Evaluation of Community Arts Projects

Comparison among Three Program Evaluation Models

by

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ABSTRACT

Increasingly, funders require that community arts organizations demonstrate evidence of program outcomes on participants and local communities. However, little information exists concerning outcome-based evaluation methods for community arts projects. In this study, a comparative analysis is presented of three arts program evaluation models used in Australia, Northern Ireland, and the United States. To frame the context of the study, a review of literature addresses trends in the field of program evaluation and types of program evaluation—specifically, outcome-based evaluation as applied to the arts and to country-specific evaluations. Findings of the study are presented as a synthesis of comparative analysis with the literature review. The study concludes with a discussion of findings and recommendations for each arts program evaluation model.

KEY WORDS

Arts program evaluation model, community arts, outcome-based evaluation, program evaluation

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Chapter 1: Introduction

Purpose of the Project

The purpose of this research is to examine arts program evaluation methodologies for community arts projects in order to assist community arts practitioners to select and implement arts program evaluations. The research provides a comparative analysis of three arts program evaluation models employed at the government level in three English-speaking countries: Australia, Northern Ireland, and the United States. Evaluation models studied include: *Evaluating Community Arts & Community Well-Being* advocated by Arts Victoria (AV) in Australia; *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* employed by the Arts Council of Northern Ireland (ACNI) in Northern Ireland; and the *Outcomes Logic Model* adopted by the National Endowment for the Arts (NEA) in the United States.

Statement of the Problem

Research demonstrates that participation in arts programs can have a positive impact on personal, social, economical, educational, and environmental changes (Carey & Sutton, 2004; Cleveland, 2005; Kay, 2000; Newman, Curtis, & Stephens, 2003; Phillips, 2004; Rosewall, 2006; Stern & Seifert, 2002). The degree to which an arts program directly contributes to positive outcomes for participants can be difficult to measure. Demonstrating direct relationships between impact and arts programs is also challenging. However, outcome-based evaluations can be used to demonstrate these relationships and to measure the impact of arts projects (McNamara, 1997).

The arts funding environment is competitive, requiring arts organizations to be innovative in identifying funding sources (Phillips, 2004). Funding organizations demand evidence of positive and measurable impacts on participants in arts programs (Newman, Curtis, & Stephens, 2003). Demonstrating positive outcomes from arts programs can be critical to ongoing funding. Outcome-based evaluation can be useful to arts organizations in order to meet funding requirements in measuring and demonstrating the impacts of arts projects.

Outcomes of publicly funded arts projects should be subjected to robust evaluation.

According to Newman, Curtis, and Stephens (2003), "an emphasis on robust evaluation as a condition of funding has developed, particularly in exploring the extent to which arts investment is directed at specific populations held to be in need" (p. 310). Outcome-based evaluation refers to "a type of program evaluation that uses valued and objective person-referenced outcomes to analyze a program's effectiveness, impact, or benefit-cost" (Schalock, 1995, p. 5). There is an increased emphasis on outcome-based program evaluation in the arts at regional, state, and local levels (Phillips, 2004). However, compared to other nonprofit fields, there is little outcome-based evaluation information available for community arts practitioners. Current evaluation strategies in the arts field generally rely on anecdotal evidence (Newman, Curtis, & Stephens, 2003).

Evaluation guidelines are not readily available to community arts practitioners who wish to conduct outcome-based evaluation. The arts field also lacks readily-available research on techniques and methodologies to measure outcomes of specific programs (Newman, Curtis, & Stephens, 2003). Community arts organizations need useful evaluation information to measure effectiveness and outcomes of programs to ensure funding for their programs.

Selection of Country-Specific Evaluation Models

Evaluation models examined in this research study support the requirements for the evaluation of community arts. The evaluation models were adopted by government arts agencies to assist arts organizations with evaluation of program outcomes. The literature reveals several common elements related to community arts program evaluation requirements in Australia, Northern Ireland, and the United States. Each country faces emergent needs for evaluation methodologies. Outcome-based program evaluations offer a systemic evaluation process for measuring the effects of arts projects. Evaluation models generally include basic tools and guidelines to apply to an analysis of outcomes and effectiveness. Each model recognizes "problems associated with evaluating comprehensive, community-based initiative and others not well suited to statistical analysis of outcomes" (W. K. Kellogg Foundation [WKKF], 1998, p. 4), and offers a variety of measures and processes.

Research Questions

This study addresses three broad subject areas: (1) trends in the program evaluation field; (2) types of program evaluation, specifically outcome-based evaluation; and (3) program evaluation models utilized in community arts programs. This research seeks to address the following question: What are effective program evaluation models for evaluating outcomes in community arts programs?

Subsequent research questions which are explored include:

- How have arts evaluations been influenced by government policies?
- What types of program evaluation are useful to the community arts field?
- What are challenges in arts program evaluation?
- What are the strengths and limitations of each evaluation model?
- What are the similarities and differences among the evaluation models?

Delimitations

This study is delimited to a comparative analysis among three English-speaking countries: Australia, Northern Ireland, and the United States. For Australia, the *Evaluating Community Arts & Community Well-Being* program evaluation model supported by Arts Victoria will be examined. For Northern Ireland, the *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* supported by Arts Council of Northern Ireland will be examined and analyzed, and for the United States, the *Outcomes Logic Model* offered by the National Endowment for the Arts will be examined.

Research Approach

This research is conducted through document analysis and comparative analysis. An extensive literature review will be conducted on program evaluation in general and in the arts, and on country-specific evaluations. This research addresses changes and trends in the program evaluation field, and explores kinds of program evaluation models currently in use. It specifically examines outcome-based program evaluation and its relevance to the arts. Criteria are developed to analyze each evaluation model, and a comparative analysis on currently used evaluation models is offered.

Benefits of the Study

This research is important and relevant to the community arts and arts administration fields. By understanding what government policies are influencing arts evaluation, community arts practitioners and evaluators may become more cognizant of evaluations that are responsive to funders' needs as well as to projects' outcomes and effectiveness. Specifically, understanding these policies will help community arts practitioners to design and implementation programs, and to identify program evaluation goals and strengths. Analysis of three arts program evaluation models clarifies how evaluation theories and funding requirements are reflected in program evaluation models that have been developed for use within the arts sector, and presents the common important evaluation components of community arts projects. An understanding of comparative program evaluation models' strengths and weaknesses may be useful to community arts practitioners and administrators in designing and implementing their own arts program evaluations.

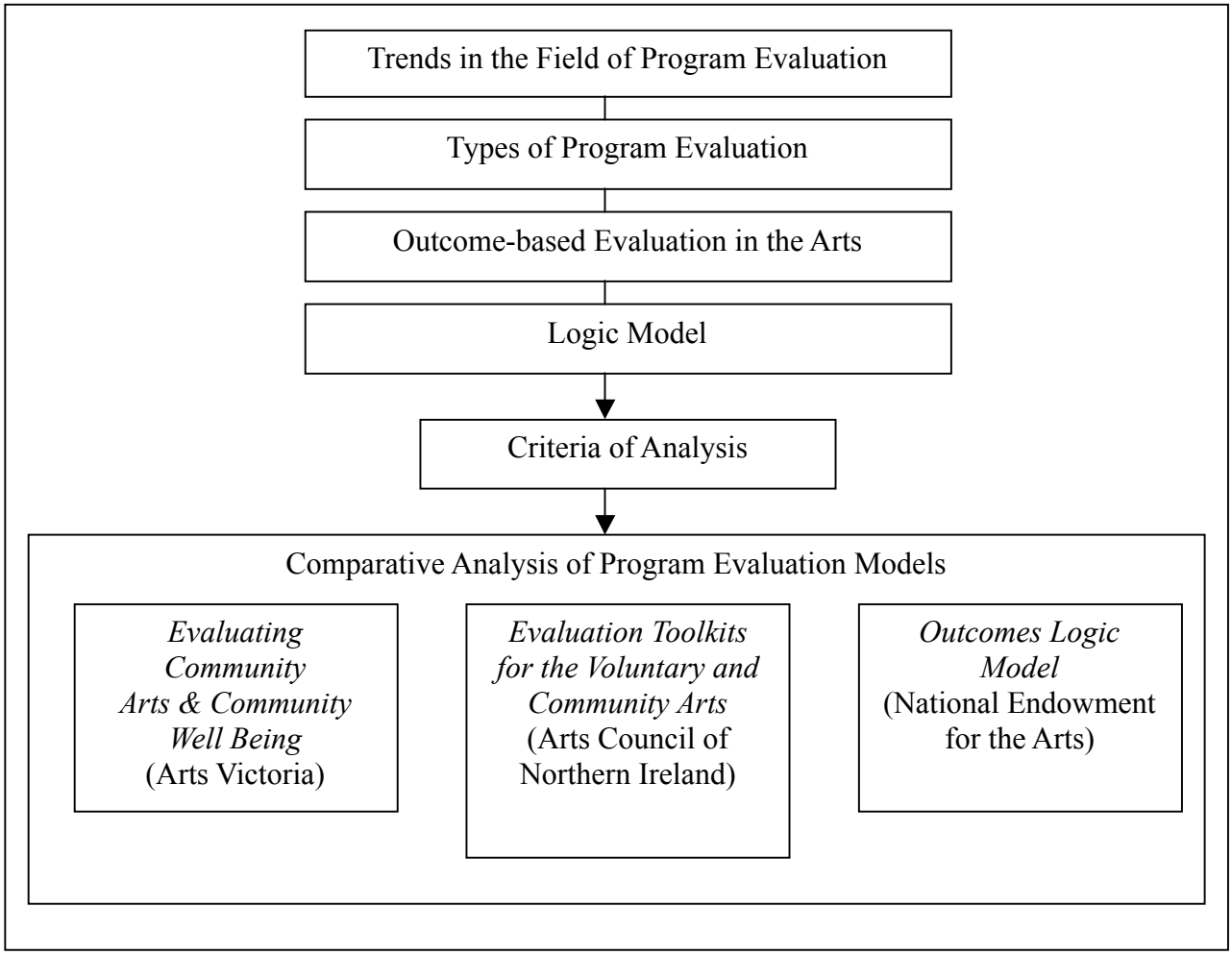
Organization of the Study

To provide background information affecting program evaluation models in community arts, the study examines government policies that affect evaluation models, and explores several types of arts program evaluation, specifically outcome-based evaluation and the use of the logic model in arts program evaluation. The study analyzes and compares three evaluation models provided in three countries, including: *Evaluating Community Arts & Community Well-Being* employed by the Arts Victoria (AV), *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland,* adopted by the Arts Council of Northern Ireland (ACNI), and the *Outcomes Logic Model* advocated by the National Endowment for the Arts (NEA).

Figure 1-1 illustrates the conceptual framework of this study. In Chapter 2, trends in the program evaluation field, types of program evaluation models, outcome-based evaluation and logic model in the arts, and country-specific evaluation policies in Australia, Northern Ireland, and the United States will be explored. Criteria of analysis will be developed in Chapter 3, and comparative analysis will be presented in Chapter 4, with discussion and

conclusion in Chapter 5.

Figure 1-1 Conceptual Framework Schematic



Chapter 2: Literature Review

Introduction

This literature review provides an overview of the program evaluation field and examines its relationship to community arts. The review focuses on three broad topic areas: (1) trends in the program evaluation field, (2) types of program evaluation, specifically outcome-based evaluation and the logic model as applied in the arts field, and (3) country-specific evaluations. Definitions and context, as well as benefits and challenges are explored through the literature, and provide a framework for understanding the environment of program evaluation in community arts.

Trends in the Field of Program Evaluation

Defining Program Evaluation

Program evaluation can be defined in several ways. The *Evaluation Handbook* defines evaluation as "the process of systematically aggregating and synthesizing various types of data for the purpose of showing the value of a particular program" (Wilde & Sockey, 1995, p. 1). Similarly, evaluation is the systematic analysis of statistics based on specific criteria, in order to make judgments about the merit or enhancement of something (Henderson & Bialeschki, 2002). The current study adopts Felbinger and Langbein's (2006) definition, which states that "program evaluation is the application of empirical social science research methods to the process of judging the effectiveness of public policies, programs, or projects, as well as their management and implementation, for decision-making purposes" (p. 3). Although program evaluations share common features, each type of program evaluation can be specified in terms of its focus and methodologies (Felbinger & Langbein, 2006). Several types of program evaluations, including goal-oriented evaluation, goal-free evaluation, stakeholder-based evaluation, client-oriented evaluation, and utilization-focused evaluation, will be explored later in this chapter. Each of these has a different evaluation focus, and each addresses different evaluation questions.

