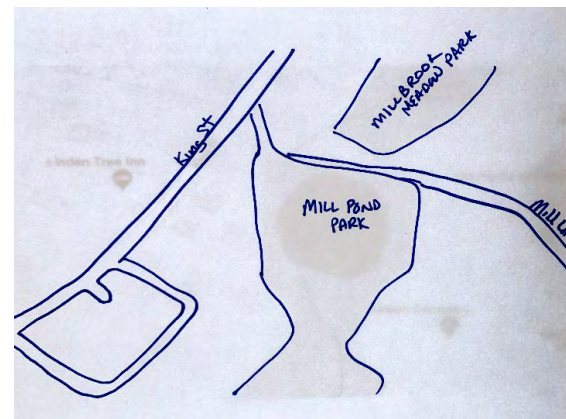


FIGURE 3. Tracing your map

Once you have the basic map of your community, you will want to add a few elements before giving the map to participants. These elements will provide further context for the mapmaking.

On your basic map, designate the following:

- Issues: Geographic spaces where the community has identified issues or challenges that have been addressed through creative community strategies. See the “Issues” column in Table 1 for some examples. Place a short phrase describing the issue (examples: community safety, retail corridor needs refreshing) in the area where the problem exists. You may identify more than one issue that has been addressed with creative community strategies.
- Creative strategies: The location and ‘name’ of each creative strategy used to address the issue (examples: new park benches, cultural fair, photo display, community play, mural).

Now your map is ready for participants to begin their mapmaking (Figure 4)!

If you are doing this creative activity online, remember to assemble and deliver the art-making kit to participants with the base map, colored pencils or markers, a black ink pen, and customized tree drawing well in advance of the session.

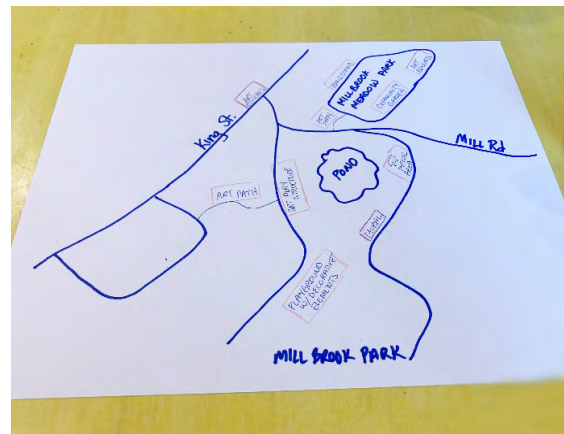


FIGURE 4. Base map with community issues and creative development strategies

Part 3. Getting Creative: Mapmaking

NOTE: Suggested script for facilitators is in italics – you may prefer to paraphrase or use your own words after you have reviewed the script and activity in advance. You may want to use the key steps template on p. 106 to write in your own notes.

Step 1: Welcome

 10 MINUTES

Hello and welcome! Thank you all so much for being here today and for your interest in being a part of this community project.


TIP: If using Zoom or a similar platform, you may want to review the basics of muting, cameras and chat before continuing.



Let's do introductions first so that we all know each other. Your name, how long you have lived in the community, and [short icebreaker activity].

The purpose of this session is to have a conversation about whether art and creative strategies used in community projects have had an impact on the community. I will refer to these projects collectively as 'creative community projects' or 'creative community strategies' [or you may use a phrase that is meaningful in your community].

We will be making art as the basis for our conversation. This art-making is meant to be fun for everyone. There are no right or wrong ways to do your project, which involves adding places and other things to a map of the neighborhood. I will be guiding you through several steps and then we will share our maps and have a group conversation about what it all means.

Step 2: Mapmaking 30-45 MINUTES

You should all have a very basic map of [name of community] and a set of markers. Does everyone have these materials? We will spend the next 30 minutes or so adding colors, designs, words and pictures to make your map more personal. Your map can be simple or elaborate - whatever is most fun for you. The important thing is that it is YOUR map and reflects you and how you feel in your community.

