

Kris Nelson Community-Based Research Program

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JUXTAPOSITION ARTS: Evaluation Plan

Prepared in partnership with
Juxtaposition Arts

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Juxtaposition Arts Program Evaluation Plan

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**Juxtaposition Arts
Program Evaluation Plan**
Libby Caulum, CURA Research Assistant
May 2013

EXECUTIVE SUMMARY

This community-based project was intended to provide a comprehensive evaluation plan for Juxtaposition Arts (JXTA). The deliverables of the project are: 1) Object Description; 2) Logic Model; 3) Evaluation Plan and, 4) Program Evaluation Tools. The project's goal was to help create an updated Evaluation Plan so that JXTA can better understand its impact on the youth and the community it serves as well as its ability to evaluate its programs in a way that is useful and feasible for an organization of its size.

The Evaluation Plan is intended to be a guide for future program evaluation projects done either by an intern or JXTA position staff, as needed.

DESCRIPTION OF DELIVERABLES

- **Object Description:** An overview of the organization based on staff interviews and agency record review. The purpose of this document is to give a description of the organization and its programs, as well as define the scope and range of the project.
- **Logic Model:** This document is intended to graphically illustrate what the organization does, what it is expected to achieve, and how it is expected to work, based on an articulated set of assumptions or related theories (i.e., *why* it is expected to work).
- **Evaluation Plan:** This document answers the question: How will we evaluate the programs (i.e., the evaluation “object”) based on the logic model? It includes the outputs and outcomes listed on the logic model, along with a suggested data source for each. This document also explains how the data sources might be used, collected and stored for evaluation purposes.
- **Evaluation Tools:** I made changes to the Youth Pre and Post Evaluation Surveys and created Focus Group protocols for youth and community members. I also examined the Parent Survey and Customer Feedback Surveys.

OBJECT DESCRIPTION

INTRODUCTION

Juxtaposition Arts (JXTA) is a 501(c) 3 nonprofit youth-focused, arts organization in North Minneapolis. JXTA's mission is to "develop community by engaging young urban artists in hands on education initiatives that create pathways to self-sufficiency while actualizing creative power."

JXTA "is a youth education program, teen staffed art & design business, cultural space, and community developer located in a majority African American and Southeast Asian neighborhood in North Minneapolis Minnesota."

The organization started in 1995 as summer workshop in public housing and has expanded into year-round education programs, in-school artist residencies, and art/design jobs that employ teens and professional artists. JXTA has engaged more than 10,000 youth in sixteen years.

MISSION: Juxtaposition Arts works to develop community by engaging young urban artists in hands on education initiatives that create pathways to self-sufficiency while actualizing creative power.

ORGANIZATIONAL GOALS AND OBJECTIVES

Vision: JXTA "envisions youth entering the creative workforce as dynamic innovators and problem solvers with the confidence, skills and connections they need to accomplish their educational and professional goals, and to contribute to the revitalization of the communities where they live and work."

Approach: JXTA combines "design education and youth empowerment with a social-enterprise business model. Students begin with visual-arts literacy training and then have opportunities to be employed while learning and teaching professional design, production and marketing skills in one of five social-enterprise studios that produce high-quality design products and services for sale to local and national customers."

SETTING

JXTA is located on the 20XX block of Emerson Avenue North in Minneapolis. JXTA's program activities are primarily located in North Minneapolis. North Minneapolis is a blanket name for the area of Minneapolis that includes the Near North and Camden communities. JXTA's office is specifically located in Near North, but its mission's focus includes residents from outside of the Near North and Camden neighborhoods. Youth and adult participants and audiences come from throughout the Twin Cities, the nation and beyond.

The median age in North Minneapolis neighborhood the median age is 22.9 years compared to 31.2 years for the city of Minneapolis. 30%-50% of North Minneapolis residents are under 18 years old. 70% of North Minneapolis residents are people of color, compared to 33% of the population in the rest of the city, and 25% of the Twin Cities regional population. According to 2010 census data approximately 59,970 people live in North Minneapolis, which is a little more than fifteen percent of Minneapolis' total population. The median household income in North Minneapolis is almost half the city median at \$27,000 a year compared to the total Minneapolis median of \$46,000."

Since 2002 investors have contributed more than \$1 Million for the improvement of JXTA's facilities at the intersection of West Broadway and Emerson Avenue North. When JXTA first opened a 2,500 square foot gallery and youth art studio space in 2004, the buildings adjacent to it were vacant and dilapidated. Today these properties are occupied by non-profits and small businesses that enrich the neighborhood including Emerge Community Development, Urban Homeworks, and the Avenue Eatery. In May 2012, JXTA opened the first adult artists' studios on West Broadway Avenue. The 1108 Artists' Co-Op space consists of 4,000 square feet divided into nine individual artists' studios of varying sizes, which can be rented out to artists on a monthly basis.