Development in the Program Evaluation Field

Program evaluation began to develop as a formal field in the 1960s (Felbinger & Langbein, 2006; Worthen, 1990), and since then methodologies, techniques, and practices

have emerged. Program evaluations typically collect client demographic characteristics, examine participant satisfaction, and measure the performance and impacts of programs. Government programs must demonstrate how well they are doing, and how they can be improved. For example, the *Equality of Educational Opportunity* (EEO) was a federally funded evaluation which assessed "the impact of per pupil spending on educational performance" (Felbinger & Langbein, 2006, p. 16). Another national evaluation was the *Washington Head Start* study, which assessed academic readiness (Felbinger & Langbein, 2006). Since the 1960s, allocation of funds for large public programs has required the implementation of program evaluations (Wilde & Sockey, 1995).

In contrast to trends in the 1960s, the 1970s decentralization had an impact on state-level program evaluation so that "Each state collected different data to evaluate its own version" (Felbinger & Langbein, 2006, p. 17). Until the early 1970s, many state-level evaluations failed to provide evidence linking programs to outcomes, because those evaluations were methodologically less complex than the national-level evaluation (Felbinger & Langbein, 2006).

Program evaluation methodologies developed significantly in the 1980s in government funding agencies, as well as in the nonprofit sector. Nonprofit organizations began to collect client demographic characteristics and to report on the importance of their programs (United Way of America [UWA], 2002). Funders began to require evidence of participant satisfaction, including physical and cultural accessibility, timelessness, and facilities' conditions (UWA, 2002).

By the 1990s, nonprofit organizations had expanded the range of performance measurements to include financial accountability, program output, service delivery, participant-related measures, performance effectiveness, and client satisfaction (UWA, 2002): "The Chief Financial Officers Act of 1990 requires federal agencies to provide 'systemic measurement of performance' and to provide information on the 'results of operations' in audited financial statements" (Wholey, Hatry, & Newcomer, 1994, p. 4).

Government agencies and nonprofit organizations now must meet increased

accountability standards (Visser, n.d.). This trend is shaped mostly by the Government Performance Result Act (GPRA) of 1993, which "requires that all federal agencies and programs set goals and measure outcomes" (Hoffman & Grabowski, 2004, para. 1). The GPRA provides the U.S. government guidelines for funding according to performance results (Dreeszen, 2003). Specifically, the "GPRA required federal agencies to establish quantitative performance targets with federal funds and report annually on actual results (Dreeszen, 2003; Wheley, Hatry, & Newcomer, 1994).

As a result of increased emphasis on accountability, government agencies and nonprofit organizations now face pressure to measure and demonstrate results in order to be accountable for spending public money (Visser, n.d.). Foundations that fund the arts have looked for what evaluations could produce in order to allocate resources according to solid evidence of achievement (Schweigert, 2006). A competitive funding environment and an increased public demand for evaluation results have resulted in increased "outcome monitoring, qualitative evaluation, interrupted time series analysis, and learning networks to improve interpretation of results" (Schweigert, 2006, p. 416).

To meet overall reporting demands, evaluation organizations have emerged. As well, the American Evaluation Association, a national conference with regional and local conferences and professional associations, has developed a code of ethics and standards for evaluators (Felbinger & Langbein, 2006). Evaluation journals in the United States include *Evaluation Review*, *American Journal of Evaluation*, and *New Directions in Program Evaluation*, and the Association for Public Policy Management in the United States holds an annual professional research conference (Felbinger & Langbein, 2006).

During the last two decades, a number of evaluation models have evolved. These include goal-oriented evaluation, goal-free evaluation, stakeholder-based evaluation, client-oriented evaluation, and utilization-focused evaluation. Herman, Morris, and Fitz-Gibbon (1987) note that "each model can be seen as arising from the evaluation requirements and interests of its time and from the application of various research paradigms to the evaluation enterprise" (p. 9). The methods used for one evaluation can differ greatly from the others,

depending on what the evaluators are trying to accomplish. Each model will be explored in the next section.

Although program evaluation models are distinguished by emphasis, they are not totally exclusive. Herman and colleagues (1987) observe that each model attends to particular interests and circumstances, and has both strengths and weaknesses. Typically evaluators mix and match methodological designs with different evaluation approaches such as goal-oriented, goal-free, stakeholder-based, client-oriented, using several useful tools and techniques. The main differences between these five models relate to the goals of evaluation.

Goal-oriented Evaluation

The goal-oriented evaluation, sometimes called goal-attainment, is the classic model. The key question in the goal-oriented evaluation is: Are the results in accord with program goals? (Vedung, 1997). Within a goal-oriented evaluation, evaluators first identify the goals of the program, test their actual meaning and rank order, and turn them into measurable objectives. The next step is to determine to what extent these goals have been realized in practice (Vedung, 1997). Finally, evaluators measure the degree to which the program has promoted goal realization (Vedung, 1997).

Goal-free Evaluation

The goal-free evaluation concentrates on what the evaluation is doing without knowing anything about its intended goals. Vedung (1997) notes that "the knowledge of preconceived goals and accompanying arguments may turn into a mental corset impeding evaluators from paying attention to side effects, particularly an unanticipated view of the intervention, and find out about all the effects" (Vedung, 1997, p. 59). Since evaluators do not identify the goals in this model, they will have no basis for distinguishing between intended and unintended effects (Vedung, 1997). By consciously avoiding the distinction between main effects and side effects, the model helps the evaluator to simply present the facts.

Client-oriented Evaluation

The core question of the client-oriented evaluation is whether the program satisfies client concerns, desires, and expectations. In terms of program coverage, measuring

differences between the intended target participants and the actually impacted participants is important (Vedung, 1997). Participants' views of the program are vital within the evaluation process. The client-oriented model is commonly employed in the public service sector, including urban transit, public utilities, parks, recreation, health services, child care, public housing, and nursing homes for the elderly, where client participation is crucial to the operation of these programs.

Stakeholder-based Evaluation

The primary objective of the stakeholder-based evaluation is to provide stakeholders with feedback in order to improve programs and meet main clients' needs (Visser, n.d.). The strength of this model is in its focus on goals, staff development, and cultural diversity. In this model, stakeholders' input in evaluation criteria and interpretation of findings is important (Visser, n.d.). Within the evaluation planning process, stakeholders' involvement may improve credibility as well as strengthen their sense of ownership of the evaluation process.

Utilization-focused Evaluation

The utilization-focused evaluation focuses on intended use by the program's users. This model is similar to the stakeholder model in emphasizing the structure and design of evaluations to maximize utilization of its findings by specific stakeholders who are the intended users (Patton, 1997). Utilization-focused evaluation makes clear whose interests are served. In utilization-focused evaluations, evaluations are judged by their actual use. Therefore, how people in real situations apply evaluation findings and how they experience the evaluation process is of particular importance (Patton, 1997).

Outcome-based Evaluation in the Arts

Outcome-based evaluation measures outcomes, and "uses outcomes to analyze a program's effectiveness, impact, or benefit-cost" (Schalock, 1995, p. 5). Arts sector funders increasingly require solid evidence of results. Since policymakers, legislators, and the public seek outcome information and accountability, ways to measure the value and complexity of arts programs are necessary. Arts organizations are also accountable to deliver what they promise and to demonstrate results of their programs. Outcome-based evaluations are useful

for reporting results.

McNamara (1997) summarizes the reasons for implementing outcome-based evaluation in arts programs. These include decreased funding for arts and the need to competitively demonstrate that community arts programs make a difference. He also argues that "outcomes evaluation addresses impacts, benefits, and changes to participants during and after their participation in arts programs, and it also examines changes in the short-term, intermediate term, and long-term" (McNamara, 1997, p. 2). Additionally, outcome-based evaluation in the arts enables organizations to define and use specific indicators to continually measure how well services or programs are leading to the desired results (Boris, 2003). Outcome-based evaluation helps to guide strategic planning and institutional programming, and helps organizational managers to achieve efficiency and effectiveness (Wyszomirski, 1998). Outcome-based evaluation "can promote the legitimacy and support of cultural organizations and agencies by helping to demonstrate the significance of their activities to the community" (Wyszomirski, 1998, p. 2), and help arts agencies to learn from their own experiences and each other (Wyszomirski, 1998).

Although public and private funders demand outcome information, some arts organizations do not consider measured outcomes as sufficient, often because intended outcomes are implicit, subjective, complex, and intangible (Newman, Curtis, & Stephens, 2003). Community-based arts evaluations have particular challenges because of the large numbers of stakeholders and the multiplicity of possible outcomes (Newman, Curtis, & Stephens, 2003). The evaluation of project outcomes is complex. Outcomes of community arts projects are often intangible, and "prevalent accounting practices need to be adjusted in order to reflect the social value created by a program" (Visser, n.d., para. 19).

Although empirical evaluation approaches are commonly applied to measure impacts of arts education programs, applying these approaches to community arts is a challenge (Newman, Curtis, & Stephens, 2003), since "Experimental models of research—which compare individuals or groups who have received an intervention with those who have not—are often impractical, partly because of the level of complexity, and partly because of

the extreme dissonance that often exists between demands for numerical accuracy and artistic temperaments" (Newman, Curtis, & Stephens, 2003, p. 312). This problem results in a lack of concrete data: "Many evaluations of community-based arts projects suggest positive benefits to participants and report high levels of participants' satisfaction without presenting evaluative data" (Newman, Curtis, & Stephens, 2003, p. 312). Arts organizations usually conduct evaluations for their projects without enough time between "the program's intervention and the appearance of its results" (Visser, n.d., para. 18).

Better evaluation methodologies are needed in order to consider and address challenges of evaluation in community arts. Outcome-based evaluation information is especially needed by funders of arts organizations and by nonprofit arts organizations: "The many performance reviews, program evaluations, and impact/outcome analyses that are underway testify to the fact that cultural organizations and public arts agencies are recognizing the utility of reliable information and insightful analysis" (Wyszomirski, 1998, p. 45). Arts agencies also need to identify assessment standards and develop evaluation models. The logic model is one such evaluation method useful in demonstrating outcomes in arts programs.

Logic Model

A definition of a logic model is "a systemic and visual way to present and share relationships among the resources an organization has to operate programs, the activities an organization plans, and the changes or results an organization hopes to achieve" (W. K. Kellogg Foundation [WKKF], 2004, p. 1). The logic model converts the program planning process into a series of small steps, with a brief description of each, and then examines the links between each step, which "should include a plausible explanation for why its statements or concepts lead to the next step" (Hulett, 1997, p. 7). A logic model uses types of visual schematics such as diagrams and flow charts that convey relationships among contextual factors, programmatic inputs, processes, and outcomes. It is "a graphic representation that clearly identifies and charts the relationships among a program's conditions, needs, activities, outcomes, and impacts" (Hulett, 1997, p. 2).

Figure 2-1 shows basic components of a logic model: resources and inputs, activities, outputs, outcomes, and impact. Figure 2-2 explains each component. These components illustrate the linking between an organization's planned work, which describes resources needed to implement programs, and intended results (WKKF, 2004).

Figure 2-1 Basic Logic Model (WKKF, 2004)

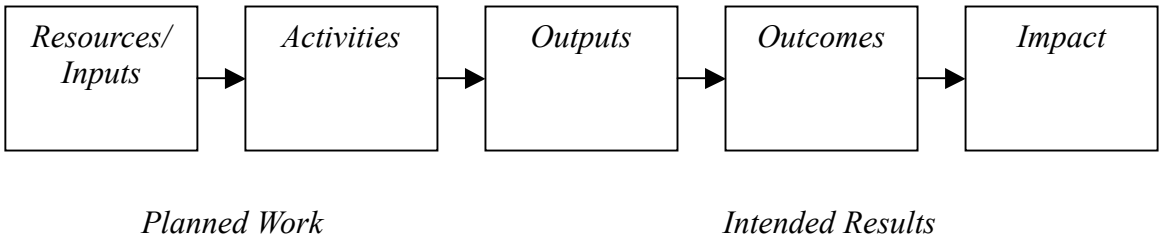


Figure 2-2 Definitions of Logic Model Components (WKKF, 2004, p. 2)

Resources	Resources include the human, financial, organizational, and community resources a program has available to direct toward doing the work. Sometimes this component is referred to as *inputs*.
Activities	Activities are processes, tools, events, technology, and actions that are an intentional part of the program implementation.
Outputs	Outputs are the direct products of program activities and may include types, levels, and targets of services to be delivered by the program.
Outcomes	Outcomes are the specific changes in program participants' behavior, knowledge, skills, status, and level of functioning.
Impact	Impact is the fundamental intended or unintended change occurring in organizations, communities, or systems as a result of program activities.