The word 'community' is often used to refer to a group of people with whom you identify or associate. Examples are a faith-based organization, a formal professional or social organization, or other people who live on your block. Your city can also be your community.

For this project, community is the [name of neighborhood] geographic area where you live with the boundaries as shown on your map. 'Community' also includes you and all the other people who live there.

You will notice that your map is a bit different from a traditional Google map.

[Point out the issue(s) and arts and creative strategies/projects that participants should be familiar with.] We will be talking more about these issues and strategies in a few minutes.

1. To begin, I'd like you to place yourself in the community. Find the approximate area where you live and draw something to represent the place **where you live or something that you feel represents you**.
2. Now, think about places in your community, other than where you live, **that are important to you or where you spend a lot of time** (Figure 5). Put these places on your map using a symbol, drawing or color for each one. Include the name or a description of the place on your map as well (for example: John's backyard, Oak Park, Maggie's Coffee Shop).



FIGURE 5. Where you live and places you go

3. When you think about your community, what does it mean to feel like you belong?

PROMPT: What emotions do you associate with belonging? (Examples: accepted, valued, energized, happy, included, safe, protected, supported.)

4. Are there places in your community **where you really feel like you belong?** Identify those places on your map. Color around those places in blue (Figure 6).



FIGURE 6. Places where you feel you belong

TIP: You may provide examples: These places may be where a friend lives, a church, where a group you belong to meets, a coffee shop, or where you live.

5. I think we have all had an experience at one time or another **where we felt like we did not belong somewhere.** What does it feel like to not belong?

PROMPT: What are examples of feeling excluded, uncomfortable, alone, forgotten, overlooked, unimportant?

Are there times when you feel like you don't belong in your community or in certain places in the community or in certain situations? If so, where were you? Color the area red (Figure 7).

If this doesn't apply to you, take a short break.

Now we are going to talk about the work that we have been doing on [specify the creative projects and activities].

TIP: Facilitator reviews projects for clarity if needed.

6. What three words describe how it felt to **work/participate with other people from the community?** Write those three words on the map next to the project area (Figure 8).



FIGURE 7. Places where you feel you don't belong



FIGURE 8. Words that reflect how it feels to work together

7. Did you **feel empowered during or at the end of the project/activity**? Put one or more stars on your map where you felt empowered and write what you were empowered to do (Figure 9).
8. Did you **build any new relationships or strengthen existing relationships** with other people or groups to help address the issue? If so, write the role or name of the person or group on the map and what benefit came as a result of the connection (Figure 10). (Examples: Mayor - endorsed project; city council - funding; cultural organization - outreach partner.)

This is the end of the mapmaking activity. We'll have a short 5-minute break and then come back together to move into the next activity and discussion.



FIGURE 9. Stars for places where you felt empowered



FIGURE 10. New or strengthened relationships

Break

 **5 MINUTES**

Part 4. Getting Meaning: A Community Tree

For the analysis and interpretation of the individual maps, participants will collectively 'grow a tree' – a metaphor for the how the community has used arts and culture strategies to address a problem or improve overall well-being. Participants will share their maps as the facilitator guides the discussion and creates the tree based on what is shared.

We have provided templates and instructions for creating your tree, but you may choose to create something that is completely different from our designs depending on the characteristics and personality of your community. Similarly, the elements that are part of growing the tree and are described below can also be changed to fit your community context.

