

# OUTCOMES

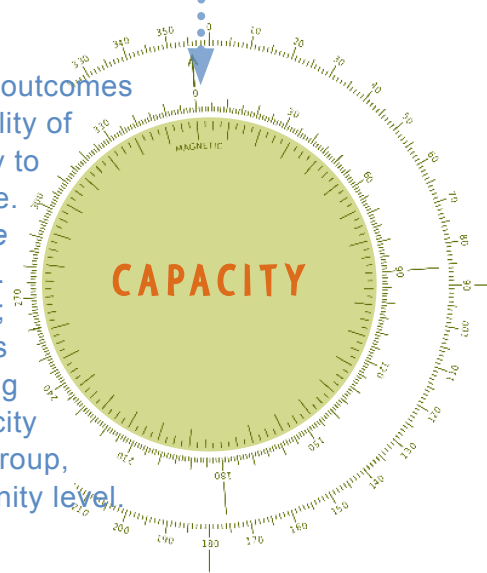
KNOWLEDGE ATTITUDES ACTION DISCOURSE CAPACITY POLICIES

ARTS FOR CHANGE



<http://impact.animatingdemocracy.org>

The **capacity** family of outcomes encompasses the abilities and facility of an individual, institution, and/or community to effectively engage in making social or civic change. These capacities are often considered *intermediate* because they are typically prerequisite to more concrete impacts. Indicators of capacity measure: human and material resources; knowledge of and expertise in civic engagement; skills and practice in participating in or implementing engagement activities. Change in capacity would typically be measured at the group, institutional, or community level.



## SOCIAL CAPITAL

The social resources possessed as a result of one's social networks formed through connections and relationships within and between groups and individuals. Social capital may include: trust, access, inclusion, and group efficacy. It may also include status, i.e. position of a person or group in relation to others or with respect to circumstances.

**INDICATORS MEASURE** relationships at the individual or group level; connections across boundaries; connections with leadership; networks and alliances, breadth and depth of social resources, access to the civic realm, inclusion.

## SKILL/PRACTICE

The methods or approaches of working to make change, including the ability to use knowledge and tools, and experiment with new methods.

**INDICATORS MEASURE** approaches used, effectiveness of approaches; organizational structure and systems, procedures, policies that support the work; people better equipped to engage or organize.

## ARTISTIC/CREATIVE CAPACITY

The ability to employ creative expression and cultural traditions to: engage people; illuminate issues; communicate information and messages; and reveal new ideas, ways of thinking, and possibilities and plans for change.

**INDICATORS MEASURE** artistic skills; identification and use of artistic resources (artists, arts organizations) and communication strategies; and capacity among artists and arts groups to apply their work to civic engagement.

## RESOURCES

Sources of support. Types of resources include: human, financial, physical.

**INDICATORS MEASURE** funding, cost reduction, opportunities for growth, in-kind support that assist in completing work or tasks.

Examples of outcomes, indicators, and data collection methods

# EXAMPLES

OF OUTCOMES, INDICATORS, AND DATA COLLECTION METHODS LINKED WITH CREATIVE STRATEGIES FOR CHANGE

## CAPACITY

HOW TO READ THE EXAMPLES

Broadly stated **OUTCOMES OF SOCIAL/CIVIC CHANGE** that artists and cultural organizers claim their creative strategies contribute to or achieve.

AN EXAMPLE OF A CREATIVE STRATEGY THAT MIGHT BE USED TO ACHIEVE THE OUTCOME

SOCIAL CAPITAL  
SKILL/  
PRACTICE  
RESOURCES  
ARTISTIC/  
CREATIVE CAPACITY

A more specific **OUTCOME**

An **INDICATOR** that might be observed as evidence of that outcome

**DATA COLLECTION** methods for selected indicators

TIPS for data collection methods.

## 1. FRAGMENTED EFFORTS COALESCED

### CREATIVE STRATEGY

The city's public art program involves neighborhood groups and residents to implement a creative street lighting project in two neighborhoods experiencing night crime.