Outcomes may be testable or changes observed (Hulett, 1997), and some outcomes may not be directly linked to the program activities. Other outcomes may be internal to participants and difficult to measure, such as improved self-esteem or a reduced sense of alienation (Hulett, 1997). Therefore, outcomes often are divided into two categories: direct outcomes and intermediate outcomes (Hulett, 1997). Direct outcomes are immediate changes that can be demonstrated as the direct result of services provided by the program. Intermediate outcomes are secondary changes that occur as a result of the direct outcomes (Dreeszen, 2003).

The purpose of a logic model is "to provide stakeholders with a road map describing

the sequence of related events connecting the need for the planned program with the program's desired results" (WKKF, 2004, p. 3). It is a tool for program design, program implementation and management, and program evaluation (Dreeszen, 2003; WKKF, 2004). As a program design tool, it enables planning activities, helps to allocate resources, and "enhances abilities to clearly explain and illustrate program concepts and approaches for key stakeholders" (WKKF, 2004, p. 5).

Using a logic model in the arts brings additional benefits. A logic model contributes to developing an evaluation methodology. An evaluator identifies the program's components and converts them into a testable question in a logical evaluation process (Hulett, 1997). It can assist program planners to articulate the desired outcomes of the program clearly and succinctly, enabling them to state clearly what effects the program should achieve (Hulett, 1997). A logic model is also useful for stakeholders involved in an initiative, including board members, administrators, program staff, participating organizations, and evaluators. According to Schmitz and Parsons (1999), "logic models become a common language and reference point for everyone involved in the initiative, and serve as the basis to determine whether planned actions are likely to lead to the desired results" (p. 2). The logic model can assist stakeholders to articulate the goals of the program and the values that support it, and identify strategies and desired outcomes of the initiative (http://ctb.ku.edu/tools/en/sub_section_main_1877.htm). Logic models also enhance accountability by keeping stakeholders focused on outcomes (http://ctb.ku.edu/tools/en/sub_section_main_1877.htm).

A logic model helps arts organizations to communicate with audiences who may be unfamiliar with the organization or skeptical of the role of the arts. By using a logic model, audiences may better understand "how the arts can have a profound positive impact on the lives of their participants" (Hulett, 1997, p. 15). A logic model defines a shared language and vision for community change (http://ctb.ku.edu/tools/en/sub_section_main_1877.htm), and it may be used to communicate a set of assumptions or hypotheses about why the program works. By providing a road map for evaluation, the logic model may be used by program

administrators to portray their results to outside funders and other agencies (Hulett, 1997). It also provides a framework to evaluate the success of every step in the program: "If evaluation data shows that each step of the model occurred as was envisioned, then the assessment will support the program's current approach" (Hulett, 1997, p. 2). A logic model evaluation is especially beneficial in the arts.

Ideally, development of a logic model begins when a program is developed. Planning defines the outcomes that an arts organization hopes a program will achieve consistent with the organization's goals. An arts organization designs program activities, carries out these activities, and observes outcomes. In order to evaluate a program using a logic model, the evaluation articulates desired outcomes and intended benefits, and then measures what actually was achieved.

In order to demonstrate outcomes, the logic model should pose a series of questions: "Was the program activity carried out? Did the participants receive the direct outcomes? Did they demonstrate changes in attitudes and behaviors as expected by the intermediate outcomes? Is there a measurable difference for program participants at each step along the way?" (Hulett, 1997, p. 12).

Some challenges exist in using logic models. First, evaluators can incorrectly design any step of a logic model. Second, deciding the appropriate boundaries of a logic model is difficult (http://ctb.ku.edu/tools/en/sub_section_main_1877.htm). Third, designing a logic model requires much energy and time from the beginning of design to the end of the program. Fourth, unexpected events can occur in the process of a program, which can be difficult to measure.

Country-Specific Evaluation Policies

This section provides an introduction to country-specific context of the three evaluation models analyzed in this study: *Evaluating Community Arts & Community Well Being,* advocated by Arts Victoria (AV); *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland,* employed by the Arts Council of Northern Ireland (ACNI); and *Outcomes Logic Model,* adopted by the National Endowment for the Arts (NEA).

Australia

Australian cultural policy strives to foster a sense of national culture through the arts (Johanson & Rentschler, 2005). According to Craik (2005), "traditionally, arts and culture have attracted support from philanthropists, sponsors, institutions and governments on a mix of 'good merit' arguments" (p. 8). This emphasis includes national identity and enhancing the quality of life, maintaining artistic or cultural excellence, improving the local cultural environment, achieving access and equity to cultural resources, and reflecting governmental or ministerial preferences (Craik, 2005).

Australian governments have developed policies of performance measurement of cultural growth and capacity (Craik, 2005). In 1999, the federal government started to conduct evaluations of cultural organizations (Craik, 2005). These evaluations included a review of multicultural arts in 1999, major performing arts in 1999, visual arts and crafts in 2002, and symphony and pit orchestras in 2005 (Craik, 2005). According to Craik (2005), "these reviews were designed to evaluate in detail the structure and pressures on each sector and recommend possible ways of ensuring long-term survival" (p. 7). Each evaluation offered a description of the current state of each sector, with recommendations for radical restructuring of organizational components (Craik, 2005).

As in the United States, Australia seeks to evaluate outcomes of government interventions at the federal and state level. Program evaluations focus on the economic impact of the arts. Over the past decade, Australia has focused efforts on fostering the arts for the development of industry and economy. Caust (2005) argues that "the linking of the arts with economic outcomes has been the major strategy of both arts funding agencies and governments in the 1990s" (p. 29). The real impact of the economic paradigm in arts-funding began in the 1990s (Caust, 2005). At the end of 1993, the Minister for the Arts identified ways of supporting the arts and developed strategies for the arts as an industry. In Victoria, the economic impact of the arts is prominently considered within the strategic plan, *Arts 21*, in an attempt to more closely link the arts and economic development.

Northern Ireland

A major concern of cultural policy in Northern Ireland is creating a shared future based on respect, tolerance, peace, and equality (Arts Council of Northern Ireland [ACNI], 2005). The government believes that the arts play an important role in the public's understanding of the variety of identities, celebrating the multiculturalism that exists in Northern Ireland (ACNI, 2005): "There are thriving community arts sectors in Northern Ireland, and their practices are at the cutting edge of community arts development internationally" (ACNI, 2005, para. 2). The Arts Council of Northern Ireland (2005) recognizes that "community arts is inclusive and democratic, and participation in the process can often ignite a life-long engagement in the arts" (ACNI, n.d., para. 1).

The Arts Council of Northern Ireland (ACNI) is a statutory body, and public funding for the arts is distributed by the ACNI. The Council is governed by 15 members appointed by the Minister for Culture, Arts and Leisure (ACNI, 2005). The ACNI emphasizes creativity, innovation, lifelong learning, and celebrating cultural diversities, and equality of access to culture and the arts for communities (ACNI, 2005). Responsibilities of the ACNI include determining priorities, measuring performance, benchmarking, and assessing the Council's reporting outputs (ACNI, 2005). Other functions include devising and implementing the Council's research programs for purposes of policy evaluation, policy formation and advocacy (ACNI, 2005).

The ACNI's funding supports community arts organizations in order to develop effective business plans and strategies for sustainability (ACNI, n.d.). The Council also encourages program evaluations which demonstrate shared resources and which promote best-value practices within the arts sector through arts funding (ACNI, 2005). The Council believes that "the effectiveness of community arts projects as tools for social cohesion and individual development must be demonstrated in order to promote the benefits of community arts through policy and decision" (Annabel Jackson Associates [AJA], 2004, p. 3).

The Northern Ireland government emphasizes the economic and social impact of community arts. In the *Arts Council of Northern Ireland Evaluation Report 2005*, the ACNI

reported evidence for the major social and economic impacts of its Lottery Fund programs. These specific evaluation components included each project's direct economic impact, wider economic impact, and social impact.

According to the introduction of the *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland* (AJA, 2004), "Arts organizations in Northern Ireland are subject to strong pressure to measure their achievements, and some already have developed excellent evaluation systems" (p. 3). In an Annabel Jackson Associates' survey of arts organizations in 2003, "90 percent of respondents thought that more or better evaluation information would help their organization; 79 percent of arts organizations believed that evaluation would improve the effectiveness of the organization; and arts organizations were keen to improve their own skills in evaluation" (AJA, 2004, p. 3).

In response to these evaluation demands, evaluation service agencies have emerged, such as Community Evaluation Northern Ireland (CENI). CENI provides a range of evaluation services to the voluntary and community sectors, including information and advice, evaluation consultancy, training and support, and research and development.

The United States

In the United States, the General Accounting Office requires that evaluation plans be included in strategic plans and their results included in performance reports (Office of the Auditor General of Canada [OAGC], 1993). The Office of Management and Budget uses evaluation results in their budgeting process in order to make decisions to continue, increase, or reduce proposed program funding during budget formulation (OAGC, 1993). According to Hoffman and Grabowski (2004), "the Government Performance Results Act (GPRA) requires that all federal agencies and programs set goals and measure outcomes" (para. 1).

Eighty percent of state governments currently require a performance assessment as part of their funding process (Wyszomirski, 1998). State arts agencies have identified four types of performance standards, which include efficiency, outputs, satisfaction, and outcomes (Moore & Moore, 2005). State arts agencies believe that "the effort at performance review can provide important resources for strategic planning and management as well as for

effective advocacy and the allocation of adequate budgets" (Wyszomirski, 1998, p. 40).

Major private funders for the arts such as the Lila Wallace Readers Fund and the Pew Charitable Trusts, also require grant recipients to evaluate their programs. Since 1995, the United Way has asked arts organizations to evaluate programs' outcomes. Other private foundations, such as the Kellogg Foundation, require outcomes measurement of their grantees. According to Wyszomirski (1998), "Evaluation seems to have become part of the foundation world's planning process, wherein foundations seek to identify and focus their resources on key opportunities for change while also monitoring the fruits of grant programs that are designed to be temporary and not encourage dependency" (p. 42). Recently, the attention of foundations which support the arts sector concerning program evaluation has shifted from analyzing the effectiveness of specific projects or grants to evaluating problem identification, strategic program design, and identification of unintended consequences (Wyszomirski, 1998).

Chapter 3: Criteria for an Analysis of Evaluation Models

Introduction

This chapter presents the criteria used to analyze arts evaluation models examined in this study. Criteria used to analyze and compare the arts program evalaution models were developed from literature related to program evaluation in general (W. K. Kellogg Foundation [WKKF], 1998; Patton, 1997; Taut & Alkin, 2003; Wholey, Hatry, & Newcomer, 1994; Wilde & Sockey, 1995); evaluation of community-based arts programs (Angus, 2002; Putland, 2008; Wright, 2007); outcome-based evaluation (Botcheva, White, & Huffman, 2002; WKKF, 2004; McNamara, 1997; Morley, Vinson, & Hatry, 2001; Schalock, 1995), and evaluation design (Bamberger, Rugh, Church, & Fort, 2004).

Based on the literature, focus areas include: (1) evaluation type; (2) framework of evaluation; (3) background of evaluation; (4) consideration of outcomes; (5) conducting evaluation; (6) utilization of evaluation; (7) including stakeholders' interests; (8) financial issues, and (9) evaluator. Angus (2002), Putland (2008), Wright (2007), Botcheva, White, and Huffman (2002), Mc Namara (1997), Morley, Vinson, and Hatry (2001), Schalock (1995), and Bamberger, Rugh, Church, and Fort (2004) all agree that these criteria are important in community arts evaluation within the arts' political and economic environment. Newman, Curtis, and Stephens (2003) argue that "a lot of community arts evaluations do not include an adequate description of their methodology and do not evaluate a specific intervention or set of interventions" (p. 313). Newman and colleagues (2003) point out problems that arise in conducting evaluations of community arts projects, formulating evaluation questions, developing research methods, and data analysis and interpretation procedures.

Overview of Criteria

Focus Area 1: Evaluation Type

Program evaluation is generally divided into two types of evaluations: process evaluation and outcome evaluation. Process evaluation assesses how the program was implemented according to guidelines, and outcome evaluation assesses what happened because of the program (Chen, 2004). Process evaluation provides information to improve the quality of a program, and measures the effects of interventions on participants. Outcome

evaluation demonstrates the effectiveness and impact of programs. In order to analyze an evaluation model, the type of evaluation model must first be identified.

Evaluation models focus on specific program components, such as program monitoring, impact assessment, and benefit-cost analysis. Addressing the focus aspects of the evaluation model is important in order to select the evaluation model most appropriate for the outcome of the evaluation. Program monitoring describes services, participants, and outcomes, in order to assess program implementation and generalizability (Howell & Yemane, 2006). According to Howell and Yemane (2006), "impact assessment is used to determine whether the program changed outcomes by comparing outcomes for program participants with outcomes for a very similar group who were not affected by the program" (p. 228), and requires a comparison group (Schalock, 1995). Benefit-cost analysis assesses the question: "Does a program's benefits outweigh its cost?" (Patton, 1995, p. 75): "Benefit-cost analysis identifies and provides the value of the program benefits. The evaluator can then calculate the net benefits (or costs) of the program; examine the ratio of benefits to costs; determine the rate of return on the original investment; and compare the program's benefits and costs with those of other programs or proposed altermatives" (p. 456).

