

# ADDING IT UP

## TECHNICAL APPENDIX

AN EVALUATION OF ARTS ON CHICAGO & ART BLOCKS

JANUARY 2016

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# ADDING IT UP:

## 52 PROJECTS BY 30+ ARTISTS IN 4 NEIGHBORHOODS

### An evaluation of Arts on Chicago and Art Blocks

January 2016

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additional photos by Bruce Silcox; Xavier Tavera; and Ethan Turcotte

# TECHNICAL APPENDIX

This technical appendix provides detailed information on specific data sources and methodology, including limitations. It begins with a data source overview table that presents all data sources used in this report, collection dates, the target population, sample size, response rates, and other critical information. We next present more in-depth discussions for select data sources. We specifically address those that served as critical data sources, as well as some more minor data sources for which constructive criticism may still prove instructive for future data collection/evaluation efforts undertaken by PH+T or similar organizations. As appropriate, we include notes about methods, pros and cons of the data source, opportunities for improvement, and sample protocols.

## DATA SOURCE OVERVIEW

**Table 8.** Data Source Overview

Data Source	Date Collected	Target Population	Sample Size	Response Rate	Notes
AOC artist pre-project questionnaire	Fall 2012	20 AOC artist teams	16 AOC artist teams (22 artists)	80%	PH+T designed the survey and collected data.
AOC post-project questionnaire	Spring 2013	20 AOC artist teams	7 AOC artist teams (12 artists)	35%	PH+T designed the survey and collected data. The questions were nearly identical to the pre-project survey.
AOC project location list	Spring 2013	20 AOC project locations	20 AOC project locations	100%	PH+T asked artists to keep track of the places they performed/showed/displayed their work.
AOC artists' final reflections	Spring 2013	20 AOC artist teams	14 AOC artist teams	70%	PH+T designed the evaluation/reflection questionnaires and collected data.
AOC event participant survey	June 8, 2013 (at the end-of-year celebration); Also administered online, summer 2013	AOC project participants	135 project participants; 61 of whom resided in target neighborhoods	unknown	UMN Humphrey School graduate students designed the survey in conjunction with a capstone research project. These graduate students, as well as PH+T staff, collected data. Sample of convenience.
Wish Well wishes	June-November 2013	Community members, esp. people using PH+T services and people walking or waiting for the bus.	107	NA	An English/Spanish prompt on the exterior of the PH+T building asks people, "Do you have a wish for this community?". Wish Well continues to collect responses and show them on a scrolling LED text matrix.
AOC artist relationship data	Collected Sept, 2012-May, 2013	20 AOC artist teams	12 AOC artist teams (13 artists)	60%	PH+T designed the relationship data protocol and gathered the data submitted by artists. The quality of information provided by the artists varied; for example, not all artists gave specific addresses for where their connections happened or provided demographic information for every connection.

**Table 8, Continued.** Data Source Overview

Data Source	Date Collected	Target Population	Sample Size	Response Rate	Notes
AOC video interviews	Winter 2012 - Winter 2013	20 AOC artist teams	12 AOC artist teams	60%	A PH+T staff member interviewed artists and produced the videos. Artists were only interviewed at beginning of project. Free form interviews. Provides good insight into the projects prior to completion.
Business owner interviews	Spring 2013	Businesses owners along Chicago Avenue between 32nd and 42nd	5 business owners	NA	UMN Humphrey School graduate students conducted interviews with business owners in conjunction with a capstone research project.
Neighborhood focus groups (2)	Spring 2013	People who live, work, or spend significant time in the four neighborhoods targeted by PH+T	8 neighborhood community members	NA	UMN Humphrey School graduate students designed and conducted two resident focus groups in conjunction with a capstone research project.
Leadership team interviews	Spring 2013	Leadership team members	6 leadership team members	100%	UMN Humphrey School graduate students conducted interviews with leadership team members in conjunction with a capstone research project.
Art Blocks event participant survey	Summer-Fall 2014	Art Blocks project participants	195 Art Blocks participants for 6 out of 17 projects; 72 of whom resided in the target neighborhoods	Unknown; 35% of projects were sampled.	PH+T designed the surveys and artist project leaders or PH+T staff gathered data. Some artists prioritized survey collection more than other artists. Surveyed projects include: Niky Duxbury & Aaron Blum (Powderhorn Porch Fest), Zoe Sommers Haas (BBQ), Molly Van Avery (Front Yard Concert), Wing Young Huie (Talent Show Feast), Mike Hoyt (Grow Together mural), and Xavier Tavera (Buy Southside photo project)
Art Blocks artists' final reflections	Winter 2013; Winter 2014	12 (2013) and 17 (2014) Art Blocks artist teams	10 (2013) and 13 (2014) Art Block artist teams	83% (2013); 76% (2014)	PH+T designed the evaluation/ reflection questionnaires and collected data. The amount of content artists provided varied greatly.
Focus group with artists' "contacts"	May 2015	Non-artists who had relationships with multiple 2013 AOC artists	4	NA	Metris designed and conducted this focus group. We targeted the non-artists who had the most connections with 2013 AOC artists, as reflected in the relationship data. We also strove for participant diversity in terms of gender, race, ethnicity, and affiliation.
Residents' survey	May-June 2015	491 residents of the four neighborhoods targeted by PH+T: Both residents of blocks with Art Blocks activities and blocks without Art Blocks activity	84 residents, 69 of whom control/quasi-treatment data was captured.	17% overall; 14% with treatment/ quasi-control data captured.	Metris designed the residents survey, which was administered door to door by PH+T staff, artists, and freelance surveyors. PH+T created both English and Spanish versions and at least one bi-lingual Spanish speaker was part of each surveyor group. To boost response rates, flyers with links to take the survey online were left for residents who were not home.

# ARTIST FINAL REFLECTIONS

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## DATA SOURCE PROS:

- Relied more heavily on this source than any other internally collected data source.
- Provided a wealth of rich, qualitative data that shed light on nearly all the research questions. The question, “In the end, how would you best describe your project in relation to: building relationships, the neighborhood, your artistic goals/career, creative placemaking, arts based community development?” yielded particularly rich data.
- Minimal staff/time allocation needs from PH+T staff, except for reminders.

## DATA SOURCE CONS:

- Data only provides insights from the artist project leaders’ perspectives, so is best used in combination with sources that directly capture perspectives of additional neighborhood residents.
- Incomplete data: 70-83% of the artist teams completed evaluations each year. We also observed a great deal of variation in the length and degree of detail provided by the artists.
- Not everyone knew what the “institute/workgroup process” was, so they couldn’t answer those questions.