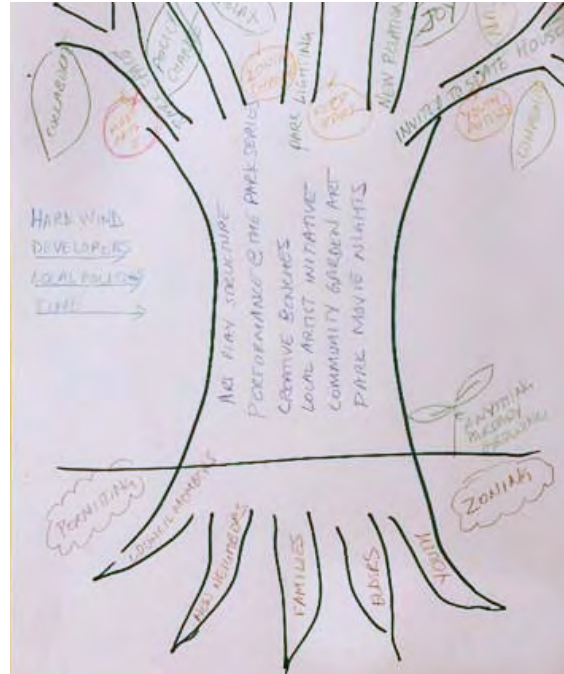


FIGURE 11. Example of completed tree

Step 1: Materials and Advance Preparation

For this part of the session, you will need the basic tree template shown in Figure 12 and provided on page 105 or you may design your own. Other materials will depend on whether the session is online or in person.

- For an online session you will need the ability to add text and modify the tree using PowerPoint or something similar, and use screen sharing on Zoom.
- For an in-person session, you will need markers of various colors and an enlarged tree template posted on a wall or stand that all participants can see.

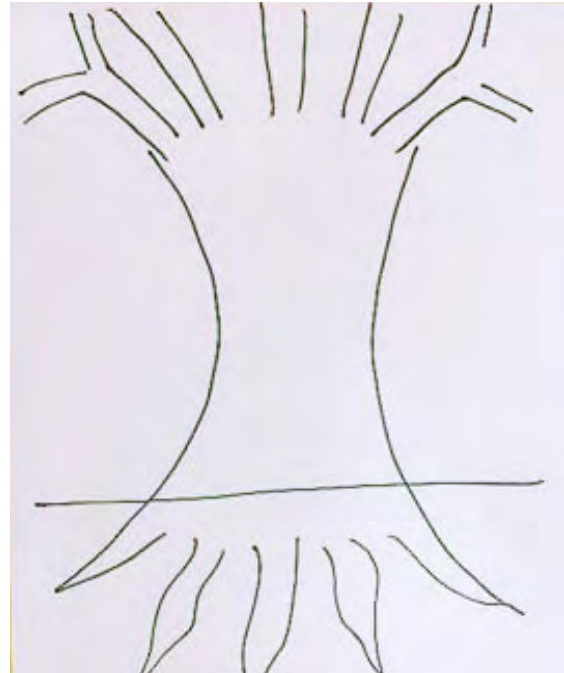


FIGURE 12. Initial tree template

Meaning of the tree

The different parts of the tree represent the elements within the community context and the outcomes that participants identified during their mapmaking. These elements are:

- Roots – the people and groups in your community that collectively grow the tree.
- Soil – provides enrichment for the roots; this exercise focuses on a sense of belonging in a place as a source of enrichment.
- Trunk- projects that are part of the creative strategies.
- Branches – what changed as a result of the project, what were the outcomes, what was accomplished?
- Leaves – how participants felt when working with others on the creative projects.
- Fruit – next steps necessary to continue to address the issue and expand community voice.

Other optional contextual elements

Your tree is a reflection of your community and the outcomes from your collective efforts. There may be additional contextual elements within your community that facilitate or challenge community change. Here are some optional elements that you could be added to your tree, as appropriate, to reflect your unique story.

- New seedling – a new initiative or strategy that is planted and starting to grow; an offshoot of one of the original projects or the first step taken to address a new issue.
- Hard wind – difficulties or challenges from the external environment that are affecting the community and the project (example: COVID-19).
- Rocks – structural barriers that may inhibit growth or success and need to be identified and addressed.
- Rain – something that is needed for the community to grow and thrive.
- Clouds – something that comes over the community unexpectedly.
- Sun – things that your community will always need.

Customize your tree

Prior to the session, you will need to add the following items to your tree, so it is ready to use:

- On the roots, include different groups of people in the community such as neighbors, new residents, families, elders, business owners, youth, or cultural groups, as appropriate and inclusive of the community.
- List the creative strategies and projects vertically on the trunk.
- In the space below the roots, add the issue that is on the maps.