The following criteria will be applied to an examination of the program evaluation models: (1) Upon which evaluation type is the evaluation model based? (2) What aspects of the program can be examined by the evaluation model? and (3) What is the specific focus of the evaluation model with regard to impact analysis, program monitoring, impact assessment, benefit-cost analysis, and other elements?

Focus Area 2: Background of Evaluation

Providing information about the background of the evaluation helps evaluators to become familiar with the evaluation process. The description of basic information about evaluation and definitions of principal terms of evaluation provide useful guidelines for evaluators, who may be beginners or be less experienced (McNamara, 1997; Westat, 2000). Information about evaluation theory helps evaluators to make good decisions "about what kind of methods to use, under what circumstances, and toward what forms of evaluation

infludence" (Mark, 2005, p. 2).

The following questions frame the discussion: (4) Does the evaluation describe background or theory of the evaluation? Does the evaluation model explain evaluation theory? (5) How does the evaluation model explain the evaluation process? and (6) Does the evaluation model define key terms or concepts related to evaluation?

Focus Area 3: Framework of Evaluation

Designing and explaining the evaluation steps is important for evaluators to understand the process of the evaluation. Evaluators can easily apply an evaluation model to their own evaluation or use portions of the model to guide them through an elaborate framework of evaluation. If the model is frameworked as a logic model, the whole process follows the relationship among evaluation components. Evaluation steps are critical in order to analyze the evaluation model. Hence, Criterion 7 asks: What is the sequence of evaluation steps? Is the evaluation model framworked as a logic model?

Focus Area 4: Consideration of Outcomes

The literature review of arts program evaluation revealed that outcome-based measurements are the most common required by funders. Describing the project in terms of its inputs and activities, which is the first step of the evaluation, is important because these components determine the expected outputs and desired outcomes (Westat, 2000). The causal linkage among program components is emphasized (WKKF, 2004). Measurable outcomes must be defined in clear and precise terms (Westat, 2000). Therefore, the following criteria will be applied: (8) How does the evaluation model describe the project in terms of its inputs and the activities that will be carried out with these inputs, the expected outputs, and desired outcomes? (9) How does the evaluation model help to identify short-term, intermediate, and long-term outcomes? and (10) How does the evaluation model help to identify measurable outcomes?

Focus Area 5: Conducting Evaluation

Program evaluation literature demonstrates challenges in articulating evaluation questions (WKKF, 1998; Howell & Yemane, 2006). Howell and Yemane (2006) state that

articulating the evaluation questions clearly is the greatest challenge within a program evaluation process. Therefore, next crterion will be: (11) Does the evaluation model help to formulate key evaluation questions?

In order to achieve the purpose of the evaluation, which is answering key evaluation questions, evaluators should determine appropriate data-collection methods (WKKF, 1998). Program evaluation literature suggests using mixed method approaches of qualitative and quantitative data collection so that projects can approach evaluation from a variety of perspectives (Bamberger et al., 2004; WKKF, 1998). Bamberger and colleagues (2004) believe that "the integration of quantitative and qualitative data collection and analysis methods is particularly important for evaluations faced by budget and time constraints" (p. 19). These resource constraints are found in most arts organizations when they conduct the evaluations. The W. K. Kellogg Foundation (1998) argues that "qualitative information can be used to describe how projects function and what it may mean to the people involved" (p. 72). Therefore, I put forth the next criterion: (12). How does the evaluation model integrate quantitative and qualitative research methods?

Morley, Vinson, and Hatry (2001) in *Outcome Measurement in Nonprofit Organizations: Current Practices and Recommentations* recommens "collecting information on the condition of clients both at the end of services and some time after services have been completed in order to track a program's results over time" (p. 7). Therefore, I will use the next criterion: (13) Does the evaluation model help to collect information on the condition of participants both at the end and some time after services have been completed in order to track a program's results over time?

After data collection, analysis and interpretation of data will be needed. Program literature emphasizes data analysis (Morley, Vinson, & Hatry, 2001; Patton, 1997; WKKF, 1998; Westat, 2000). After data collection, "the information must be described, analyzed, interpreted, and a judgment made about the meaning of the findings in the context of the project" (WKKF, 1998, p. 87). Hence, the next criterion will be: (14) Does the evaluation model provide information about data analysis and interpretation?

Providing tools and worksheets is important in order to guide evaluators in the evaluation process (Westat, 2000). Criterion 15 states: Does the evaluation model include tools and worksheets? If so, what kinds of tools and worksheets does the evaluation model provide?

In order to understand the overall evaluation process of the evaluation models, I will analyze flexibility, preciseness, and simplicity of each model. The evaluation model should be flexible, allowing evaluators to choose evaluation components and to design their evaluation according to their resource constraints, because arts organizations often conduct the evaluation with limited human and financial resources (Bamberger et al, 2004; Taut & Alkin, 2003; Wright, 2007;). According to Bamberger and colleagues (2004), "as managers, policy makers, and funding agencies often only start to focus on assessing impacts when the time to make decisions on future funding is approaching, the evaluator will frequently be required to work without an adequate timeline and often with a limited budget" (p. 6). The evaluation model should also be flexible in order to not only measure expected outcome, but also unintended and unstated outcomes: "Because projects often produce outcomes that were not listed as goals in the original proposal, and because efforts at prevention, particularly in complex, comprehensive, community-based initiatives, can be especially difficult to measure, it is important to remain flexible when conducting an outcome evaluation" (WKKF, 1998, p. 28). Therefore, I offer the following criteria: (16) Is the model designed to be flexible for use by different organizations in terms of resources, size, and other factors? (17) How does the model concretely and precisely evaluate the project? and (18) How does the model easily explain key terms and a process of evaluation with tools and examples?

Focus Area 6: Utilization of Evaluation

Results of the evaluation should not just be filed, but be used (Patton, 1997). Morley and colleagues (2001) recommend the following objectives of evaluation result dissemination: (1) to distribute outcomes regularly to people who are related to the programs; (2) to develop and to implement action plans for solving problems found by the most recent outcome reports; and (3) to promote accountability by reporting outcomes "at least annually

to customers, the general public, funders, and government agencies with responsibility for services the agency provides" (Morley, Vinson, & Hatry, 2001, p. 9). Hence, Criterion 19 states: Does the evaluation model include criteria to prepare for report and disseminate results from the evaluations to improve the programs or to learn from the evaluation? How does the evaluation model help to report evaluation findings?

Focus Area 7: Including Stakeholders' Interests

According to the *Evaluation Handbook* published by the W. K. Kellogg Foundation (1998), "a stakeholder is defined as any person or group who has an interest in the project being evaluated or in the results of the evaluation" (p. 48). Program evaluation literature emphasizes involvement of stakeholders from the beginning of the evaluation to the end. Bamberger and colleagues (2004) believe that evaluations should be credible and adequately meet the needs of key stakeholders. Fully understanding stakeholders and their needs enhances success of the evaluation (Westat, 2000). W. K. Kellogg Foundation (1998) also emphasizes that evaluators should gather multiple perspectives about the issues and consider as many stakeholders as possible in the evaluation process to prevent the evaluation from reflecting the needs and interests of only a few stakeholders. Therefore, I offer the next criterion: (20) Does the evaluation model help the evaluator to understand the program's stakeholders and their needs? How does the evaluation model include stakeholders' interests or needs?

Focus Area 8: Financial Issues

Including a budget plan to conduct an evaluation in the evaluation model is important.W. K. Kellogg Foundation (1998) suggests including a financial and budget plan to conduct an evaluation in the initial planning of the evaluation. Conducting the evaluation requires an organization to invest valuable money and time. Therefore, a portion of the organization's budget should be designated for the evaluation. Hence, the next criterion will be: (21) Does the evaluation model include planning a budget for the evaluation?

Focus Area 9: Evaluator

Choosing appropriate evaluators is important. Howell and Yemane (2006) believe that

“people who have been trained and have experiences in evaluation research should be involved continuously in the design of the evaluation and in overseeing its implementation” (p. 222). Characteristics vary in using each external and internal evaluator. Therefore, an explanation about these characteristics helps in the selection of an appropriate evaluator. The final criterion is: (22) Does the evaluation model include choosing an appropriate evaluator?

Figure 3-1 Criteria for an Analysis of Three Arts Program Evaluation Models illustrates a summary of the nine focus areas and 22 criteria of analysis.

Figure 3-1 Criteria for an Analysis of Three Arts Program Evaluation Models

Focus Areas		Criteria
Evaluation Type	1	Upon which evaluation type is the evaluation model based?
	2	What aspects of the program can be examined by the evaluation model?
	3	What is the specific focus of the evaluation model with regard to impact analysis, program monitoring, impact assessment, benefit-cost analysis, and other elements?
Background of Evaluation	4	Does the evaluation describe the background or theory of the evaluation? Does the evaluation model explain evaluation theory?
	5	How does the evaluation model explain the evaluation process?
	6	Does the evaluation model define key terms or concepts related to evaluation?
Framework of Evaluation	7	What is the sequence of evaluation steps? Is the evaluation model frameworked as a logic model?
Consideration of Outcomes	8	How does the evaluation model describe the project in terms of its inputs and the activities that will be carried out with these inputs, the expected outputs, and desired outcomes?
	9	How does the evaluation model help to identify short-term, intermediate, and long-term outcomes?
	10	How does the evaluation model help to identify measurable outcomes?
Conducting Evaluation	11	Does the evaluation model help formulate key evaluation questions?
	12	How does the evaluation model integrate quantitative and qualitative research methods?
	13	Does the evaluation model help to collect information on the condition of participants both at the end and some time after services have been completed in order to track a program's results over time?
	14	Does the evaluation model provide information about data analysis and interpretation?
	15	Does the evaluation model include tools and worksheets? If so, what kinds of tools and worksheets does the evaluation model provide?
	16	Is the model designed to be flexible with consideration for use by different organizations in terms of resources, size, etc.?
	17	How does the model concretely and precisely evaluate the project?
	18	How does the model easily explain key terms and a process of evaluation with tools and examples?
Utilization of Evaluation	19	Does the evaluation model include criteria for reporting and disseminating evaluation results? How does the evaluation model help to report evaluation findings?
Including Stakeholders' Interests	20	Does the evaluation model help the evaluator to understand the program's stakeholders and their needs? How does the evaluation model include stakeholders' interests or needs?
Financial Issues	21	Does the evaluation model include a planning budget for the evaluation?
Evaluator	22	Does the evaluation model include choosing an appropriate evaluator?

This chapter set forth and explained the 22 criteria of analysis according to each focus area, which includes evaluation type, framework of evaluation, background of evaluation, consideration of outcomes, conducting evaluation, utilization of evaluation, including stakeholders' interests, financial issues, and evaluator (see Figure 3-1). All of the criteria were developed based on literature related to program evaluation in general (WKKF, 1998; Patton, 1997; Taut & Alkin, 2003; Wholey, Hatry, & Newcomer, 1994; Wilde & Sockey, 1995), evaluation of community-based arts programs (Angus, 2002; Putland, 2008; Wright, 2007), outcome-based evaluation (Botcheva, White, & Huffman, 2002; WKKF, 2004; McNamara, 1997, Morley, Vinson, & Hatry, 2001; Schalock, 1995), and evaluation design (Bamberger, Rugh, Church, & Fort, 2004). These criteria will be applied to three evaluation models in Chapter 4.

Chapter 4: Comparative Analysis of Evaluation Models

This chapter analyzes three arts program evaluation models. Models include *Evaluating Community Arts & Community Well Being,* advocated by Arts Victoria (AV); *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland,* employed by the Arts Council of Northern Ireland (ACNI); and *Outcomes Logic Model,* adopted by the National Endowment for the Arts (NEA).

In order to analyze these evaluation models, the criteria developed in Chapter 3 will be used. These criteria are organized around the following clusters: *Evaluation Type; Framework of Evaluation; Background of Evaluation; Consideration of Outcomes; Conducting Evaluation; Utilization of Evaluation; Including Stakeholders' Interests; Financial Issues;* and *Evaluator.*

Evaluating Community Arts and Community Well-Being

Introduction

Evaluating Community Arts & Community Well-Being, the evaluation model advocated by Arts Victoria (AV) in Australia, assists community arts practitioners to evaluate outcomes of their projects. AV, a government organization, advises on and implements arts policy, and supports arts and cultural industries in order to develop and ensure accessibility of the arts and culture for all people in the communities of Victoria State. AV values diversity, regional growth, international opportunities, and promotes the knowledge, understanding, appreciation, and practice of the arts and culture in Victoria. The total budget of 2006-2007 was $393.7 million (http://www.arts.vic.gov.au/index.htm).