## OPPORTUNITIES FOR IMPROVEMENT:

- PH+T should emphasize the importance of this data source to the artists, and encourage them to complete final reflections and to provide more than cursory responses. Continue tying artists’ final payment to form-completion to boost response rates.
- To better address to what extent the projects helped residents feel welcome and removed barriers to arts participation, add a question such as, “Please describe any steps you took to help welcome residents to participate in your event/remove barriers to arts participation. Please reflect on to what extent you felt these efforts were successful.”
- To better address whether the projects helped increase artists/ residents’ appreciation for difference, add a question such as, “If you observed any indication that your project helped increase appreciation for diversity (for participants or for yourself), please tell us about it. Examples of appreciation for diversity include valuing knowing people of different backgrounds and/or feeling invested in a neighbors’ success, regardless of difference.”
- To better address whether the projects helped foster resident dialogue and collective work, add a question such as, “If you observed any indication that your project helped foster residents’ ability to work more effectively together across difference, dialogue about tough/divisive issues, develop shared values, and/or better appreciate alternate points of view, please tell us about it.”
- For returning Art Blocks artists, consider adding a question about how

doing the program a second (or third) year influenced their project and/or, “Thinking back on your first Art Blocks year, what did you do differently this time around that worked better?”

- For the question, “To the best of your ability, please identify who experienced and/or participated in your project. (If you do not know percentages, indicate with an X any communities who have been a part of your audience),” we are unable to do in-depth analyses when some artists just provide X’s and others provide real numbers. For our purposes, having all artists just put X’s would have been sufficient (and presumably simpler for the artists). With that data, we can still say “X% of the artists engaged with people of three different races,” etc.
- For the question, “Describe the greatest challenge of your AOC/Art Blocks project experience,” some artists didn’t elaborate. Consider revising to get more specifics, for instance, “Describe the greatest challenge of your AOC project experience. What was the challenge and why was it especially challenging?”
- For the question, “Did your project go according to plan? What changes/adjustments did you make to your original proposal? Why did you make changes? If you had to do it over again, what would you do differently?” this includes many sub-question components. Some artists only answered the first part and did not go into “if you had to do it over again...” Consider rewording and/or splitting up the question.
- With the exception of “The Art Blocks/AOC experience has had a positive impact on my artistic career,” we did not make extensive use of many of the ranking questions at the beginning of the questionnaire. Consider omitting, unless they address internal needs.
- The Art Blocks artists were asked three different questions about marketing/promotion and we did not make extensive use of this data. Consider omitting/consolidating, unless they address internal needs.

## UTILITY FOR RESEARCH QUESTIONS

- *Access: Building towards a critical mass of arts activity.* Qualitative data illuminated the ways in which neighbors encountered and valued arts offerings.
- *Access: Helping residents feel welcome and removing arts participation barriers.* Artists conveyed the variety of mechanisms they applied to work towards cultivating a welcoming environment and removing barriers to arts participation.
- *Access: Shifts in attitudes regarding arts participation.* Qualitative data on how projects served as springboards for follow-up neighborhood-based arts events. Modestly demonstrated increased awareness for the connections between art and community building.
- *Attachment: Increasing social connections for artists and neighbors as well as across difference.* Qualitative data indicated that artists placed a high value on the relationships they made with other artists through the AOC and Art Blocks processes and also yielded insights into the ways in which their project facilitated initial interactions between neighbors. Quantitative data indicated that the artists and those they engaged in their projects came from

different backgrounds, including age and race. Qualitative data illuminated some of the ways people of different backgrounds converged during projects and provided some evidence of the importance of these experiences.

- *Attachment: Deepening sense of belonging.* Qualitative data suggests that increased sense of belonging may be closely linked to residents' sense of safety and increased familiarity with neighbors and neighborhood amenities.
- *Attachment: Fostering pride of place.* Qualitative evidence that AOC and Art Blocks initiatives did help residents take pride in living in their neighborhood.
- *Agency: Fostering Inspiration.* Artist final reflections illustrate some of the ways Art Blocks and AOC projects inspired residents.
- *Agency: Empowering artists and residents: New skills and opportunities.* Qualitative data illuminated how artists and participants gained skills and opportunities. Quantitative data suggested positive career impacts from artists' participation.
- *Agency: Helped deepen residents' commitment to civic engagement.* Qualitative data revealed artists' desire to continue creating artistic projects based in their neighborhoods, especially for Art Blocks artists.
- *Agency: Fostering resident dialogue and collective work.* Qualitative data provided evidence that AOC and Art Blocks helped advance this goal, but these impacts seem more modest than other access, attachment, and agency-goal outcomes.
- *Factors that Help/Hinder Access, Attachment, and Agency Outcomes.* Qualitative data spoke to project strengths and challenges and suggested opportunities to improve the overall program.

### Sample Protocol: Art Blocks Project 2014 | FINAL REPORT

Please respond to the following questions as they pertain to your **ART BLOCKS Project** experience. In order to receive your final payment, email your response and email final visual documentation of your project (images, video, marketing materials, documentation, etc.) to Mike Hoyt ( [redacted] ). If you have any non-digital material or any other questions, please contact Mike Hoyt at [redacted] .

**NAME:** \_\_\_\_\_

Please rate your experience, as applicable, with each of the following:	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would encourage other artists to participate.					
I understood my responsibilities as a ART BLOCKS Leader.					
The budget was adequate.					
The group institute sessions were helpful.					
PH+T was helpful in identifying resources to help me with my project.					
Overall, my experience partnering with the ART BLOCKS was positive.					
The ART BLOCKS experience has had a positive impact on my artistic career.					