SOCIAL CAPITAL

SKILLS/  
PRACTICE

RESOURCES

ARTISTIC/  
CREATIVE CAPACITY

**OUTCOME:** Neighborhood groups are allied to advocate around safety issues.

**DATA COLLECTION STRATEGIES**

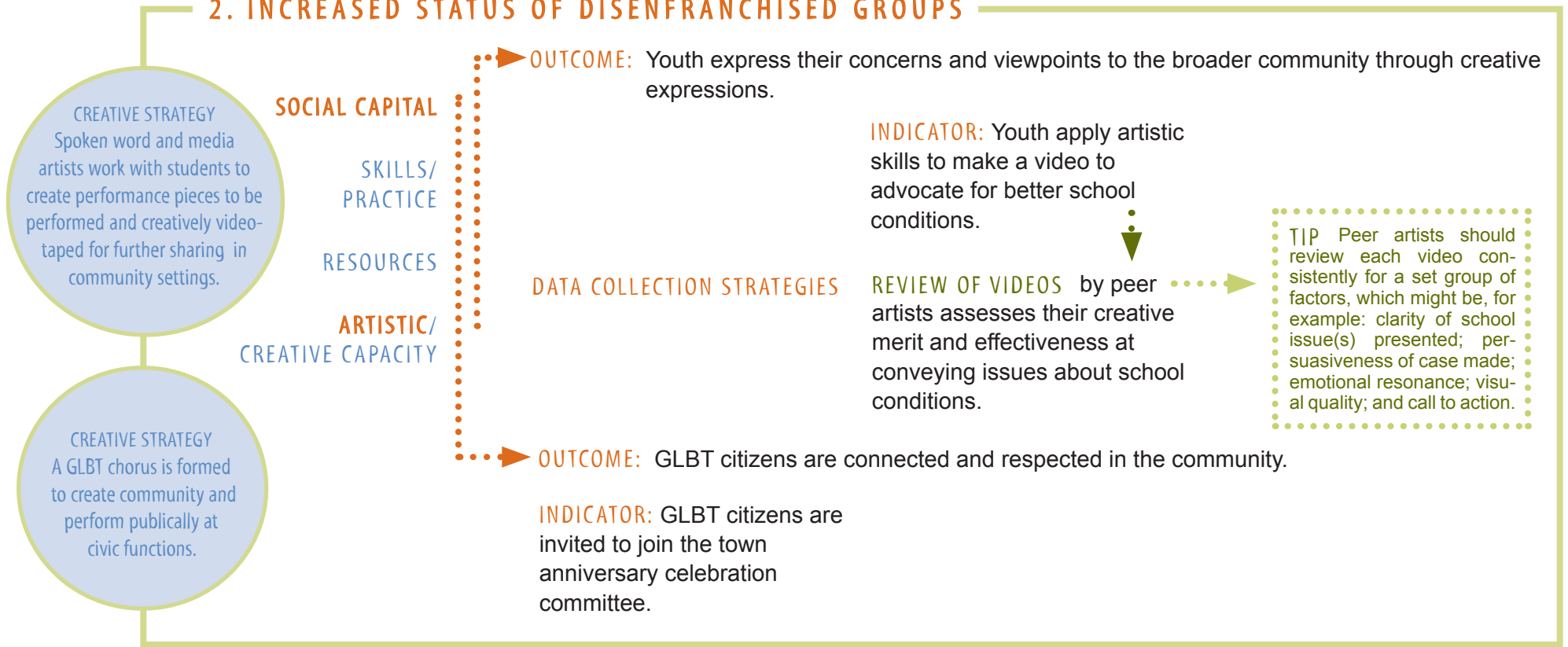
**INDICATOR:** Neighborhood groups that have not worked together before work effectively together through the public art project.