NOTE:

As the facilitator, you can also choose to include the outlines of the leaves and fruit on the initial tree and fill in what they represent during the session or you may choose to draw them and add the words one by one during the discussion.

Your tree is now ready to use!

Step 2: Growing Your Community Tree

🕒 45-60 MINUTES

NOTE: Suggested script for facilitators is in italics – you may prefer to paraphrase or use your own words after you have reviewed the script and activity in advance.

First, I'd like for you to share your maps. [If on Zoom add] Please hold them up so that they are captured by your camera.

Facilitator can comment about individual maps or make a general comment such as: I hope that you had fun making your maps. They look so beautiful and I love seeing how everyone is expressing connections, relationships, belonging and activities.

Show your tree on Zoom or have it on a wall or flip chart

For our next activity we are going to use the maps you just created to grow a tree together. The tree will represent our community and the work we have done together to make change. I will guide you through its creation.

Just as a tree needs nourishment through its roots to grow, a community is nourished and grows through the people who live there. On the roots you can include people who are part of our community – [give examples here]. Are there any types or groups of people who should be added here?

The soil provides the food for the tree delivered through people, which form the roots of the tree. Nourishment begins when people feel that they belong in a place.

1. *When you were creating your maps, you used blue to identify places where you feel you belong and red for those places where you feel less comfortable. Looking at that now, do you see mostly red or mostly blue?*

PROMPT: *Are there common places where people feel comfortable or uncomfortable? Do some groups of people feel more comfortable than others?*

Facilitator summarizes the sharing and discussion and uses red and blue markers to reflect the degree of belonging in the soil area surrounding the roots.

If issues surface around belonging, clarify whether any of the creative community strategies (shown on the trunk) had an impact on belonging, and what the next steps might be. Record any positive 'belonging' outcomes on the branches and next steps as buds or flowers.

2. *Okay, now let's talk about your experience working with others on [creative projects or activities].*
 - *From your map: Who did you work with?*
 - *From your map: Did you build any new relationships? With what people or groups?*

Facilitator adds the roles of groups or specific people (examples: city council member, mayor, church) to the roots. You may also want to distinguish new relationships in some way, such as smaller roots or offshoots.

3. *What words did you use to describe how it felt to work/participate with other people from the community?*

Facilitator puts the words on the leaves.

4. What about feeling empowered? Did anyone feel empowered from the work that you did on the project?

PROMPT:

- Talk more about where you felt empowered - what does it mean and what was it that made you feel that way?
- Do you see yourself being active in similar projects in the future?

5. Did anything change as a result of the project/creative strategy? How effective was the creative strategy in addressing [the issue]?

Facilitator records changes (outcomes) on the branches.

- Did the creative strategy have any impact on equity or inclusion?
6. To what extent do you think residents had a voice in developing and implementing solutions to the issue?

- Were some voices excluded from the conversations?
- Was there any change in resident input into decisions at the end compared to the beginning of the project?
- Do you feel that the community is controlling the direction of change? If not, what needs to happen?
- What next steps are needed to help make sure that residents' voices are included in developing solutions to community issues and challenges?