## *Project Audience*

### **Approximately how many people have experienced your project (to date)?**

**To the best of your ability, please identify who experienced and or participated in your project?** (If you do not know percentages, indicate with an X any communities who have been a part of your audience)

#### *Collect Total Audience Numbers*

- \_\_\_\_\_ # youth (ages 0-18)
- \_\_\_\_\_ # adults (ages 18-65)
- \_\_\_\_\_ # seniors (age 65+)
- \_\_\_\_\_ # American Indian/Alaska Native
- \_\_\_\_\_ # Asian
- \_\_\_\_\_ # Black/African American
- \_\_\_\_\_ # Hispanic/Latino
- \_\_\_\_\_ # Native Hawaiian/Pacific Islander
- \_\_\_\_\_ # White/Caucasian
- \_\_\_\_\_ # Other
- \_\_\_\_\_ # Twin Cities
- \_\_\_\_\_ # Greater Minnesota
- \_\_\_\_\_ # Outside Minnesota
- \_\_\_\_\_ # Online

#### *Marketing and Promotions*

**Describe what kind of marketing and promotion efforts you personally undertook in relation to your project.**

**Describe what other marketing and promotion efforts you know of and how successful you felt they were.**

**What other marketing and promotion efforts would you have liked to have seen for your project and/or the ART BLOCKS program overall.**

#### *Report*

1. Please provide a brief summary of your final project—include information about type and number of artwork(s) created, project location, community served, project partners and the impact the project had on its audience. (We will use this summary to describe your project in grant reports and in other PH+T materials).
2. Describe the most positive experience you had as an ART BLOCKS project recipient.
3. Describe the greatest challenge of your ART BLOCKS project experience.
4. Did your project go according to plan? What changes/adjustments did you make to your original proposal? Why did you make changes? If you had to do it over again, what would you do differently?
5. In the end, how would you best describe your project in relation to:
  - Building relationships:
  - The neighborhood:
  - Your artistic goals/career:
  - Creative Placemaking:
  - Arts-based community development (ABCD):
6. How did ART BLOCKS impact your artistic career? Do you have any upcoming projects or plans? Did they result from or evolve out of your AOC project experience?

7. Is there anything you would change about the workshops?
8. Is there anything you would change about the institute process?
9. Is there anything you would change about the process?
10. Do you have any suggestions on how we can improve the program or project experience?

## RESIDENTS' SURVEY

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Metris designed the residents' survey, which was administered door-to-door by PH+T staff, artists, and freelance surveyors. Eighteen residential blocks comprised our sample, half of which had Art Blocks or Arts on Chicago activities and the other half of which were geographically buffered from these activities by other blocks. Through this design we approximated a quasi-control group. It's important to note, however, that this wasn't a true control group, as the buffered residents still may have encountered some AOC or Art Blocks activity. It's also possible that the quasi-control groups varied from treatment groups before the intervention. Perhaps no artists resided on those blocks because the blocks had a less community-oriented culture or suffered from physical disinvestment. If no artist lived on the block, then those blocks would not be eligible for an Art Blocks project. Although these factors mean that differences in response rates might stem from pre-existing differences and not the arts intervention, nevertheless, the quasi-control group approach considerably increases explanatory power.

Surveyors collected responses door-to-door on nine days, both weekday evenings and mid-day on weekends. Metris designed the Survey Monkey survey to be administered on electronic tablets with mobile hotspot/City WiFi internet connections and additional capacities to audio-record qualitative answers. Due to technical difficulties, many surveyors used back-up paper surveys and some surveyors recorded notes on qualitative answers directly on the paper surveys. To boost response rates, surveyors also left instructions for people not home with a link to fill out the survey online. Metris and PH+T created both English and Spanish versions of the survey and at least one bilingual Spanish-speaker was part of each surveyor group.

Eighty-four of the estimated 491 households of these blocks completed the survey for an overall response rate of 17%. Of these 84 households, surveyors captured treatment/quasi-control location data for 69 respondents, which resulted in a response rate of 14%. Our response rates were fairly consistent across control and treatment blocks (13% and 15%, respectively), and the four neighborhoods (12%, 13%, 15%, and 22% for Powderhorn, Bancroft, Central, and Bryant, respectively).

The small sample sizes do limit the validity and explanatory power of the data. We were, for instance, unable to test whether differences observed between treatment and quasi-control groups were statistically significant because most of the survey question answer categories contained fewer than 30 respondents within each. To better understand the degree to which our sample reflected the overall population of the four neighborhoods, we gathered basic socio-demographic information from respondents and compared it to Census and

American Community Survey data for the combined, four-neighborhood area (See Table 9). The results indicate that our sample severely underrepresents people under 18, those of Hispanic or Latino origin, African Americans, and those making less than \$35,000 in annual household income. The underrepresentation of youth is not surprising, as surveyors were instructed not to survey youth to adhere to best practices for informed consent (although one person under 18 was accidentally sampled). The underrepresentation of low-income and minority households may be partially explained by the increased difficulty surveyors had in reaching multi-family and apartment buildings. If no resident would answer the buzzer, the surveyor was unable to reach any of the residents. In future years, PH+T might consider designing a mailed paper survey to all households in the sample to reduce these issues and reach a sample size larger than is feasible with door-to-door in person efforts.

**Table 9.** Demographic Characteristics for Residents’ Survey Sample (2015) versus Combined Neighborhood Area (2010)

<b>Age</b>	<b>Sample*</b>	<b>Neighborhood-area*</b>
Under 18	1.3	28.6
18-24	6.6	10.8
25-34	22.4	22.5
35-44	25.0	14.8
45-54	17.1	11.2
55-64	15.8	7.6
65-74	11.8	2.8
75+	0.0	1.8
<b>Hispanic or Latino</b>	<b>Sample*</b>	<b>Neighborhood-area*</b>
Yes	10.7	33.1
No	89.3	66.9
<b>Race</b>	<b>Sample*</b>	<b>Neighborhood-area*</b>
American Indian and Alaska Native	0.0	3.0
Asian or Pacific Islander	1.5	3.2
Black or African American	7.5	21.1
White	80.6	45.9
Two or more races	7.5	6.3
A race that's not listed here	3.0	20.4

\*Sample and Neighborhood-area by percent.

**Table 9, Continued.** Demographic Characteristics for Residents' Survey Sample (2015) versus Combined Neighborhood Area (2010)

Household Income	Sample*	Neighborhood-area*
Less than \$35,000	22.0	40.4
\$35,000 to under \$50,000	15.3	13.3
\$50,000 to under \$75,000	27.1	19.5
\$75,000 to under \$100,000	22.0	14.7
\$100,000 or more	13.6	12.1
Gender**	Sample*	Neighborhood-area*
Woman	54.8	50.0
Man	45.2	50.0
Transgender	0.0	NA
A gender not listed here	0.0	NA
Neighborhood of Residence	Sample*	Neighborhood-area*
Central	21.9	34.7
Powderhorn	28.8	37.8
Bryant	30.1	12.5
Bancroft	19.2	15.0

\*Sample and Neighborhood-area by percent.

\*\*Census data captures sex, not gender (i.e. male, female). Sex may not correspond to gender identity.