AV is a division of the Department of the Premier and Cabinet (DPC), one of ten departments of the government of Victoria. The objectives of DPC include "developing and leading whole-of-government initiatives to ensure effective outcomes for all Victorians; and delivering services and programs to enhance the contribution of creative industries within the Victorian community" (http://www.dpc.vic.gov.au/CA256D8000265E1A/page/Our+Department!OpenDocument&1=50-Our+Department~&2=~&3=~).

The Australian government has recognized that the arts are important to the nation's

future cultural, economic, and social development. AV supports the arts and cultural industries through funding arts programs that emphasize community, innovation, and education (http://www.arts.vic.gov.au/index.htm). AV supports the arts and cultural industries to encourage excellence, develop good ideas, build audiences, encourage participation, and improve facilities. AV supports arts and cultural development in valuing diversity and indigenous culture, regional growth, and international opportunities.

AV's funding programs reflect the policy directions outlined in *Creative Capacity* +, a ten-year policy framework released in May 2003 by the Victorian government (http://www.arts.vic.gov.au/index.htm). *Creative Capacity* + reflects the government's commitment to developing arts and culture for the well-being of all Victorian citizens in order to increase a sense of community, innovation, education, and creativity (http://www.arts.vic.gov.au/index.htm). According to *Creative Capacity* + the Victorian government believes that a creative community is "stronger economically, better able to think flexibly, to adapt to changing circumstances and to meet the challenges of the future" (http://www.arts.vic.gov.au/arts/news/news/creativecapacity.htm). The arts policy also emphasizes "a well resourced network of libraries, museums, galleries, and arts centers that offer lifelong learning to every Victorian" (http://www.arts.vic.gov.au/arts/news/news/creativecapacity.htm).

Arts Victoria has diverse funding programs, such as arts development, programming, international programming, touring Victoria, *Victoria Rocks*, indigenous travel and professional development fund, artists in schools, community partnerships, sector development partnerships, and capital and minor works funding. A range of annual funding is offered for each funding program, from $3,550 to $23,500 per project, with total funding approved for 2007 at $191,000 (http://www.arts.vic.gov.au/index.htm).

Grant applicants must demonstrate how they will evaluate projects, including process and outcomes. When projects are completed, grantee organizations must submit an acquittal report. Aspects of an acquittal report include project evaluation, project measures, and documentation. AV uses this information to advocate for continued funding for the arts and to

account for use of public funds (http://www.arts.vic.gov.au/index.htm).

Evaluating Community Arts & Community Well-Being was developed by Effective Change Pty Ltd, a Melbourne-based consultancy company, and funded by AV, Darebin City Council, VicHealth, and the City of Whittlesea, Australia. In order to support applicants in their project evaluation, AV provides the model as an evaluation guideline. The primary purposes of the AV evaluation model are to provide a resource for community arts practitioners and to build a body of evidence for the community arts sector, by using a consistent and structured research framework. This model helps arts organizations to select and evaluate the parts of community arts projects that are relevant to their projects, organizations, and resources.

Two examples of projects employing the evaluation model include: development of a pilot program of activities to promote access and increase the professional skills of emerging musicians from the western suburbs; and the development of *Sylvie*, a theatre work exploring the impact of mental illness within a family (http://www.arts.vic.gov.au/index.htm).

Analysis

Features of the evaluation model will be critically examined using the 22 criteria which are clustered the following categories: *Evaluation Type*; *Background of Evaluation*; *Framework of Evaluation*; *Consideration of Outcomes*; *Conducting Evaluation*; *Utilization of Evaluation*; *Including Stakeholders' Interests*; *Financial Issues*; and *Evaluator.*

Criterion 1. Upon which evaluation type is the evaluation model based?

The AV evaluation model is a mixed type, using both an outcome-based evaluation and a process evaluation. The outcome-based evaluation evaluates the ultimate effect of the program, and provides a rigorous assessment of program outcomes. Process evaluation provides an assessment of how the program was implemented and whether it was implemented as intended.

Criterion 2. What aspects of the program are examined?

This evaluation model examines and evaluates process, impact, and outcomes of each participant, project or organization, and community. Evaluators can also select and evaluate

all or parts of these elements.

Criterion 3. What is the specific focus of the evaluation with regard to impact analysis, program monitoring, impact assessment, benefit-cost analysis, and other elements?

The AV evaluation model focuses on process analysis, impact assessment, and outcome measurement on each participant, project or organization, and community. For example, in terms of a process analysis, the model asks: "How are participants and the community involved in the project; and how the project is managed?" (Keating, 2002, p. 7). In terms of an impact assessment, the model asks: "What happens to, or for, participants, the organization, and the community through the project?" (Keating, 2002, p. 7). In terms of an outcome measurement, the model asks: "What happens to, or for, participants, the organization, and the community in the long term as a result of the project?" (Keating, 2002, p. 7).

Criterion 4. Does the evaluation describe background or theory of evaluation?

The model does not offer a specific explanation of evaluation theory. However, each stage presents discussion on the rationale behind the particular step of the process, research methods, and issues.

Criterion 5. How does the evaluation model explain the evaluation process?

The AV model explains the evaluation process by providing a comprehensive evaluation guide. The model offers two formats, which include a summary version and a comprehensive version. In the comprehensive guide, each stage of evaluation contains an introduction, discussion of the rationale behind the particular step of the process, discussion of research methods and issues, an outline of the tasks to be done, and tools to use. This comprehensive guide provides basic knowledge of a program evaluation for evaluators. It also enables evaluators to become familiar with the model and prepared to conduct each step.

Criterion 6. Does the evaluation model define key terms or concepts related to evaluation?

The AV model does not define key terms for evaluation except for indicators. Defining evaluation terms is important, because evaluation terms can be unfamiliar to community arts

practitioners, and can be defined in different ways. Terms are also basic throughout the whole evaluation process. If an evaluator conducts an evaluation without clearly defined evaluation terms, this unclarity can mislead the whole evaluation.

Criterion 7. What is the sequence of evaluation steps? Is the evaluation model frameworked as a logic model?

The AV model chronologically sets six evaluation stages. In Stage 1, *Prepare for an Evaluation,* project aims and objectives are defined. Stage 2, *Plan the Evaluation,* defines the purpose of the evaluation and the evaluation audience, and determines an evaluation process and resources. Stage 3, *Determine Evaluation Indicators,* identifies key evaluation indicators. In Stage 4, *Collect the Data,* data collection and analysis tools are designed, and evaluation data collected. In Stage 5, *Analyze the Data,* the data are analyzed. Stage 6, *Prepare the Evaluation Report and Improve on Current Practice,* provides a report on findings and recommendations for improving processes and practices.

Criterion 8. How does the evaluation model describe the project in terms of its inputs and the activities that will be carried out with these inputs, the expected outputs, and desired outcomes?

The AV model is not designed to describe the project in terms of its inputs and activities. Inputs, activities, outputs, outcomes, and impact are basic elements of a logic model evaluation.

Criterion 9. How does the evaluation model help to identify short-term, intermediate, and long-term outcomes?

In Stage 1, the AV model asks what the project's short-term, intermediate, and long-term aims are. This enables evaluators to begin the evaluation process of defining outcomes of the program.

Criterion 10. How does the evaluation model help to identify measurable outcomes?

The AV model recognizes that the qualitative aspects of community arts projects are difficult to identify and measure. However, the model uses indicators to measure outcomes. In Stage 3, in which evaluation indicators are determined, the model asks an evaluator to

identify the project's short-term, intermediate, and long-term aims as evaluation indicators. In order to help identify them, the model provides examples of impact and outcomes. Indicators are data for measuring success or failure in meeting the program's objectives. Defining the indicators helps to identify and measure the short-term, intermediate, and long-term outcomes. In order to help an evaluator determine evaluation indicators, the model provides questions and possible evaluation indicators. In order to identify measurable outcomes, the model progresses from Stage 3 to Stage 4 by turning evaluation indicators into questions.

Criterion 11. Does the evaluation model help to formulate key evaluation questions?

In Stage 4, *Collecting the Data*, the AV model helps evaluators to formulate key research questions. In order to develop a set of appropriate research questions, the model provides guiding questions for evaluators, which include: "Were the project aims and objectives achieved?"; "What were the outstanding achievements of the project?"; and "What was the experience like for participants, the organization, and the community?" (Keating, 2002, p. 15).

Criterion 12. How does the evaluation model integrate quantitative and qualitative research methods?

The AV model leaves the task of integrating quantitative and qualitative data to an evaluator. However, the model provides resources for both quantitative and qualitative data collecting methods with a comprehensive guideline. The model suggests that both quantitative and qualitative data collection should be balanced according to the purpose, scope, and audience for the evaluation. This method of unifying qualitative and quantitative data is beneficial. Qualitative techniques, such as in-depth interviews and participant observation, can help an evaluator to understand the context of the program or the outcome itself. The context sets the framework for a meaningful understanding of other qualitative data such as numbers and percentages.

Criterion 13. Does the evaluation model help to collect information on the condition of participants both at the end and some time after services have been completed in order to track a program's results over time?

The AV model provides a resource for collecting information on the condition of participants throughout the project, at the end, and several months after the project is finished. The use of multiple data, quantitative and qualitative data, collection methods such as survey, interview, and project journal, are important in terms of approaching an evaluation from a variety of perspectives. This process enables the document to explain the complexity and richness of a project.

Criterion 14. Does the evaluation model provide information about data analysis and interpretation?

Stage 5 of the AV model provides analysis and interpretation of data. The model helps evaluators to reduce data to a manageable amount. The model explains that "in order to analyze data, evaluators need to apply their indicators and then interpret the results" (Keating, 2002, p. 22). The model provides tools for analysis and interpretation. These tools include *Sample Evaluation Indicators* and the *Analyzing Evaluation Data Template*.

Criterion 15. Does the evaluation model include tools and worksheets? If so, what kinds of tools and worksheets does the evaluation model provide?

The AV model presents each of the six stages in a worksheet for an evaluator to complete. The model also provides sample tools for each stage. These tools include *Setting Project Aims* in Stage 1; *Planning the Evaluation and Indicative Evaluation Timeline* in Stage 2; and *Sample Evaluation Indicators* in Stage 3. Other tools include *Participant Evaluation Survey*, *Generic Interview Structure*, *Focus Group Outline*, and *Project Journal Guidelines* in Stage 4; *Analyzing Evaluation Data Template* in Stage 5; and *Draft Evaluation Report Structure* and *Improving Project Aims and Outcomes* in Stage 6. Tools in the model also include guiding questions and examples to use them efficiently.

Criterion 16. Is the model designed to be flexible with consideration for use by different organizations in terms of resources, size, and other factors?

The AV model is designed to be flexible for different arts organizations. The evaluators can choose portions of the model and use them according to their condition.

Criterion 17. How does the model concretely and precisely evaluate the project?

The AV model is concrete and precise to evaluate the project, because the model provides a lot of information with tools and forms.

Criterion 18. Is the model simple? How does the model easily explain key terms and a process of evaluation with tools and examples?

The model clearly explains the evaluation process with appropriate tools and examples. These materials are linked to each step so that evaluators can easily understand and use the whole model.

Criterion 19. Does the evaluation model include criteria for reporting and disseminating evaluation results? How does the evaluation model help to report evaluation findings?

The AV model enables evaluators to define the audience for the evaluation. In Stage 2, *Planning the Evaluation*, two research questions relate to dissemination with regard to who or which organizations will report to, and how an organization uses the evaluation results.

Stage 2 provides guidelines for reporting evaluation findings and improvements. In Stage 6, the model offers several questions to identify evaluation findings related to the process, impact, and outcomes. Stage 6 also includes a checklist to develop a draft evaluation report, collect feedback on the draft, finalize the report, prepare an executive summary, distribute the executive summary to the appropriate parties, and link the evaluation results into a process. Stage 6 also includes sample tools, which are the *Draft Evaluation Report Structure* and *Improving Project Aims and Outcomes*.

Criterion 20. Does the evaluation model help the evaluator to understand the program's stakeholders and their needs? How does the evaluation model include stakeholders' interests or needs?

In the AV model, stakeholders' interests are related to aspects of evaluation dissemination. The evaluation planning stage includes audience evaluation results. Stage 6, *Reporting Evaluation Results and Improving Projects*, also considers stakeholders' interests and needs. In this stage, the model asks an evaluator to address the project's achievements from the stakeholders' perspectives. The model also asks reasons why organizations need to

tell about project outcomes to participants, funding bodies, the community, or partnership organizations.