PROGRAM STAFFING

JXTA normally has a staff of about nine, including the Executive and Artistic Directors, an office manager, and six-twelve artist teachers. In addition to the staff, there is a six-member board of directors, as well as eleven other individuals who serve on board committees. JXTA also employs a variety of youth, contractors, unpaid interns, and unpaid volunteers. The breakdown of staff is below.

Paid Staff:

- Executive Director, Full Time
 - The breakdown in the time of the ED is as follows:
 - Fundraising: 20%
 - General Administration: 40%
 - Program Support: 40%
- Artistic Director, Full Time
- Office Manager, Three-Quarters Time
- Youth Program Coordinator, Three-Quarters Time
- Youth Engagement Coordinator, Three-Quarters Time

Paid Contracting Staff:

- Gallery and Contemporary Art Director, Three-Quarters Time Consultant
- Program Manager, Ten hour/week Consultant

- Financial Manager, 10 hour/week Consultant
- Artist Teachers, at any given time there are 6-12 employed, 10-20 hours/week
 - Hours depend on the season, with more hours in the summer programming months.

Youth Staff:

- School-year Youth, 12-16 youth, 10 hours/week
- Summer Youth, 30 youth, 12-15 hours/week

Interns:

- 2-3 interns per year
 - Interns are most often from:
 - Yale University
 - The Center for Urban and Regional Affairs (CURA) at the University of Minnesota
 - The Higher Education Consortium for Urban Affairs (HECUA)
 - Interns generally work about three months at varying levels of hours/week

Volunteers:

- Community volunteers, Approximately 6 per year, varying hours/week
 - Most do administrative work—filing or data entry
 - There is an expressed need to engage volunteers on a more meaningful level.

Volunteer Board of Directors:

- 6 Members
- Approximately 11 additional committee members
 - Board members have typically had a previous relationship with JXTA (volunteer, parent of participant) or have a Northside connection, including individuals or live and/or work in the neighborhood and have an interest in community development through the arts.
 - JXTA is focused on adding board members with the capacity to bring in larger donations than they have had in the past.

PARTNERS

JXTA looks at partnership in two ways, client or transaction-based relationships (including schools that employ JXTA residency programs) and long-term thought partners. These long-term thought partners usually last longer than a year and work with JXTA because of shared values and beliefs about community engagement, the arts, and youth empowerment.

JXTA's long-term community partners include:

- West Broadway Business and Area Coalition
- University of Minnesota College of Design
- Center for Urban and Regional Affairs (CURA)
- Urban Home Works
- North High School
- Patrick Henry High School
- Northside Achievement Zone (NAZ)/Peace Foundation
- Cookie Cart
- Jordan Area Community Council
- Northside Residents Redevelopment Council
- Hawthorne Area Community Council
- Kwanzaa Church

There are several few notable examples of the way in which JXTA partners with community organizations.

- UMN College of Design
 - JXTA's partnership with UMN College of Design revolves around the production of a joint environmental design class called Remix. Graduate and undergraduate students from the Landscape Architecture program work with JXTA youth and North Minneapolis residents to develop "pocket parks" (small urban parks), banners and a sidewalk-painting project as part of their Creative Place-making work in North Minneapolis.
- West Broadway Business and Area Coalition (WBBC)
 - WBBC funds JXTA for public art and façade work, as well as acting as a "thought" partner in their mission to implement a culture of creative place making in North Minneapolis.
- Center for Urban and Regional Affairs (CURA)
 - JXTA's partnership with CURA has supplied several Research Assistants from the University of Minnesota who have provided program consultation and systems improvement. In addition to the support provided by the Research Assistants, CURA has helped JXTA produce conferences and provide support for external grants and funding opportunities.
- Northside Achievement Zone (NAZ) and Cookie Cart
 - JXTA and Cookie Cart have partnered to co-lead the older youth programs for the NAZ initiatives. JXTA and Cookie Cart's collaboration will serve as a best practice model for other NAZ sites.
- Urban Home Works
 - UHW is JXTA's neighbor on the 20XX block of Emerson Avenue. In addition to providing all of the maintenance staff for all of JXTA's buildings, together JXTA and UHW own $\frac{3}{4}$ of the block. Together, they have created an art park, shared spaces and are currently working to get a shared parking lot.