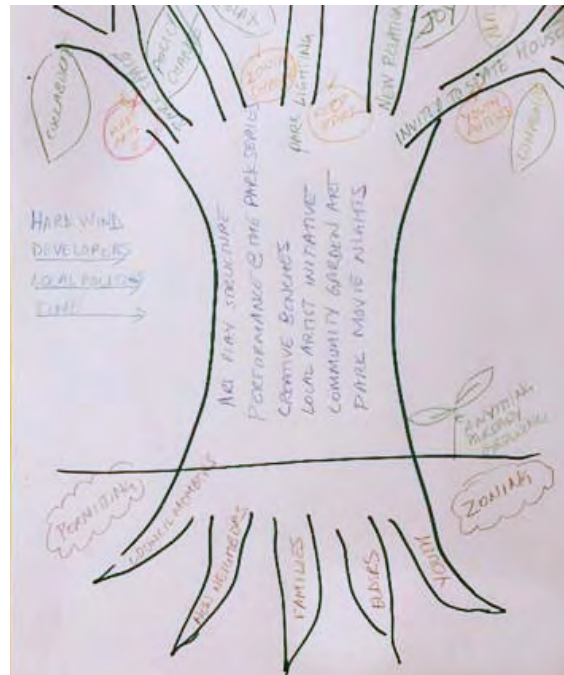


FIGURE 13. Completed tree

Part 4. Finishing Up

Steps for Completing Your Evaluation

Now that you finished the creative part of the evaluation, there are a few more steps for wrapping things up.

Step 1. Collect all completed maps, either at the in-person session or from individuals at home.

Step 2. Debrief with staff including a review of the maps, the tree and the discussion and develop a short narrative summary to answer the following:

- To what extent did the creative strategies help address the underlying issue in the community?
- Did the strategies contribute to building and amplifying community voice? How would you characterize community voice at this point in time? What progress has been made and what are next steps?
- What was the impact on equity and inclusion? If there were other specific objectives, include the impact here.
- Any other outcomes or observations that are meaningful to you.

Step 3. Share the results with the community and other stakeholders.

- Create a window display of the maps and the tree in an area where there is a lot of foot traffic (COVID-safe) or inside a community space.
- Photograph the maps and/or the tree and share on social media.
- Include the maps and tree on your website.
- Pitch a story to local news organizations.
- Develop a write-up to share with funders and government officials.

Step 4. Document the process for your evaluation. Describe how you selected and recruited participants, where and how the mapmaking session was held (in person or COVID-safe), who facilitated the session, what worked well, and what changes you would make in the project and process if you were to do it again.

Both the summary (Step 2) and the documentation are an important part of your project record, particularly if you plan to repeat the evaluation in 2-3 years and then compare the results across time.

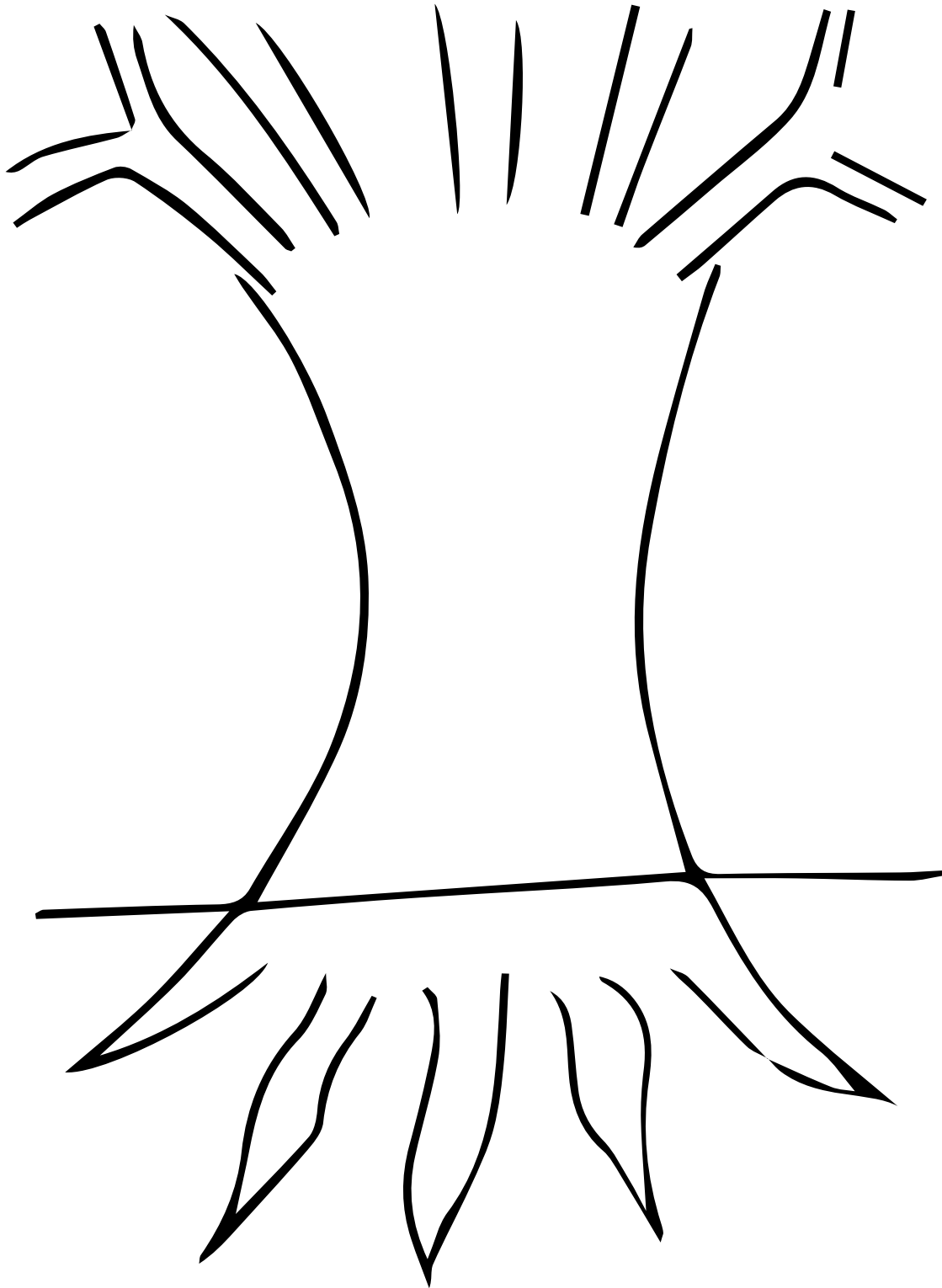
Step 5. Archive project materials electronically. Include the following:

- Photos of all creative components: maps, tree and how you displayed them for sharing.
- Recordings of the sessions, the summary, and documentation from Step 4.

Community Voice

Materials for the facilitator

Community Voice
Community Tree




Community Voice Tool

Mapmaking and Community Tree Activity - Facilitator Notes

Welcome & Introductions - p.91

 10 MINUTES

Mapmaking - p.92

 30-45 MINUTES

Break

 5 MINUTES

Growing Your Community Tree & Discussion - p.99

 45-60 MINUTES

Community Voice

Materials to send participants in advance
of the art-making session.

Community Voice Mapmaking Project

Activity Summary for Participants*

We are so glad you will be joining us for this art-making activity. You are welcome to look through your supplies to make sure you have received everything and to read through this summary before our session. **However, please do not start the art activity until we meet together** – there are many more details for the instructions that you will need from the session leader who will guide you through each step.

Supplies in your kit:

- Base map
- Colored pencils or markers
- Black ink pen
- Self-addressed, stamped envelope to return the map

Our activity: When we meet, each of you will be making a map to reflect how you feel about your community and how creative community projects have had an impact. As we go along, you will see how using different colors will help you think about and express your feelings. After we finish the maps, we will talk about what they mean and then, together, we'll create a community tree that captures how we feel about the work we've done together to make change in the community. This will be fun and interesting!

Step 1: Let's introduce ourselves

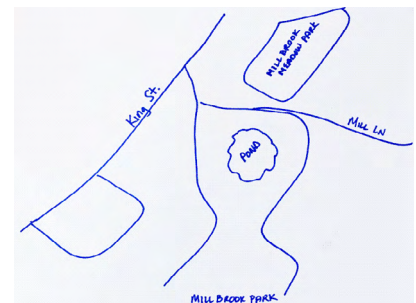
Step 2: Starting the maps

Take the base map from your box of supplies. Find the general area where you live and draw something to mark or represent that place.

Step 3: Adding to our maps

You will be using different colors, shapes, symbols or words to mark other places on the map so that it becomes a map about you and your community.

- Mark other places in your community that are important to you or where you spend a lot of time. Include the name or description of the place.
- Use blue to mark places in your community where you really feel like you belong.
- Use red to mark places in your community where you may have felt that you did not belong.