Stakeholders' involvement is important from the beginning to the end of an evaluation process. In this model, their participation is limited to aspects of dissemination. The model does not involve stakeholders in other stages of the evaluation process, such as preparing and planning an evaluation, determining indicators, and collecting and analyzing data.

Criterion 21. Does the evaluation model include a planning budget for the evaluation?

The AV evaluation model does not provide information about a planning budget for the evaluation.

Criterion 22. Does the evaluation model include choosing an appropriate evaluator?

The model does not provide information about choosing an appropriate evaluator.

Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland

Introduction

The *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland* is employed by the Arts Council of Northern Ireland (ACNI), the supporting federal agency for the arts in Northern Ireland (http://www.artscouncil-ni.org/). A mission of the ACNI is placing the arts at the heart of Northern Ireland's social, economic, and creative life (http://www.artscouncil-ni.org/). The ACNI is a nondepartmental public body of the Department of Culture, Arts and Leisure (DCAL) (http://www.artscouncil-ni.org/). DCAL is one of eleven Northern Ireland government departments created in 1999, and is responsible for arts and creativity, museums, libraries, sports, inland waterways and inland fisheries, linguistic diversity, public records, and advising on National Lottery distribution (http://www.dcalni.gov.uk/). ACNI is an independent distributing body responsible for distributing Lottery money in Northern Ireland. The total budget of the ACNI in 2006-2007 was $11,374,090 and $10,274,852 was awarded.

ACNI offers a broad range of funding opportunities through its Exchequer and National Lottery funds for the arts. The ACNI's Lottery-funded *Project Funding Program*, the minimum grant available is $10,000, and the maximum is $25,000. In this funding

program, the ACNI helps organizational growth in terms of focusing new and existing audiences that reflect the diversity of Northern Ireland's society and culture (http://www.artscouncil-ni.org/). Criteria for funding include public benefits, quality of arts activities, organizational and project viability, and partnership funding (http://www.artscouncil-ni.org/). Strategic priorities include increased opportunities for creative participation in the arts; development of new audiences for the arts and building on existing ones; extended opportunities for artists to develop their work and practice; and strengthening the capacity of arts organizations to deliver quality experiences of the arts (http://www.artscouncil-ni.org/).

The *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland* helps arts organizations to assess the impact of their work and to advocate for the arts. The evaluation toolkit provides a method for measuring the social impact of arts projects within the community and voluntary sectors. Additionally, the evaluation toolkit increases the consistency of evaluation work so that individual arts organizations can better understand and explain their effects, but also so that the entire sector can make a strong case to the government (Annabel Jackson Associates [AJA], 2004).

In order to develop the evaluation model, the Arts Council asked Annabel Jackson Associates, a group of evaluation and performance management experts in Northern Ireland, "to work with 15 community and voluntary arts organizations from across Northern Ireland on the development and road-testing of a self-evaluation system" (http://www.artscouncil-ni.org/news/2004/new13122004.htm). This process enables the model to be informed and guided by the insight of these organizations, which included Andersonstown Traditional and Contemporary Music School, Arts & Disability Forum, Open Arts, Kids in Control, Mid-Armagh Community Network, the Verbal Arts Center, and other organizations. Participation of these organizations in the development process is one of its principal strengths, enhancing credibility and increasing the sense of ownership (http://www.artscouncil-ni.org/).

Analysis

Features of the evaluation model will be critically examined by using 22 criteria, clustered within the following categories: *Evaluation Type*; *Background of Evaluation*; *Framework of Evaluation*; *Consideration of Outcomes*; *Utilization of Evaluation*; *Including Stakeholders' Interests*; *Financial Issues*; and *Evaluator.*

Criterion 1. Upon which evaluation type is the evaluation model based?

The ACNI evaluation model is an outcome-based evaluation.

Criterion 2. What aspects of the program are to be examined?

The ACNI model examines and evaluates outcomes of a project.

Criterion 3. What is the specific focus of the evaluation model with regard to impact analysis, program monitoring, impact assessment, benefit-cost analysis, and other elements?

The ACNI evaluation model focuses only on outcome measurement. The model partially focuses on benefit-cost analysis. The model measures the impact of a project rather than describes processes of the project.

Criterion 4. Does the evaluation describe background or theory of evaluation?

The ACNI model describes the background and theory of evaluation including types of evaluation; advantages and disadvantages of doing the evaluation internally versus using external evaluators; strengths and weaknesses of different evaluation methods, and other features.

Criterion 5. How does the evaluation model explain the evaluation process?

The ACNI model provides a comprehensive evaluation explanation for each step. Each step is presented with aspects of thinking, systems, people, and action. Each aspect provides tasks to be considered and addressed in the step. Each step also provides examples. For example, in planning the evaluation step, the model asks evaluators to draw the project logic model and test it. It also provides an example of a completed logic model. The model also provides background information on evaluation, benefits of evaluation, myths about evaluation, and a descriptive appendix. The appendix includes references, obligatory questionnaires, optional questionnaires, and a data protection form. These elements help

evaluators to successfully use the model and evaluate outcomes of projects.

Criterion 6. Does the evaluation model define key terms or concepts related to evaluation?

There is no separate definition section of key terms in the model. However, key terms of the logic model are explained. For example, the model provides a question, "What are the intended impacts?" and explains that impacts are "community-wide benefits whether in social or economic terms" (AJA, 2004, p. 14). Terms explained in the model include impacts, outcomes, outputs, activities, resources, and stakeholders.

Criterion 7. What is the sequence of evaluation steps? Is the evaluation model frameworked as a logic model?

The ACNI model provides three evaluation stages: (1) *Before Starting the Project*, (2) *During the Project*, and (3) *At the End of the Project*. Each stage is divided into two evaluation steps. The first stage, *Before Starting Project*, includes *Plan the Evaluation* and *Link to the Toolkit*. The second stage, *During the Project*, includes *Record the Activity* and *Monitor Quality*. The third stage, *At the End of the Project*, includes *Evaluate Outcomes* and *Evaluate Impact*.

Criterion 8. How does the evaluation model describe the project in terms of its inputs and the activities that will be carried out with these inputs, the expected outputs, and desired outcomes?

In planning the evaluation, the model helps evaluators to construct a logic model, which include describing inputs and activities. The model explains inputs as resources which are needed to run the project. The model also provides tools for recording activities.

Criterion 9. How does the evaluation model help to identify short-term, intermediate, and long-term outcomes?

The ACNI model helps to identify outputs, outcomes, and impact. Outcomes can be short-term, and outputs can be long-term. The model asks to identify these at the beginning.

Criterion 10. How does the evaluation model help to identify measurable outcomes?

The ACNI model provides outcome questionnaire and follow up questionnaire. These

can serve as examples to help evaluators formulate outcome indicators and measurable outcomes.

Criterion 11. Does the evaluation model help formulate key evaluation questions? The ACNI model explains how evaluators write key questions in reference. The model also provides examples of questions.

Criterion 12. How does the evaluation model integrate quantitative and qualitative research methods?

The ACNI model integrates qualitative and quantitative data collection methods in Appendix Two: *Obligatory Questionnaires*. These questionnaires include an *Organizational Form*; *Support Services to Artists or Arts Organizations*; *Financial Form*; *Attendance Sheet for Participation in the Follow-up Survey*; *Activity for the Participant*; *Activity Form for Productions/Concerts*; *Activity Form for Exhibition*; and *Activity Form for Publications*. These forms are provided for collecting data, and are formulated with qualitative and quantitative questions. For example, the *Outcome Questionnaire* uses a qualitative data collecting method. It asks the following questions: "What did you enjoy most about the project?" and "Do the arts matter to you more after this project? If yes, why?" (AJA, 2004, p. 79). The *Activity Form for Participation* uses a quantitative data collection method. It asks a target number of participants and the total number of participants. The model also provides characteristics of each qualitative and quantitative data collection method.

Criterion 13. Does the evaluation model help to collect information on the condition of participants both at the end and some time after services have been completed in order to track a program's results over time?

The ACNI model collects information on the condition of participants at the end and some time after services. In the step titled *Evaluate Outcomes*, the model provides and suggests the use of outcome questionnaires in order to gather information from participants. The *Outcome Questionnaire* can be used at the end of the project, and the *Follow-Up Questionnaire* can be used some time after the service. Through these questionnaires, evaluators can assess participants' level of confidence, attitude, capacity for self-expression,

health, and other qualities.

Criterion 14. Does the evaluation model provide information about data analysis and interpretation?

The ACNI model provides information about data analysis and interpretation in the reference section, and provides information according to sequences for analyzing data, which include entering data, cleaning data, analyzing data, reanalyzing data, and presenting data. The model also interprets data according to intended outcomes.

Criterion 15. Does the evaluation model include tools and worksheets? If so, what kinds of tools and worksheets does the evaluation model provide?

The ACNI model provides several questionnaires in order to collect data for documenting and evaluating the project and the organization. The questionnaires include *Obligatory Questionnaires* and *Optional Questionnaires*. The forms of *Obligatory Questionnaires* have been listed under Criterion 12. The *Optional Questionnaires* include *Sample Enrollment Form*; *Group Attendance Sheet*; *Sample Quality Form*; *Observation Questionnaire for Youth Arts*; *Outcome Questionnaire*; *Outcomes Questionnaire for Young People*; *ACNI Follow-up Questionnaire*; *Artist's Evaluation Form*; *Teacher's/Youth Leader's Evaluation Form*; and *Organizational Head's Evaluation Form*. These questionnaires and forms save evaluators' time in writing questionnaires and forms.

Criterion 16. Is the model designed flexible with consideration for being used by different organizations in terms of resources, size, etc.?

The model is flexible for use by different organizations.

Criterion 17. How does the model concretely and precisely evaluate the project?

The model is concrete and precise, because it provides a variety of forms and tools for documenting and evaluating the project.

Criterion 18. How does the model easily explain key terms and a process of evaluation with tools and examples?

Since each step of the model includes thinking, systems, people, and action, evaluators can easily use the model. The model also provides well developed questionnaires that save

evaluators' time.

Criterion 19. Does the evaluation model include criteria for reporting and disseminating evaluation results? How does the evaluation model help to report evaluation findings?

In the step titled *Evaluate Outcomes*, the model encourages learning from the evaluation. The model asks several questions for acting on the findings, which include: "Was the project implemented as planned?" "What have you learned?" and "What is unique about your project?" (AJA, 2004, p. 29). The model helps to report evaluation findings in various forms. The model also explains how evaluators write evaluation reports in terms of style, content, and process, in the reference section.

Criterion 20. Does the evaluation model help the evaluator to understand the program's stakeholders and their needs? How does the evaluation model include stakeholders' interests or needs?

In the first step, entitled *Plan the Evaluation*, the model asks to identify stakeholders' interests and needs through two questions: "Who are the people involved in the project?" and "Are there people who would be interested in the project who are not involved?" (AJA, 2004, p. 14). The model also asks evaluators to consider whether different stakeholders have different expectations of the evaluation.

Criterion 21. Does the evaluation model include a planning budget for the evaluation?

The model does not provide information about a planning budget for conducting the evaluation.

Criterion 22. Does the evaluation model include choosing an appropriate evaluator?

In the step titled *Link to the Toolkit*, the model provides information on using external evaluators and training evaluators. The model also provides information on the advantages and disadvantages of doing an evaluation internally versus externally in the reference section.

Outcomes Logic Model

Introduction

The *Outcomes Logic Model,* adopted by the National Endowment for the Arts (NEA),

supports arts organizations in the grant application process. The NEA is the sole federal arts agency in the United States. The mission of the NEA is "to be a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education" (http://www.nea.gov/about/index.html). The NEA awards grants to nonprofit organizations in four categories: *Access to Artistic Excellence; Learning in the Arts; Challenge America;* and *Partnership Agreements* (http://www.nea.gov/Grants/apply/out/index-out.html). The NEA awards grants for arts projects within the artistic fields of Arts Education, Dance, Design, Folk and Traditional Arts, Literature, Local Arts Agencies, Media Arts, Film/Radio/Television, Museums, Music, Musical Theater, Opera, Theater, and Visual Arts.

Since the emergence of the Government Performance and Results Act of 1993, government requires evaluation in all its programs (Mertens, 2007). As a federal agency, the NEA collects and compiles information on results and outcomes of the projects it funds, and reports to Congress and the public. The NEA requires all applicants to address how their project will achieve and measure the outcomes that the NEA has defined and presented on its website. Application review criteria include aspects of evaluation such as "plans for documentation, evaluation, and dissemination, as appropriate, of the project; and likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements" (http://www.nea.gov/grants/APPLY/GAP09/ApplicationReview.html). When the projects are completed, grantees must submit a final report describing their achievements.