PROGRAM PARTICIPANTS

JXTA focuses on youth, ages 8 – 21, most falling between the ages of 12 and 20 years old. Its goal is to make sure that at least 51% of the youth who participate in JXTA live in or attend school in North Minneapolis. Their programs almost always exceed that goal—in the summer of 2011, 95 youth served (70%) were from North Minneapolis. The majority of youth served are African American/African or Asian. There are generally more female participants than male, and most youth were high school aged. Most of the youth served are eligible for free and reduced lunches and can therefore be assumed to be from low-income families.

In addition to the youth from North Minneapolis, JXTA also has participants from throughout the Twin Cities through short term residencies led by their teaching artists in schools and other agencies. Fifty percent of JXTA's work takes place outside of North Minneapolis. South Minneapolis, St. Paul, Warren, Rochester, Columbia Heights and Landfall, Minnesota are just some of the communities in which JXTA artists conduct residency programs. JXTA served over 200 youth and 300 communities members through these programs in 2011.

In addition to the youth who participate in programs, JXTA also has an explicit focus on providing opportunities for emerging artists and artists of color.

PROGRAM ACTIVITIES

Hands On Visual Arts Training & Practice:

There are two main entry points to JXTA youth programming: Visual Art Literacy Training (VALT) and seasonal introductory programs, including FreeWall Intro to Aerosol, STEM Camp, and Remix your Kicks. There is no pre-requisite for any of these entry point programs, apart from an entrance interview.

JXTA offers year round ongoing programs, provided at no cost to youth or their families:

- **VALT** is an out-of-school-time intensive introductory visual art education program. It is 8-12 weeks (depending on the time of year), 3 days a week, 3 hours a day, and offered year round. It is open to youth 8 to 21 years old.
- **FreeWall Intro to Aerosol / STEM Camp/ Remix your Kicks** and other seasonal introductory workshops are 3-4 weeks long, 2-3 days a week. These programs give youth access to visual art mediums that are not offered throughout the entire year. It is open to youth 8 to 21 years old.

Creative Entrepreneurship:

JXTA's youth work also involves training, mentoring and professional development opportunities for youth and emerging adult artists. This work aims to help these young people and emerging artists gain the skills to make a living in the arts and to use their artistic training in whatever work they do.

- **JXTALab** is a design program that trains and employs youth screen printers, graphic designers, contemporary artists, and landscape architects. Youth can work year round for 9-16 hours per week and are paid \$7.25 to \$8.50/hr. Professional emerging artists and designers are employed as the lead and assistant artists in the JXTALab studios. Youth gain skills and experience by making real products and services for clients as well as for JXTA. Apprentices are 14 years old or older. They attend a job interview each new session of JXTALab. Successful completion of VALT is the prerequisite for this program. JXTALab employs 12-16 youth in the school year and up to 30 in the summer months.
Commissions & other commercial work for clients include: murals and public artwork, space planning, creative community engagement consulting, graphic design logos, brochures, programs, invitations, flyers, screen-printing t-shirts, totes, and fine paper jobs, contemporary artwork rental and commissioned works. These client-based jobs help support the youth employment and training program.
- **Community Art Partnership Residencies** is a program that brings JXTA teaching artists into schools and other spaces to conduct introductory workshops and programs that meet graduation standards and augment the goals of the partner organization and the participants.
- **Art exhibitions, festivals, guest visiting artists and other public events** such as FLOW the Northside Arts Crawl connect local residents and other community members to Juxtaposition Arts' work and the work of other local, national, and international artists. JXTA has hosted visits, talks and workshops with emerging artists.
- **1108 Artists' Studios** is affordable private working space for adult artists through a cooperative membership at 1108 West Broadway. There are nine 2nd floor studios between 100 and 465 square feet each, as well as a shared meeting space.

Arts Based Community Development & Planning:

JXTA partners with individuals, community organizations, higher education partners and government entities to utilize the arts to involve traditionally under-engaged stakeholders to create tangible improvements to the physical, social and economic life of our community.

PROGRAM BUDGET

JXTA is a healthy, growing organization. Program budgets and organizational revenues have increased each year since 2009.

Expenses	2009	2010	2011	2012
Program Services	187,965	238,430	366,212	394,969
Management	64,341	91,967	86,464	94,717

& General				
Fundraising	12,661	21,440	30,530	37,777
Total Expenses	264,967	351,837	483,206	527,463

	2009	2010	2011	2012
Total Income	271,271	351,689	509,275	825,409
Total Expenses	264,967	351,837	483,206	527,463

LOGIC MODEL

The logic model is intended to provide JXTA way to consider its assumptions about why it does its work, what it does to accomplish its work, what it creates and the impact it is intended to make on its community and its participants.