Notes: For survey, N=84. The following numbers of respondents skipped each question: Age: 8, Hispanic/Latino Identity: 9, Race: 17, Household income: 25, Gender: 11, Neighborhood: 11. Sources for combined neighborhood area: 2008-2012 American Community Survey 5-year estimates as compiled by MNCompass.org for household income; 2010 Census for all other variables.

Despite these limitations, the residents' survey is the only data source that introduces a comparison group, and therefore has more explanatory power than many of the other data sources. We feel it provides important evidence of the impact of Art Blocks and AOC projects and the data sources' limitations may be improved upon in subsequent years.

## UTILITY FOR RESEARCH QUESTIONS

- *Access: Building towards a critical mass of arts activity.* Explanatory power from different responses between treatment and quasi-control groups.
- *Access: Helping residents feel welcome and removing arts participation barriers.* Explanatory power from different responses between treatment and quasi-control groups.
- *Access: Shifts in attitudes regarding arts participation.* Qualitative data on the importance of artists as facilitating community building, but no treatment versus control group trend; therefore, unable to attribute to Art Blocks or AOC activities.

- *Attachment: Increasing social connections for artists and neighbors as well as across difference.* Explanatory power from different responses between treatment and quasi-control groups.
- *Attachment: Increasing appreciation for difference.* Quantitative and qualitative data suggest that majorities of neighborhood residents value knowing people of different backgrounds or feel invested in their neighbors' success, regardless of difference, but that life-experiences beyond and pre-dating the AOC and Art Blocks projects shape these world-views.
- *Attachment: Deepening sense of belonging.* Quantitative data suggests that high majorities of residents feel a sense of belonging but that this may be independent of AOC and Art Blocks activities.
- *Attachment: Fostering pride of place.* Explanatory power from different responses between treatment and quasi-control groups.
- *Agency: Fostering Inspiration.* Quantitative data suggests that these projects did inspire neighbors and the artist project leaders to think more expansively and optimistically about possibilities for themselves and their community.
- *Agency: Empowering artists and residents: New skills and opportunities.* Explanatory power from different responses between treatment and quasi-control groups.
- *Agency: Fostering a greater "voice" for underrepresented people.* Explanatory power from different responses between treatment and quasi-control groups, variation across non-white and white and low-income respondents.
- *Agency: Helped deepen residents' commitment to civic engagement.* Explanatory power from different responses between treatment and quasi-control groups.
- *Agency: Fostering resident dialogue and collective work.* In free responses, stakeholders spoke to a larger context in which other factors' contributions appeared more influential than those of Art Blocks or AOC.

### Sample Protocol:

Hi, I'm \_\_\_\_\_ from Pillsbury House + Theatre, a community-based arts organization at 35<sup>th</sup> Street and Chicago Avenue. I'm hoping that you could give us 10 minutes of your time to help us understand how neighborhood arts offerings contribute to community building. Here's some info about the project and how we're planning to share our findings with the public. It explains that this survey is confidential—information won't be presented in any way that will allow you to be identified. To thank you for your participation, we are also pleased to offer you a Pillsbury House Theatre button as a small token of our appreciation. May I ask you a few quick questions?

[If too busy...]

May I leave this packet with information about how to do the survey online? You can complete it anytime before June 11<sup>th</sup>. Thank you.

1. Pillsbury House + Theatre offers arts activities in its space and around the neighborhood, such as its Art Blocks and Arts on Chicago programs. How welcome do you feel to attend or participate in these offerings?  
Very unwelcome, Unwelcome, Welcome, Very welcome
2. In terms of opportunities for creative expression, how would you rate your neighborhood?  
Poor, Fair, Average, Good, Excellent

3. *Do you disagree, neither agree nor disagree, or agree with the following statements?*

- I feel I belong in my neighborhood; It feels like home.  
Disagree, Neither agree nor disagree, Agree
- I have the skills and confidence I need to generate opportunities for myself.  
Disagree, Neither agree nor disagree, Agree
- When I think about my future, I imagine positive options.  
Disagree, Neither agree nor disagree, Agree
- When I think about my neighborhood, I imagine a bright future.  
Disagree, Neither agree nor disagree, Agree
- I have a voice in community decision-making.  
Disagree, Neither agree nor disagree, Agree
- I feel more connected to my neighbors because of arts offerings.  
Disagree, Neither agree nor disagree, Agree

4. How important is it to you to be civically engaged in your neighborhood (for instance volunteer, go to public meetings, work on community projects, or vote in local elections)?

Not important, Moderately important, Very important

5. How important do you feel it is to know neighbors of different backgrounds?

Not important, Moderately important, Very important

[If they answer previous question affirmatively, ask a follow up question with sound capture off tablet. Save the MP3 on the tablet while you're out in the field; make note if it's a control "C" or treatment "T" block when saving recording and add a "P" for powerful/interesting, so we know to prioritize that in transcription. You can label the recordings as "Ivan1\_C," "Ivan2\_T," "Ivan3\_CP," etc. It's not important to match recordings with the rest of respondents answers. Save in Dropbox when you return to PH+T.]

Would you be willing to share a few thoughts on that? I can audio record your response, but all responses will remain anonymous.

- Why do you think it's important to know neighbors of different backgrounds?

[Again, with sound capture off tablet...]

- Would you be willing to describe any links between art and community building that you've seen play out in your neighborhood?

Would you mind sharing some demographic information so that we can ensure our survey sample represents the neighborhood? You can always say "prefer not to answer," for any question.

6. What is your age range?

Options: Under 18, 18-24, 25-34, 35-44, 45-54, 55-64, 65-74, 75+

Prefers not to answer

7. Do you identify as Hispanic or Latino? [People of Hispanic or Latino ethnicity can be of any race]

Yes/No

Prefers not to answer

8. What is your race?

Options: American Indian and Alaska Native, Asian or Pacific Islander, Black or African American, White, Two or more races, A race that's not listed here: \_\_\_\_\_

Prefers not to answer

9. What is your yearly household income?

Options: Less than \$35,000; \$35,000 to under \$50,000; \$50,000 to under \$75,000;  
\$75,000 to under \$100,000; \$100,000 or more  
Prefers not to answer

10. What is your gender identity?

Options: Woman, Man, Transgender, A gender that's not listed here: \_\_\_\_\_  
Prefers not to answer

Thank you so much! One final question...

We're working with an artist on a community arts project. We're inviting neighbors to display these "A" symbols in a window, if they feel more connected to their neighborhood because of arts offerings. The "A" stands for art. Would you like to participate?