To support the applicants in the project evaluation, the NEA provides its *Outcomes Toolkit*. The primary purpose of the NEA evaluation tool is to help applicants design their evaluation by providing logic model evaluation information. Two examples of a project that might use the NEA evaluation model are *Theaters in Schools*, a theater education program used in high schools, whereby students gain "knowledge of, and interest in, acting and theater production" (http://www.nea.gov/Grants/apply/out/out4.html); and *Measuring Joy: Evaluation at Baltimore Clayworks,* which chose to measure only critical outcomes of the

programs related to joy (http://www.nea.gov/Grants/apply/out/joy.html). Outcome indicators to measure joy included showing work to peers, concentrating on techniques, talking about work to others, talking to artist teachers, holding work close to the body, using clay vocabulary, and being eager to continue. Each indicator measured responses from "Not at all" to "Friendly, with enthusiasm." (http://www.nea.gov/Grants/apply/out/joy.html).

Analysis

Features of the evaluation model will be critically examined by using 22 criteria, clustered within the following categories: *Evaluation Type; Background of Evaluation; Framework of Evaluation; Consideration of Outcomes; Conducting Evaluation; Including Stakeholders' Interests; Financial Issues;* and *Evaluator.*

Criterion 1. Upon which evaluation type is the evaluation model based?

The NEA evaluation model is an outcome-based evaluation. It is provided as a management tool to determine whether a project effects changes or improvements for participants.

Criterion 2. What aspects of the program are examined?

This evaluation model examines and evaluates outcomes of a project. Evaluators can choose one or more NEA-defined outcomes to evaluate. The model is designed for evaluators to identify nine elements, clustered into essential elements, which include inputs, activities and services, outputs, outcomes, and indicators. Other elements include data sources, data intervals, and target.

Criterion 3. What is the specific focus of the evaluation model with regard to impact analysis, program monitoring, impact assessment, benefit-cost analysis, and other elements?

The NEA evaluation model focuses only on outcome measurement. The model measures the impact of a project rather than describes the individual services. For example, the model asks: "What happens to participants as a result of participating in the project's activities and services?" (http://www.nea.gov/Grants/apply/out/out6.html).

Criterion 4. Does the evaluation describe background or theory of evaluation? Does the evaluation model explain about evaluation theory?

The NEA model simply explains what outcome-based evaluation is.

Criterion 5. How does the evaluation model explain the evaluation process?

Each section is presented with a brief explanation. Section 3, *Evaluating the Project*, provides examples of each evaluation element. The model also contains answers to frequently asked questions on outcome-based evaluation, tips for creating meaningful outcomes, and indicator statements, glossary, and evaluation examples for media, opera, and dance projects. These elements help organizations to successfully use the model and evaluate outcomes of projects.

Criterion 6. Does the evaluation model define key terms or concepts related to evaluation?

The NEA model defines key evaluation terms. Defined terms include activities, data collection instruments, data intervals, evaluation, follow-up, immediate outcomes, indicators, intermediate outcomes, inputs, logic model, long-term outcomes, mission statement, and outcomes. Other defined terms include outputs, participant, pilot test, posttest, pretest, purpose statement, services, stakeholders, and target.

Criterion 7. What is the sequence of evaluation steps? Is the evaluation model frameworked as a logic model?

The NEA model provides four evaluation development sections. The sequence of evaluation development is as follows: (1): *An Introduction to Outcome-based Evaluation*; (2): *Building a Project*; (3): *Evaluating the Project*; and (4): *Reporting on Your Project.* In Step 1, the purpose, benefits, and limitations of an outcome-based evaluation are introduced. Step 2 defines the purpose of the project, which includes what the organization's project will provide, to whom, and the intended results or benefits. Step 3 structures the project evaluation with inputs, activities and services, outputs, outcomes, and indicators. In Step 4, evaluation results are documented.

Criterion 8. How does the evaluation model describe the project in terms of its inputs and the activities that will be carried out with these inputs, the expected outputs, and desired outcomes?

Identifying inputs and activities serves as the beginning of a logic model evaluation. In the NEA model, evaluation also starts with identifying and listing inputs and activities of a project. In Step 3, *Evaluating the Project*, the model first asks, "What will the project use and consume in terms of resources, staff, and facilities?" (http://www.nea.gov/Grants/apply/out/out6.html). After this step, the model asks questions that identify activities and services. These questions include: "What are the administrative tasks necessary to get the project going and what will have to be done to accomplish the project?" and "What are the direct services delivered to the project's target audience?" (http://www.nea.gov/Grants/apply/out/out6.html). According to identified inputs and activities of the project, in Step 3 the model continues to identify outputs and outcomes of the project. Step 3 provides examples of inputs, activities, and services. The model also provides worksheets titled *Framing the Evaluation* and *Outcome Logic Model*. These worksheets enable evaluators to describe inputs and activities and the relationships among inputs, activities, services, outputs, and outcomes.

Criterion 9. How does the evaluation model help to identify short-term, intermediate, and long-term outcomes?

In Step 3, the NEA model asks evaluators to identify the project's short-term, intermediate, and long-term aims. In this section, the model explains that a short-term outcome may be a change in knowledge; an intermediate outcome may be a change in behavior; and a long-term outcome may be a change in attitude. In the glossary, the terms "short-term," "intermediate," and "long-term" outcomes are defined. Short-term and intermediate outcomes refer to "the changes in project participants' knowledge, skills, attitudes, and behaviors that occur early in the course of the project or shortly after completing the project." (http://www.nea.gov/Grants/apply/out/gloss.html). Long-term outcomes refer to the "results or outcomes for project participants that occur several months or longer after program completion." (http://www.nea.gov/Grants/apply/out/gloss.html).

Criterion 10. How does the evaluation model help to identify measurable outcomes?

The NEA model suggests that project staff and partners meet to discuss and articulate

measurable outcomes of the project. Indicators that measure and demonstrate whether the project is achieving its intended outcomes are identified. Evaluators identify countable or observable indicators as evidence of change, and provide tips to create meaningful outcome and indicator statements. In order to identify measurable outcomes, it suggests that the outcome statement have five elements: that the outcome (1) represents a benefit for individuals, families, organizations, or communities; (2) that the outcome contains only one concept; (3) that the project's activities can reasonably influence that outcome; (4) that key stakeholders accept the outcome as valid for the project; and (5) that the outcome is realistic and attainable. The model also provides examples of outcomes and indicators for those outcomes.

Criterion 11. Does the evaluation model help formulate key evaluation questions?

The NEA model does not help to identify key evaluation questions. However, the NEA grant program has already identified and posted outcomes for each funding category so that these might help identify indicators and questions.

Criterion 12. How does the evaluation model integrate quantitative and qualitative research methods?

The NEA model leaves the task of integrating quantitative and qualitative data to an evaluator. The model does not explain research methods. The model lists only various types of data, which include project records, assessment reports, records from other organizations, and observation of behaviors.

Criterion 13. Does the evaluation model help to collect information on the condition of participants both at the end and some time after services have been completed in order to track a program's results over time?

The NEA model does not collect information on the condition of participants after completion of services. Step 3 of the NEA model, *Evaluating the Project*, has nine elements, including: project outputs, activities and services, outputs, outcomes, indicators, data source, applied to, data intervals, and target. The NEA grant application requires that applicants address only the first five elements. The remaining four elements—data source, applied to,

data intervals, and target—are used to collect data on the condition of participants.

Criterion 14. Does the evaluation model provide information about data analysis and interpretation?

The NEA model does not provide information about data analysis and interpretation.

Criterion 15. Does the evaluation model include tools and worksheets? If so, what kinds of tools and worksheets does the evaluation model provide?

The NEA model provides two worksheets, titled *Framing the Evaluation* and the *Outcome Logic Model*. These two worksheets serve as illustration in order to "identify the outcomes of the project and to facilitate discussion on how to measure them" (http://www.nea.gov/Grants/apply/out/out11.html).

Criterion 16. Is the model designed to be flexible for use by different organizations in terms of resources, size, etc.?

The NEA model is flexible, because it emphasizes only outcome measurement. Different arts organizations can efficiently and flexibly use the model in order to measure projects' outcomes.

Criterion 17. How does the model concretely and precisely evaluate the project?

Overall, the NEA model is not concrete and precise.

Criterion 18. How does the model easily explain key terms and a process of evaluation with tools and examples?

The NEA model provides specific examples of outcomes and outcome indicators. However, the model does not easily explain the process.

Criterion 19. Does the evaluation model include criteria to prepare for report and disseminate results from the evaluations to improve the programs or to learn from the evaluation? How does the evaluation model help to report evaluation findings?

Step 4, *Reporting on Your Project*, emphasizes using an outcome-based evaluation to provide a framework for documenting results. This step suggests that the results of the evaluation be utilized as internal decision-making and external communication tools. The model suggests summarizing all elements of the logic model into an evaluation report. The

NEA model strongly recommends including the following elements: (1) “What wanted to do?” (2) “We did what?” and (3) “What was the benefit?” (http://www.nea.gov/Grants/apply/out/out11.html). The model provides sample *Outcomes Logic Model* and *Framing the Evaluation worksheets* for documentation.

Criterion 20. Does the evaluation model help the evaluator to understand the program’s stakeholders and their needs? How does the evaluation model include stakeholders’ interests or needs?

Although stakeholders’ involvement is important from the beginning to the end of an evaluation process, the NEA model includes aspects of stakeholder involvement only at the beginning and at Step 3. A worksheet asks evaluators to identify partners who will be involved, and what they want to gain from the evaluation. Step 3 suggests a review of the constructed evaluation logic model with project partners and staff. It also provides a definition of stakeholders as “individuals or entities such as funders, competitors, participants, project staff or administration, or community groups who influence the type and nature of services, target population, and defined outcomes, as well as how results are communicated.” (http://www.nea.gov/Grants/apply/out/gloss.html).

Criterion 21. Does the evaluation model include a planning budget for the evaluation?

The NEA model does not provide information about a planning budget for the evaluation.

Criterion 22. Does the evaluation model include choosing an appropriate evaluator?

The model does not provide information about choosing an appropriate evaluator.

Comparison

Each of the evaluation models has strong points. First, the Arts Victoria model is designed for community arts practitioners, and is flexible for use by various types of organizations involved in community arts. The model is designed as a comprehensive guideline. Since each step in the process contains an introduction, discussion of the rationale behind the particular step, discussion of research methods and issues, an outline of the tasks to be done, and tools, the model is also useful for organizations to perform an evaluation

without prior experience. The model is action-oriented within a simple framework, providing worksheets and tools at each stage to evaluate a process, impact, and outcome analysis on participants, project or organization, and community.

The Arts Council of Northern Ireland model is ready to use and practical. The model provides an explanation of various aspects of evaluations with examples and materials that explain various data collection methods, including observation, written or emailed surveys, face-to-face surveys, telephone surveys, focus groups, case studies, video, and recording. It provides many useful forms and questionnaires, and links the evaluation to other information systems for the organization. It allows evaluators to set the level of detail for evaluation, to link to the Toolkit's evaluation framework, to clarify overall targets and deadlines, and to decide whether to use external evaluators. The ACNI model divides impact in terms of organizational impact, social impact, and economic impact, measuring each one with questionnaires. Each impact includes performance indicators.

The National Endowment for the Arts model is simple to use, offers the strengths of a logic model, emphasizing outcome indicators by providing examples, and clearly defined key terms. The model focuses on evaluating relationships among inputs, activities, services, outputs, and outcomes. The NEA model recognizes the difficulty of measuring changes in participant attitude as a result of the project. It specifically provides several examples of outcomes and their indicators.

Weak points exist in each of the evaluation models. The AV model does not exactly follow a logic progression, so it does not show "what causes what." It does not present relationships among inputs, activities, outputs, outcomes, and impact. The model is not suited for evaluating cost-effective analysis and performance measures of projects. It is limited in explaining the data collection method and definition of terms.

In the ACNI model, although the model starts with planning the logic model, the rest of the evaluation does not illustrate relationships among inputs, activities, outputs, outcomes, and impact. Although the model provides many materials for the evaluation, it is difficult to match each evaluation step with tools, forms, and questionnaires in the Appendix.

The NEA model offers only *Framing the Evaluation* as an evaluation tool, to describe inputs, activities, services, and outputs for evaluation. The tool does not offer means to collect and analyze rich data for assessing evaluation questions.

Figure 4-1 Summary of Comparative Analysis of Three Evaluation Models illustrates summary of comparison. Three evaluation models are compared with criteria, using the symbol ○, △, and X, where ○ represents providing enough information; △ represents providing information; and X represents no information.