*Adapted from Dwelling Place Arts Club, Grand Rapids, MI.

Appendices

Appendix A: NeighborWorks Network Organizations - Tools Review and Field Test

Dwelling Place, Grand Rapids, MI
Foundation Communities, Austin, TX
Hudson River Housing, Poughkeepsie, NY
NeighborWorks Blackstone River Valley, Woonsocket, RI
NeighborWorks Salt Lake, Salt Lake City, UT
RUPCO, Kingston, NY

Appendix B: Creative Tools Working Group Members

Aki Shibata - Artist Consultant, Forecast Public Art
Barbara Schaffer Bacon - Co-Director, Animating Democracy, Americans for the Arts
Debra Dahab, Ph.D. - Enquire Research
Calece Johnson - Network Relationship Project Manager, NeighborWorks America
Jessica Mulcahy - Director, Success Measures Philanthropic Evaluation Strategies, NeighborWorks America

Appendix C: NeighborWorks Network Organizations - Creative Methods Tools Pilot

Dwelling Place, Grand Rapids, MI
Interfaith Community Housing of Delaware, Wilmington, DE
Little Tokyo Service Center, Los Angeles, CA

Appendix D: Learning Circle Members

Name	Organization/Location
Julie Akerly	City of Tempe Arts & Culture Division Tempe, AZ
Donna Benton	City of Dover Dover, NH
Ronda Billerbeck	City of Kent Arts Commission Kent, WA
Lisa Burk-McCoy	New Hampshire State Council on the Arts Concord, NH
Julie Burros	Affiliate, Metris Arts Consulting Chicago, IL
Margaret DeMott	Durham Arts Council Durham, NC
Amanda Dyer	Creative Waco Waco, TX
Eric Feinstein	Otocast, LLC Multiple locations
Bill Flood	Community Development Consultant Portland, OR
Anne Gadwa Nicodemus	Metris Arts Consulting Easton, PA
Ritika Ganguly	Independent Consultant Minneapolis, MN
Jessica Gelter	Arts Alive! Keene, NH
Karen Goeschko	Wisconsin Arts Board Madison, WI
Julie Hain	South Jersey Cultural Alliance Hammonton, NJ
Divya Heffley	Office of Public Art Pittsburgh, PA
Victoria Jones	The CLTV (Collective) Memphis, TN
Sallyann Kluz	Office of Public Art Greater Pittsburgh Arts Council, Pittsburgh, PA
Sue Lambe	Art in Public Places Program City of Austin, Austin, TX

Name	Organization/Location
Joe Landis	City of Lancaster Lancaster, PA
Susannah Laramée Kidd	Affiliate, Metris Arts Consulting Philadelphia, PA
Eboni Lewis	Culture Blocks, Arts & Science Council Charlotte, NC
Libby Maynard	Ink People, Inc. Humboldt, CA
Dominique Miller	Institute of Art and Design, New England College Henniker, NH
David Pankratz	Greater Pittsburgh Arts Council (retired) Pittsburgh, PA
Surale Phillips	Decision Support Partners, Inc. Palm Beach Gardens, FL
Matthew Ramirez	Transportation Department, City of Austin Austin, TX
Kathleen Rubin	City of Austin Austin, TX
Annis Sengupta	Metropolitan Area Planning Council (MAPC) Boston, MA
Yolanda Sepulveda	Spectacle Design Pasadena, CA
Matt Sikora	Arts Education Collaborative Pittsburgh, PA
Susanne Theis	Discovery Green Houston, TX
Jeffrey Vitarius	City Center Waco Waco, TX
Holly Whisman	Arts and Science Council Charlotte, NC
Jerica Widow-Rivers	Cheyenne River Youth Project Eagle Butte, SD
Erika Wilhite	Artist's Laboratory Theatre Bentonville, AR
Erin I. Williams	Worcester Cultural Coalition/City of Worcester Worcester, MA
Greg Wright	CREATE Portage County Stevens Point, WI



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