Thanks again for your time. We really appreciate it!

11. [Finally, record information about the location of block of the house you just surveyed]

- 3300 block of 3<sup>rd</sup> Ave S. (Central, control)
- 3500 block of Clinton Ave S. (Central, control)
- 3200 block of Portland Ave S. (Central, treatment)
- 3500 block of Oakland Ave S. (Central, treatment)
- 3300 block of Bloomington Ave S. (Powderhorn, treatment)
- 3500 block of 11<sup>th</sup> Ave S. (Powderhorn, treatment)
- 3500 block of 16<sup>th</sup> Ave S. (Powderhorn, treatment)
- 3600 block of 13<sup>th</sup> Ave S. (Powderhorn, control)
- 3700 block of 15<sup>th</sup> Ave S. (Powderhorn, control)
- 3700 block of 16<sup>th</sup> Ave S. (Powderhorn, treatment)
- 3800 block of 4<sup>th</sup> Ave. s. (Bryant, control)
- 3900 block of Park Ave S. (Bryant, treatment)
- 4000 block of 3<sup>rd</sup> Ave. S. (Bryant, control)
- 4000 block of Columbus Ave S (eastside), 4000 block of Chicago Ave S. (west side), or E. 41<sup>st</sup> St. btwn Columbus and Chicago (Bryant, treatment)
- 3800 block of 12<sup>th</sup> Ave S. or 3800 block of 13<sup>th</sup> Ave S. (Bancroft, treatment)
- 4100 block of 14<sup>th</sup> Ave S. (Bancroft, control)
- 3900 block of 17<sup>th</sup> Ave S. (Bancroft, control)
- 4100 block of 18<sup>th</sup> Ave S. (Bancroft, control)

12. In which neighborhood is this block located? (Tip, see above)

Central, Powderhorn, Bryant, Bancroft

13. Is this block a treatment or control group? (Tip, see above)

Treatment, Control

# AOC ARTIST RELATIONSHIP DATA

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## DATA SOURCE PROS:

- Great data source for interesting social network analysis (SNA) explorations.
- Minimal staff/time allocation needs from PH+T staff, except for reminders.

## DATA SOURCE CONS:

- Some artists filled out incorrectly (did not put the address of connection, etc.).
- Vague one-to-many relationships, such as “10 people at the building,” can’t be quantified in SNA.

## OPPORTUNITIES FOR IMPROVEMENT:

- Consider tying artists’ final payment to form completion to boost response rates.
- Consider requesting relationship data due mid-project with a final project follow-up, so that people remember to keep track of relationships along the way.
- Consider gathering relationship data for non-artist contacts, especially for those individuals with high in-degree (the number of times a contact is identified as a connection by another contact). This would provide greater context to the connections and help to answer why they are centrally located in the network.
- Have all artist project group members keep track of their own relationships. Even if the group works with all the same people, perhaps one artist group member is of the same race/culture of a contact but another group member is not of the same race. In addition, group members may have varied relationships even with the same contact.
- Few artists noted the relationships that they made with other AOC artists, but we suspect that they did. Make sure to instruct artists to keep track of ALL relationships.
- Improve location data by having the artists report the place, as opposed to/in addition to the address. One can identify the address retroactively, but knowing what this place is is important for SNA.
- A lot of the connections seem temporal/occurred at an event. Having that clearly indicated would be helpful for SNA.
- Having the artists clearly state who they met as opposed to “10 people at the building” would greatly improve the data. In many cases, those types of connections are meaningless especially when you ask the artists to rate the strength of the connection. It is impossible to quantify that type of one-to-many relationship.
- Artists rated each of their connections on a scale from one to four identified if the connection was one way/reciprocal, one time/ongoing, no long-term benefit/tangible long-term benefit, and if there was no new learning/significant learning/expanded perspective. Providing the artists with clearer criteria/consistent scale for each “point” would improve the

chances that this data could be incorporated into the social network analysis.

## UTILITY FOR RESEARCH QUESTIONS

*Attachment: Increasing social connections for artists and neighbors as well as across difference.* Illustrated a cohesive group of artists that bring together many disparate individuals in the community; highlighted the importance of particular individuals' roles within the network; indicated that the artists and those they engaged in their projects came from different racial/ethnic backgrounds; identified geographic focal points for the interactions between the AOC artists and their contacts.

### Sample Protocol: AOC Artist Relationship Data Sample Protocol

We are gathering data to try to measure increases in attachment, cohesiveness and access that result from the Arts on Chicago projects. We want to be able to map all of the connections that you make in the course of developing and creating your projects and get some sense of the strength and quality of these connections. We surmise that the story they tell collectively will be really powerful. We intend to report on this data both back to you and to key stakeholders. We are also working on ways that we can represent the data visually.

Thank you in advance for your help. Please let us know if you have any questions.

Noel and Mike

**Name:** Who have you connected with in the course of planning and implementing your AOC project?

**Location:** Where did the connection take place (exact address so it can be pinpointed on a map)

**Affiliation:** (choose most applicable one from list)

Options: Neighbor; Business Owner; Artist/Peer; Government Official/Agency; Nonprofit/community; Group; Other

**Age:** (choose most applicable one from list)

Options: Youth (0-21); Adult (22-64); Elder (65+)

**Race/Ethnicity:** (choose most applicable one from list)

Options: From your same ethnic/cultural group; From a different ethnic/cultural group

**Kind of Connection:** (choose most applicable one from list)

Options: Collaborator (involved directly in development and creation of AOC project); Advisor (offers specialized expertise in one or more areas); Host (provides space for AOC project itself, convening or event); Mentor (provides ongoing individualized support); Other (please name and describe)

**Quality of Connection:** (rate each from 1-4)

- one way (1) ---- reciprocal (4)
- one time (1) ---- ongoing (4)
- no long-term benefit (1) ---- tangible long-term benefit (4)
- no new learning (1) ---- significant learning/expanded perspective (4)

**Comments/Notes:**

## SOCIAL NETWORK ANALYSIS

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22. In social network analysis a node represents the entity of the relationships being represented. In the case of this study, a node represents an individual.

23. Edgelists are the data format that is required for social network analysis. A simple edgelist consists of two columns with each column representing one half of the relationship to be plotted in the network.