Figure 4-1 Summary of Comparative Analysis of Three Evaluation Models

Checklists \ Models	*Evaluating Community Arts & Community Well Being* of the Arts Victoria (AV)	*Evaluation Toolkits for the Voluntary and Community Arts* of the Arts Council of Northern Ireland (ACNI)	*Outcomes Logic Model* of the National Endowment for the Arts (NEA)
Evaluation type			
- Consideration of outcome evaluation	○	○	○
- Consideration of process evaluation	○	△	X
- Consideration of benefit-cost evaluation	X	○	X
- Descriptions of the strengths and weaknesses of different evaluation methods	X	○	X
Background of Evaluation			
- Description of background/theory of evaluation	○	○	△
- Description of key terms / concepts	△	△	○
Framework of Evaluation			
- Description of sequences or steps of evaluation	○	○	X
- Logic model	△	△	○
- Evaluation plan	○	○	X
Consideration of Outcomes			
- Outcome measurement	△	○	○
Conducting Evaluation			
- Method to make evaluation questions	○	○	△
- Research method	○	○	△
- Evaluation Materials	○	○	△
- Data Analysis / interpretation	○	○	X
- Flexibility of use	○	○	○
- Preciseness	○	○	△
Utilizing Evaluation			
- Evaluation Report	○	○	○
- Dissemination Plan	○	△	△
Stakeholders			
- Consideration of stakeholders' interests	○	○	○
Financial / Budget			
- Consideration of financial issues	X	X	X
Evaluator			
- Evaluator training plan	X	○	X
- External evaluator	X	○	X

As illustrated in Figure 4-1, all three evaluation models are appropriate for outcome evaluation and flexible for different organizations. All three include stakeholders' needs, and plans for evaluation reports. However, none of these evaluation models considers financial issues for conducting the evaluation. The evaluation toolkits of Arts Victoria and Arts Council of Northern Ireland are well designed for conducting evaluations in terms of a method to formulate evaluation questions, research methods, evaluation materials, and data analysis and interpretation, while the National Endowment of the Arts model does not provide enough information for conducting and analyzing. While the evaluation toolkit of Arts Council of Northern Ireland considers evaluator selection issues, the evaluation toolkits of the Arts Victoria and National Endowment for the Arts models do not. While the National Endowment for the Arts model focuses only on outcome evaluation, other models focus not only on outcome evaluation, but also on process evaluation. Compared to the evaluation toolkits of Arts Victoria and National Endowment for the Arts, the evaluation toolkit of Arts Council of Northern Ireland provides more vast and comprehensive evaluation information.

Chapter 5: Discussion and Conclusion

Restating the Problem and Purpose

Measuring and demonstrating the evidence of positive impacts of community arts programs on participants and communities is difficult yet necessary. Within the competitive arts funding environment, funding organizations demand evidence of positive and measurable impacts on participants (Newman, Curtis, & Stephens, 2003). Arts organizations need useful evaluation tools to measure the effectiveness and the outcomes of program operations, which help to sustain their programs. However, arts practitioners often lack adequate tools to conduct outcome-based evaluations. The field of community arts also lacks research on techniques and methodologies to measure the outcomes of community arts programs (Newman, Curtis, & Stephens, 2003).

This research examines evaluation models that are designed to measure outcomes of community arts programs. The study analyzes and compares three arts program evaluation models, including *Evaluating Community Arts & Community Well-Being* advocated by Arts Victoria (AV), *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* employed by the Arts Council of Northern Ireland (ACNI), and the *Outcomes Logic Model* adopted by the National Endowment for the Arts (NEA). The literature formulates a basic understanding of the environment for program evaluation models in community arts.

By understanding country-specific policies related to program evaluation in community arts, community arts practitioners and evaluators may be better prepared to conduct program evaluation according to policies related to funding decisions. By exploring several types of evaluations, arts practitioners can design and use evaluation models according to the specific evaluation's goals and strengths. Comparative analysis of the three evaluation models allows arts practitioners and evaluators to better understand each model's strengths and limitations. This study has sought to position arts program evaluation within a broader context of the general program evaluation field. This research contributes to the body of information on evaluation of community arts projects in three countries—Australia, Northern Ireland, and the United States.

Revisiting the Research Questions

The study explored program evaluation models which evaluate the outcomes of community arts projects. To accomplish this goal, the following five questions were addressed in Chapter 2 through review of the literature based on program evaluation in general, and community arts in particular: (1) What types of program evaluations exist now? (2) What are some challenges in community arts evaluation? (3) What is outcome-based evaluation as applied to the arts field? (4) What is a logic model within the program evaluation? (5) How have arts evaluations been influenced by government policies?

Other questions were addressed in Chapter 4 through the comparative analysis of the three evaluation models—*Evaluating Community Arts & Community Well-Being* advocated by Arts Victoria (AV), *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* employed by the Arts Council of Northern Ireland (ACNI), and the *Outcomes Logic Model* adopted by National Endowment for the Arts (NEA). Similarities and differences among these evaluation models were addressed. The responses to these questions provide a better understanding of evaluation models for community arts projects.

Summary of Findings

Due to the limitations of the study, the findings cannot be generalized to other arts evaluation models. However, the data collected may provide some insight into the methodologies and techniques that exist in the three arts evaluation models. The following section outlines key findings from the study.

An initial literature review in Chapter 2 provides information regarding trends in the program evaluation field, and types of program evaluation, specifically outcome-based evaluation and a logic model in arts, and country-specific evaluation policies. Chapter 2 identified various types of program evaluations, such as goal-oriented evaluations, goal-free evaluations, client-oriented evaluations, stakeholder-based evaluations, utilization-focused evaluations, and outcome-based evaluation. Chapter 2 discussed challenges in community arts evaluation, including the complex evaluation process, resource limitations for conducting evaluations, limited availability of evaluation information, and the complexities of multiple

stakeholders. Chapter 2 further found that recently, funders for the arts sector, such as government agencies and foundations, increasingly require evidence of program results to address accountability issues. Outcome-based evaluation demonstrates the value of arts in its ability to identify and measure project outcomes. The logic model as an outcome-based evaluation strategy is a useful method to assess an arts project through inputs, activities, outputs, outcomes, and impact.

In order to analyze and draw comparisons among the three evaluation models, Chapter 3 developed criteria based on literature related to program evaluation in general (Wholey, Hatry & Newcomer, 1994; W. K. Kellogg Foundation [WKKF], 1998; Patton, 1997; Taut & Alkin, 2003; Wilde & Sockey, 1995); evaluation of community-based arts programs (Angus, 2002; Putland, 2008; Wright, 2007); outcome-based evaluation (Botcheva, White, & Huffman, 2002; WKKF, 2004; McNamara, 1997; Morley, Vinson, & Hatry, 2001; Schalock, 1995); and evaluation design (Bamberger, Rugh, Church, & Fort, 2004).

In Chapter 4 similarities were found among the evaluation models, as well as each model's specific strengths and limitations. Major similarities among the three evaluation models include appropriateness for outcome evaluation, flexibility for use by different organizations, and inclusion of stakeholders' needs and planning for evaluation reports.

The study found that *Evaluating Community Arts & Community Well-Being* advocated by Arts Victoria (AV) is designed as a comprehensive guideline for community arts practitioners. The model is action-oriented within a simple framework. However, *Evaluating Community Arts & Community Well-Being* advocated by AV does not completely follow a logical progression, so it does not effectively present relationships among basic program components. The model is not well suited for a cost-effective analysis of performance measures of projects. It is limited in explaining the data collection method and in its definition of terms.

The *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* employed by the Arts Council of Northern Ireland (ACNI) is ready to use and practical. The model is especially strong in providing rich information through its data collection methods,

useful forms, and questionnaires. The model is well suited for impact assessment. It presents the strengths and weaknesses of various evaluation methods, and explores issues concerning external evaluators. Although the ACNI model begins with planning according to the logic model, the rest of the evaluation does not illustrate relationships among basic components, as in a logic model. In this model, matching each evaluation step with tools, forms, and questionnaires is difficult.

The *Outcomes Logic Model* adopted by National Endowment for the Arts is simple to use, offers the strengths of a logic model, emphasizes outcome indicators by providing examples, and clearly defines key terms. However, it does not offer adequate tools for collecting and analyzing rich data in order to assess evaluation questions.

Implications

Funders demand evidence of program outcomes for participants and communities. However, challenges exist in meeting funders' needs for evaluation of community arts projects, as community arts project are complex and involve multiple stakeholders, and limited time, staff, and resources. Most importantly, evaluation information is not readily available for community arts practitioners. Significant needs exist for effective evaluation methodologies in community arts. To meet those needs a variety of methodologies and techniques has arisen.

The three evaluation models share common strengths, as applied to the field of community arts. All three models are well suited to evaluate outcomes of projects of different organizations, stakeholders' involvement, and dissemination of data. They consider stakeholders' needs for evidence of projects' outcomes, the complex community arts process, and resource constraints of community arts organizations. They may be readily adapted in use by both community arts practitioners and evaluators.

Evaluating Community Arts & Community Well-Being advocated by Arts Victoria (AV) is especially helpful for community arts practitioners without previous knowledge of evaluation because of its comprehensive guideline format. The model requires time spent in conducting an evaluation, and produces an accurate program evaluation. This model is especially helpful

for evaluating complex community arts processes and outcomes. The AV model also is useful for community arts organizations working within a time constraint. Although the model is designed to evaluate the process and impact, and an outcome analysis on participants, project or organization, it has limitations in explaining the data collection method and offering an adequate definition of terms. Users of this model should be aware of these limitations. The model should be refined to follow a logic model and include more information about the data collection method and evaluation terms. If the model were reformulated to address these limitations, it could more adequately measure processes and outcomes of community arts projects. Users of the reformulated model could then evaluate processes and outcomes of projects, as well as demonstrate these processes and outcomes to stakeholders.

Further developing the process of *Evaluation Toolkits for the Voluntary and Community Arts in Northern Ireland* employed by the ACNI could include insights of staff at community arts organizations in Northern Ireland. This model is especially designed as ready-to-use and practical. A wealth of information on data collecting methods, plus forms and questionnaires appropriately applied to community arts evaluation, are specific features of the ACNI model. Rich data acquired through use of these various tools would enhance validity of the evaluation results. According to Newman, Curtis, and Stephens (2003), one problem of community arts evaluation is that many evaluations have reported a high level of participant satisfaction without presenting evaluation data (p. 312). The ACNI model addresses this problem. By showing various forms of evidence and data, the model enables stakeholders to demonstrate that community arts projects play a significant role in their community. The ACNI model is useful because it links the evaluation to other information systems for the organization, and is well suited for social and economic impact assessment. Community arts projects are often expected to bring positive economic and social changes for participants and their community. Funders need evidence of these positive outcomes from projects. The ACNI model helps community arts practitioners and stakeholders to demonstrate economic and social impact. This outcome clarity might increase funding for a community arts project because funders will award a grant based on evidence of the project's positive social and

economic impact. The ACNI model has limitations within a logic model process and with matching evaluation steps with evaluation materials. If the ACNI model were to address the weak points in the logic model evaluation process, it would better present the relationships among inputs, activities, outputs, outcomes, and impact. If the model were to address weaknesses in matching each evaluation step with rich evaluation materials, users would significantly benefit.

Outcomes Logic Model adopted by the NEA, reflects stakeholders' need of evidence of outcomes from grantee arts programs. Compared to the other models, the NEA model most accurately follows a logic model evaluation process, emphasizing outcome indicators. However, the model has significant limitations, including insufficient tools for collecting and analyzing data to assess intended outcomes. It does not sufficiently consider challenges of community arts evaluation and organizations' resource constraints, and lacks a comprehensive explanation guide. Compared to the other models, the NEA model should be reformulated to include issues of evaluators, process evaluation information, comprehensive guidelines, and data colleting and analyzing tools.

Overall, all three evaluation models have limitations. This study recommends that evaluations should be continually examined and reformulated to reflect changes in funding policies, and practices of community arts organizations. Also, continuous attempts should be made to apply various program evaluation theories and methodologies to evaluate community arts programs. In order to evaluate and demonstrate the positive impact of community arts, including social, economical, educational, and environmental changes closely related to funding for community arts projects, more specific evaluation methodologies are needed.

Conclusion

The study has examined the significance of program evaluation methodologies in community arts. Although tested and proven program evaluation models for community arts are difficult to find, increasing attempts are being made to practice program evaluation in the community arts field.

Community arts programs are increasingly applying program evaluation methodologies

to complex community arts processes, and identifying appropriate methodologies for community arts programs. This study examined how trends in program evaluation, government policies for evaluation of funding for the arts, and challenges in arts evaluation are reflected in the three evaluation models through comparative analysis. The study identified strengths and limitations of each evaluation model, which may enable community arts practitioners and evaluators to better employ program evaluation models. The three evaluation models should be continually examined and refined by community arts practitioners and evaluators in community arts organizations and the government arts agencies which have adopted the models.

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