**FOCUS GROUPS** with each neighborhood group determine perceptions of the quality and value of joint work with others.

**INDICATOR:** Neighborhood group leaders meet with city leaders to examine the effects of safety measures taken in different neighborhoods.

**PUBLIC DOCUMENTATION OF MEETINGS** such as meeting minutes, reports, newspaper notices and articles.

## 2. INCREASED STATUS OF DISENFRANCHISED GROUPS



## 3. BALANCED POWER IN ALLIANCES



#### 4. ENHANCED CAPACITY TO FOSTER CIVIC ENGAGEMENT

**CREATIVE STRATEGY**  
The local arts council develops and promotes a booklet offering tools and a list of local artistic resources that can be employed in public meetings, dialogues, and deliberations.

**SOCIAL CAPITAL**

**SKILLS/  
PRACTICE**

**RESOURCES**

**ARTISTIC/  
CREATIVE CAPACITY**

➔ **OUTCOME:** Community leaders employ an array of creative strategies to address polarizing issues.

**INDICATOR:** Story circles are used at early stages of community dialogues to help residents make personal connections to contentious issues.

**INDICATOR:** Traditional (ethnic) cultural protocols are integrated into community forums.

**DATA COLLECTION STRATEGIES**

**OBSERVATION** of practices used in community meetings over time to note inclusion of creative strategies.

➔ **OUTCOME:** Cultural exhibitions and programs are effectively offering opportunities for community and civic engagement.

**INDICATOR:** Community engagement activity is integrated in planning and implementation of museum exhibitions and programs.

**INDICATOR:** Cultural organization staff members are better equipped to develop engagement components as part of exhibitions and education programs.

**DATA COLLECTION STRATEGIES**

**REVIEW OF DOCUMENTS** such as cultural organizations' grant reports, annual reports, evaluations for discussion of community engagement directions, activities, impacts.

**FOCUS GROUPS** with museum visitors.

## 5. IMPROVED ABILITY TO ORGANIZE AND ADVOCATE

**CREATIVE STRATEGY**  
A community development corporation (CDC) assists new immigrants to mount street festivals that celebrate and share cultures across newcomer groups and with the broader public.

**SOCIAL CAPITAL**  
**SKILLS/PRACTICE**  
**RESOURCES**  
**ARTISTIC/CREATIVE CAPACITY**

**OUTCOME:** New immigrant groups collaborate and learn to navigate city systems.

**INDICATOR:** Immigrant social clubs linked through the cultural festival work together to establish a Saturday Market to sell their handcrafts and foods.

**DATA COLLECTION STRATEGIES**

**INTERVIEWS** with festival planners and market vendors assess change in knowledge of key city systems and links between new knowledge and work on the street festivals and market.

**TIPS** Get baseline information about knowledge of city systems by surveying or interviewing before the street festival program is launched.

Sometimes research can be gathered in a short time-frame, for example, at the Saturday market by one or a few persons who speak the native languages. Making the evaluation process culturally specific gains trust.

## 6. INCREASED CAPACITY TO ENGAGE ISOLATED POPULATIONS

**CREATIVE STRATEGY**  
Train regional artists, teachers, librarians, and others in story collecting methods, including digital storytelling, and using them to engage rural residents and enhance dialogue on community issues.

**SOCIAL CAPITAL**  
**SKILLS/PRACTICE**  
**RESOURCES**  
**ARTISTIC/CREATIVE CAPACITY**

**OUTCOME:** More opportunities are available to engage rural participants in public dialogue.

**INDICATOR:** Rural communities initiate digital story projects to engage citizens.

**DATA COLLECTION STRATEGIES**

**TIP** Depending on the number of and distance between respondents, information could be obtained in a variety of ways—face to face, telephone, online survey, or a simple email.

**FOCUS GROUPS** with training participants to learn how the training and digital storytelling method advanced opportunities for dialogue in rural locations.

**OBSERVE** on-line exchanges and interaction on project website.