The researchers combined the artist data into one spreadsheet for network analysis and reconciled artist names and locations into standardized names through an iterative process that eliminated small nuances in the way that artists reported names and locations. If not reconciled, these variations would have significantly affected the network analysis, as otherwise various nodes<sup>22</sup> would have erroneously represented a single location/contact. In the cases where artists reported the name of a location in addition to or in lieu of an address such as PH+T, the researchers kept the location for conceptual integrity.

The researchers parsed the large dataset into a set of edgelists<sup>23</sup> that they used for the social network analysis. These edgelists included Artist → Contact and Artist → Location. The researchers then imported the edgelists into GEPHI, an open-source social network analysis application to undertake the network and node analysis. They derived all network and node measures using calculations within GEPHI. Using GEPHI's visualization algorithm Force Atlas 2, the researchers generated the data visualizations. Force Atlas 2 displays data in a relative spatial arrangement. Distance between nodes represents differences in the nodes' place in the network and relationships of the individuals—an individual on one side of the graph is significantly different than an individual on the other side of the graph.

The artists rated each of their connections on a scale that identified if the connection was one way/reciprocal, one time/ongoing, no long-term benefit/tangible long-term benefit, and if there was no new learning/significant learning/expanded perspective. The scale used for this reporting was one to four. The self-reported measure of connectedness is difficult to incorporate into the social network analysis because of the varying scale. Analysis of the measures suggests a significant variation across all individuals. This variation indicates that there were no clear criteria for what the artists provided.

## AOC AND ART BLOCKS EVENT PARTICIPANT SURVEY

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### DATA SOURCE PROS:

- Provides data directly from those individuals participating in the arts offering.
- The free-response qualitative data yielded rich information, valuable for storytelling.

### DATA SOURCE CONS:

- Requires large staff/time allocation: finding surveyors, training them, inputting surveys.
- Incomplete data: Only 35% of Art Blocks projects, for instance were sampled.
- Samples of convenience will result in selection bias and may not be representative of the true population of all participants.

- Due to the small sample size (after data had been filtered to only neighborhood residents), and likelihood of non-representativeness, we sparingly used quantitative data. For instance, we did not attempt to generate cross-tab analyses by demographic characteristics.

## OPPORTUNITIES FOR IMPROVEMENT:

- Clarify the “universe” of interest for internal needs. For our analysis, participants who resided in one of the four neighborhoods made up the universe of interest, so we did not analyze data for non-residents. Therefore, PH+T could have saved staff/time costs by only administering the full survey to neighborhood residents.
- Don’t collect race/ethnicity data via free response, but use pre-determined categories. Use Census Bureau’s American Community Survey categories to facilitate neighborhood benchmarking or use PUC’s categories for internal reporting consistency.
- Instead of paper surveys, collect data using tablets, hotspots, and Survey Monkey to eliminate data entry time costs.
- To boost response rates, administer the surveys by using paid surveyors versus the project artists.
- Train surveyors to be aware of their implicit biases and/or use diverse surveyors.
  - For the June 8th event, many of the surveyors were white and they seemed to under-sample people of color.
  - Bi-lingual surveyors should also increase representativeness of the sample.
- Consider omitting the questions that we did not analyze, unless responses are valuable for other internal needs:
  - “Describe an arts event you have been to in the neighborhood in the last six months.”
  - “Describe an AOC arts event that you recently attended. If possible, include the date and location of the event.”
- Consider prioritizing the free response/qualitative questions, since problems with data representativeness limits the degree to which we can analyze and present quantitative findings.
- To facilitate multi-year analyses, use consistent questions and scales across surveys. Questions with different scales from Art Blocks and AOC include:
  - “What is your age?” (Art Blocks had more categories to choose from and categories couldn’t be matched to AOC categories).
  - “What is your race/ethnicity/culture?” (AOC, write in: “I am/identify as: \_\_\_\_\_”, Art Blocks, categories).
  - For the question on LGBTI, people could choose “gay,” etc. on the AOC survey, but in the Art Blocks survey, it was just a blanket question, “Do you identify as ...”

## UTILITY FOR RESEARCH QUESTIONS

- *Access: Shifts in attitudes regarding arts participation.* Quantitative data on demand of past participants for similar experiences.
- *Attachment: Increasing social connections for artists and neighbors as well as across difference.* Differences in quantitative and qualitative data between Art Blocks versus AOC respondents suggest that Art Blocks may have been more effective at increasing social connections.
- *Attachment: Increasing appreciation for difference.* Two participants' testimonials suggest that AOC and Art Blocks projects may have fostered specific individuals' appreciation for difference.
- *Attachment: Deepening sense of belonging.* Qualitative findings suggest that AOC and Art Blocks projects may have deepened residents' sense of belonging and/or fostered it for the minority of residents that did not already feel a sense of belonging—especially with regards to sense of safety.
- *Attachment: Fostering pride of place.* Qualitative evidence that AOC and Art Blocks initiatives did help residents take pride in living in their neighborhood.

### Sample Protocol: Art Blocks Survey

Thank you for participating in this survey. Your information is confidential, and provides us with valuable feedback to better serve our community and meet the increasing demands of our funders. Art Blocks is a place-based initiative that connects 12 artist block leaders to residents in four neighborhoods: Bancroft, Bryant, Central, and Powderhorn along Chicago Avenue. This survey pertains to the Art Blocks that you are currently participating in, or observing, and the term “this neighborhood,” refers to the neighborhood(s) in which the projects take(s) place.

This portion is completely optional: Participation in this survey provides you with an opportunity to enter into a raffle drawing for tickets to a PH+T performance. If you would like to enter, please provide your name and email address below. Thank you!

Name \_\_\_\_\_ Email \_\_\_\_\_

1. Can we email you follow up surveys about your experience in the community? (please choose one)
  - Yes      ■ No
2. How many people live in this residence?
  - 1      ■ 2      ■ 3      ■ 4      ■ 5      ■ 6      ■ 7 or more
3. How many of those who live in this residence, have participated in Art Blocks events in the neighborhood?
  - 1      ■ 2      ■ 3      ■ 4      ■ 5      ■ 6      ■ 7 or more
4. How many arts events have you been to in this neighborhood in the past six months?  
(write in the number)  
Events I've attended:
5. Describe an arts event you have been to in the neighborhood in the past month.

6. How likely are you to attend another event like the one you've attended in this neighborhood in the future? (choose one)
- Very Unlikely
  - Unlikely
  - Undecided
  - Likely
  - Very Likely
7. Has this event made you feel less or more connected to the neighborhood? (choose one)
- Much Less
  - Less
  - The Same
  - More
  - Much More
8. If you answered "more" or "much more," how do you feel more connected?
9. Has being at this event changed your perception of this neighborhood? (circle one)
- Strongly Disagree
  - Disagree
  - Neither Agree nor Disagree
  - Agree
  - Strongly Agree
10. If you answered "Agree" or "Strongly Agree," how have your perceptions changed?
11. At this Art Blocks event, did you have a conversation with someone new? (circle one)
- Yes
  - No
12. At this Art Blocks event, have you run into someone you know? (choose one)
- Yes
  - No
13. If you answered yes, how do you know this person? (choose one or more)
- Neighbor
  - Friend
  - Coworker
  - Relative
  - Other
14. In what neighborhood and city do you live?
- Bancroft
  - Bryant
  - Central
  - Powderhorn
  - Other \_\_\_\_\_
15. What is your age? (choose one)
- Under 18
  - 18-24
  - 25-40
  - 41-65
  - 65+

16. What is your gender identity?

- Female
- Male
- Transgender
- Other

17. Do you identify as lesbian, gay, or bisexual?

- Yes
- No

18. What is your race/ethnicity/culture?

19. Are you raising kids in this neighborhood? (choose one)

- Yes
- No

20. Would you recommend this event or an event similar to this one to a friend? (choose one)

- Yes
- No

## FOCUS GROUPS WITH ARTISTS' "CONTACTS"

### UTILITY FOR RESEARCH QUESTIONS:

- *Access: Building towards a critical mass of arts activity.* Qualitative data to illuminate ways in which neighbors encountered and valued arts offerings.
- *Access: Helping residents feel welcome and removing arts participation barriers.* Qualitative data to illuminate how Art Blocks & AOC reached a high bar of accessibility.
- *Access: Shifts in attitudes regarding arts participation.* Qualitative data on the importance of artists as facilitating community building, but examples stemmed from non-Art Blocks or AOC activities; therefore, unable to attribute to Art Blocks or AOC activities.
- *Attachment: Deepening sense of belonging.* Qualitative findings suggest that AOC and Art Blocks projects may have deepened residents' sense of belonging and/or fostered it for the minority of residents that did not already feel a sense of belonging, especially with regards to residents' sense of safety and increased familiarity with neighbors and neighborhood amenities.
- *Attachment: Fostering pride of place.* Qualitative data illuminated connections between AOC/Art Blocks activity and pride of place.
- *Agency: Fostering resident dialogue and collective work.* Qualitative data provided evidence that AOC and Art Blocks helped advance this goal, but these impacts seem more modest than other access, attachment, and agency-goal outcomes; stakeholders also spoke to a larger context in which other factors' contributions appeared more influential than those of Art Blocks or AOC.

## Sample Protocol: PH+T highly connected non-artists focus group

Participants:

Date:

### 10 minutes: Intro

- *Research purpose* – To understand the impacts of Pillsbury House + Theatre’s neighborhood arts programs—Art Blocks and Arts on Chicago. Specifically, we want to learn whether and how these initiatives have helped PH+T’s neighbors feel more connected to each other and attached to their neighborhood; feel empowered or inspired; and/or have increased their access to arts and cultural activities.
- *Focus group objectives* – What did these participants get out of their involvement in Arts Blocks and Arts on Chicago? Do they feel stronger feelings of access, attachment, and agency? If so, in what ways and what have been the impacts?
- *Role of focus group attendees* – Room for respectful disagreement, listening, opportunity to speak with candor as we want to learn from challenges as well as positive experiences. You may not have reflections to share for each question and that’s okay. Your perspective is important so thank you so much for being here.
- *Other information about data collection/sharing* – Consent form, voluntary, confidential, not for attribution. This focus group is only one way we’re collecting information about the impact of neighborhood arts programs. We will be sharing the findings online and via a community forum late this summer and would be happy to send them more information.
- Any questions for me?

### 10 minutes: Introductions

1. Please introduce yourself. Your name, how you are connected to the Bancroft, Powderhorn, Central, and/or Bryant neighborhoods, and a little bit about your involvement with the AOC or Art Blocks projects/artists.

Now I’d like you to think about the AOC and Arts Blocks projects you’re familiar with. I’m going to ask you about a series of “community building” related goals for the projects. These might be for yourself, directly, or things you witnessed for other people in the neighborhood. There are no right answers. It’s completely fine if you didn’t observe any of these. PH+T wants honest feedback so it can improve its work.

### 15 minutes: Access: Feeling welcome

2. One of the goals for PH+T’s neighborhood art programs is to ensure that neighbors have increased opportunities to participate in arts activities. What grade would you give Bancroft, Powderhorn, Central, and/or Bryant for opportunities in terms of opportunities for creative expression? Can you think of things the Arts Blocks and/or Arts on Chicago programs did right in terms of increasing offerings and making people feel welcome? Are there things PH+T and the artists could have done better?

### 15 minutes: Attachment: Social connectedness

3. Another goal for Arts Blocks and Arts on Chicago is having neighbors feel more connected to each other. Did your involvement with Arts on Chicago and/or Arts Blocks affect your relationships with other people in these neighborhoods? If so, how?
  - For instance...
    - New/deeper relationships?
    - Feel more connected to/trust their neighbors more?
    - Connections with people that are different than them (race, ethnicity, class, educational background, age, gender, and people with and without children and/or disabilities)?

*15 minutes: Pride of place*

4. Another goal for Arts on Chicago and Arts Blocks is that neighbors will have a greater sense of pride of place. To what extent do you perceive these neighborhoods as arts neighborhoods or feel that your life is improved because you live/work here? [For them, personally, or observed in others.]

*15 minutes: Empowered/Inspired*

5. Another goal for these projects is empowering and inspiring neighbors. Can you reflect on whether you saw any evidence of this, such as people:
  - Gaining skills/confidence to generate new opportunities?
  - Having greater voice in community decision-making (esp. youth, people of color, low-income, maybe women/LGBT, etc.)?
  - Being inspired to imagine a brighter future for themselves/their neighborhood?

*15 minutes: Civic engagement/Collective efficacy*

6. Lastly, PH+T and the artists hope that these projects help increase neighbors' civic engagement and ability to work together. Can you reflect on whether you saw any evidence of the Art Blocks or Arts on Chicago motivating people:
  - To take action?
  - To value knowing people of different backgrounds and care about their lives/success?
  - To work together across difference, dialogue about tough/divisive issues, and/or develop shared values?

*15 minutes: Access: Shift attitudes re: arts participation (Wall post-it exercise)*

7. Now I want you to think, in general, about ways in which art has affected "community building" in Powderhorn, Central, Bancroft, or Bryant? You don't have to limit yourself to just PH+T projects or the kinds of goals we just discussed. Take a few minutes to brainstorm about *the most important* connections between art and community building that you've seen play out in these neighborhoods. [Participants brainstorm by writing 1 idea per post-it. When finished, put ideas up on a wall. Then, silently, they "sort" the ideas into categories/patterns. Then, discuss the patterns that emerge as a group.]
  - During discussion, might probe on whether their thinking about links between art and community building expanded during the course of their involvement with AOC/Arts Blocks

*10 minutes: Final questions or comments*

8. From your vantage point, what lessons learned should PH+T or others interested in similar arts-based community development work take away? Are there things they should have done differently or better in hindsight?
9. Are there any questions I should have asked, but didn't? Any final comments?

*Thank you!*

## AOC VIDEO INTERVIEWS

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### DATA SOURCE PROS:

- Provided opportunity to probe deeper and ask follow up questions unlike other data sources completed by artists.
- Provided a more creative/artful way of gathering project documentation.

### DATA SOURCE CONS:

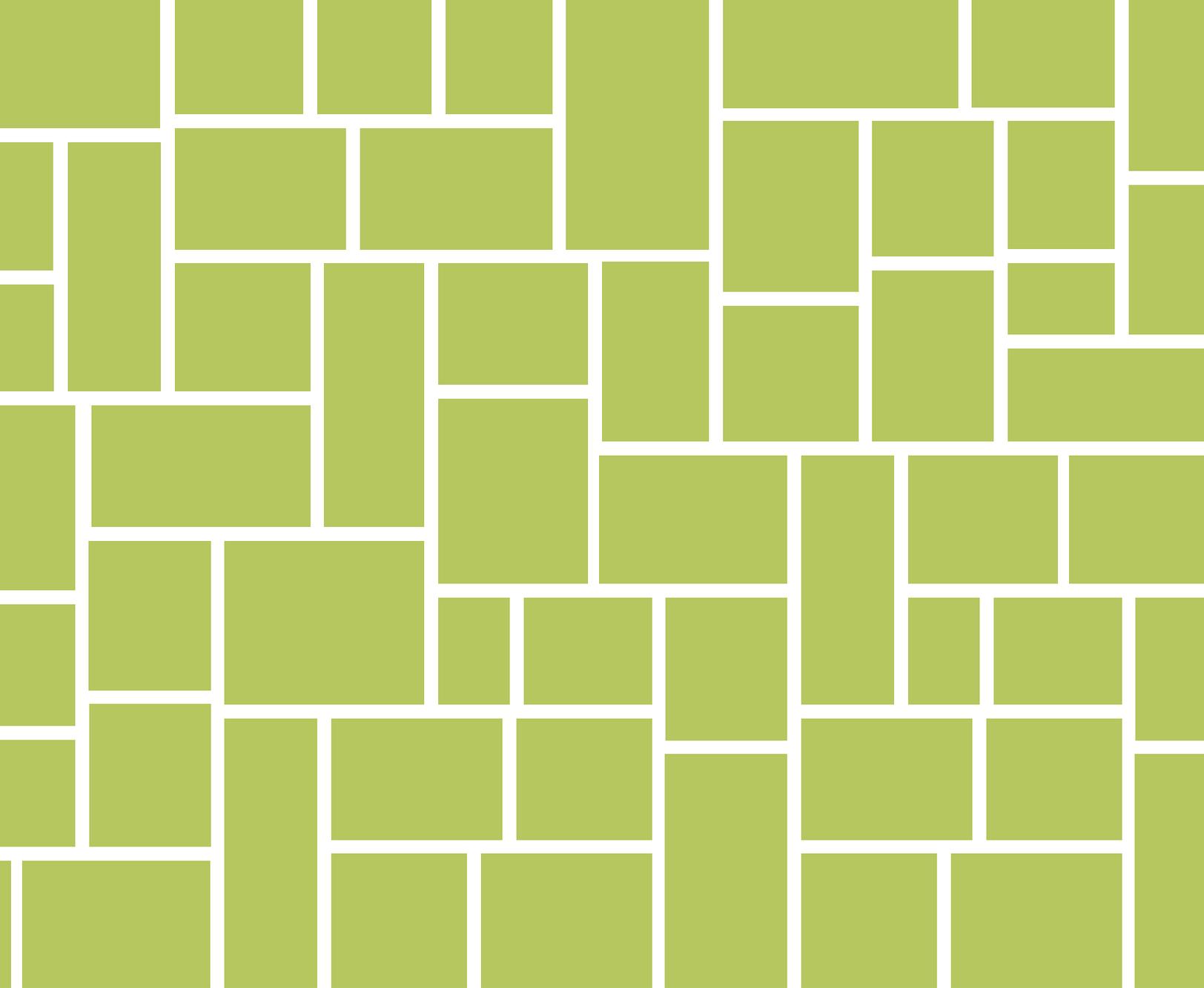
- Required large staff/time allocation (interviewing, editing, etc.) and was of limited value for our research purposes. Unless the videos met other internal needs, such as boosting web traffic/promoting the overall project, consider discontinuing.
- The interviews occurred at the beginning of the project. They provided information on the artists' hopes/aspirations, but for our purposes, the content was of limited value, because they provided no evidence on final outcomes. In addition, since the videos were shot before the artists really got to work, much of the content focused on their work in general or stories about non-AOC related happenings.
- The questions lacked consistency and relevance to research questions. For example "...and how's the project going so far?" Some artists talked about the inspiration for the project. Some talked about how it's going. Some talked about what they hope their projects will be/accomplish.
- Not every AOC artist was interviewed by video.

### OPPORTUNITIES FOR IMPROVEMENT:

- Perhaps there are creative ways to address staffing needs, such as empowering youth artists to create the video documentation, and thereby giving them skills through a learning process.
- Consider doing mid or post-project video profiles versus profiles at the beginning of the project.
- Clarify and standardize the interview questions to probe on topics of interest (i.e. specific research questions).

### UTILITY FOR RESEARCH QUESTIONS

- *Agency: Empowering artists and residents: New skills and opportunities.* Qualitative data illuminated how artists and participants gained skills and opportunities.



The free, digital version of this report is available online at  
<http://pillsburyhouseandtheatre.org/adding-it-up>

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