Below are definitions of each of the pieces of the JXTA logic model, modified from the *Handbook of Practical Program Evaluation* (Wholey, et al):

- **Assumptions:** The beliefs and values that JXTA’s staff considers when doing their work. Assumptions should guide the work of the program or the organization as a whole. The assumptions can be considered the touchstone of why JXTA does what it does and should be traceable through its programs, activities and outcomes.
- **Inputs/Resources:** The human and financial and tangible resources that JXTA invests to accomplish its program goals.
- **Activities:** The programs that JXTA conducts to produce outputs and outcomes.
- **Outputs:** What JXTA does and whom JXTA reaches. These are “the products, goods, and services provided” to the organization’s program participants and customers.
- **Outcomes:** The intended benefits or changes a program wants to see as a result of the work of the program activities. There are short-, medium- and long-term outcomes. The longer out a program looks to find impact results, the more difficult it is to make definitive statements about whether or not those outcomes are a direct result of the program. However, if a program’s assumptions are correct, the program could make an argument that the long-term changes in the community or participants are a part of the reason for the change.

NOTE: Due to the volume of information in the logic model, I am presenting the information contained in the spreadsheet for JXTA program staff's use in a narrative form and with only a sample of the tables I created for the purposes of this report. The spreadsheets for JXTA's use will be included separately from the report.

Through interviews with JXTA staff and review of internal documents, I was able to determine the following assumptions, resources and activities.

ASSUMPTIONS

- Public art contributes to a healthy community.
- Out-of-school programming is important to a young person's success in life.
- Creative expression can lead to self-sufficiency.
- Creating art builds community.
- Creative skills build upon each other, which can lead to success in other areas in life.
- Long-term relationships with youth make for more successful youth.
- More engaged communities create stronger communities.
- More engaged youth leads to safer neighborhoods.
- Arts-based skills translate into job skills.
- Youth are an untapped asset for communities. If nurtured and developed, they have the ability to improve their lives and their communities.
- Artists of color experience barriers to participation in the mainstream arts community.
- The regional arts community underserves the North Minneapolis community.
- Artists of color have important contributions to make to the larger arts community.
- The Arts contribute to the culture of the Northside community.
- Connections made through the arts empower the community to make a healthier community.
- Even though this community is underserved, when youth are presented with high expectations for rigorous work, they will exceed expectations.
- High expectations and rigor inspire youth to achieve their goals.
- Low income youth and youth of color—wherever they come from—benefit from involvement in the arts.
- When there are connections to the Northside, it bridges personal relationships.

- Mixed age ranges in classes allow for younger students to learn and excel from examples with older students. Older students can act as mentors.
- When people from other areas of the city have a connection to the Northside community, it builds bridges between people from different areas of the region.
- High-level expectations and rigor encourage youth to meet and exceed the expectations. They experience real success and failure that builds real self-esteem versus false confidence or over-confidence.

INPUTS/RESOURCES

- Staff conducts the program activities.
- Artists conduct the programs.
- North Minneapolis Community provides both the physical location of JXTA's work and the majority of its clientele.
- Low to moderate-income families and individuals comprise the primary client base for JXTA's services.
- Area businesses participate in economic development and neighborhood beautification projects.
- Vacant lots/blank walls are the spaces used for pocket parks and public art projects.
- Youth are the program participants.
- Board of Directors provides guidance and oversight of activities.
- Training and credentials are required so that staff is able to complete required tasks.
- Funding sources pay for staff and other program expenses.
- Partner agencies are involved in several programs.
- Community support allows for creative projects and neighborhood revitalization.
- Schools provide some of the venues and participants and collaborate with JXTA to complete programs.
- JXTA's four physical buildings.
- Volunteer/Intern support.
- Supplies and materials that are used to create art.
- Computers and computer technology.

ACTIVITIES/PROGRAMS

- Visual Art Literacy Training (VALT)
- Seasonal Workshops: FreeWall Intro to Aerosol; STEM Camp; Remix your Kicks; other seasonal introductory workshops

- JXTA Lab
- Community Art Partnership Residencies
- Public Events: art exhibitions, festivals, guest visiting artists, FLOW and other events.
- 1108 Artist Studios

For detailed logic models for the whole organization as well as each of JXTA’s programs, see Appendices A and B.

EVALUATION PLAN

The following tables represent a plan for evaluation of the outputs and outcomes identified in the JXTA Logic Model for the VALT program. There are evaluation plans for each specific programs listed above in the logic model: Seasonal Workshops, JXTA Lab, Community Art Partnership Residencies, Public Events, and 1108 Artist Studios. These plans can be found in accompanying Excel Spreadsheets.

Table 1 defines appropriate data sources for measuring achievements. The combination of qualitative and quantitative sources recommended will provide both “hard” measures as well as an understanding of feelings and perceptions. This mixture will be valuable as it can appeal to a variety of audiences. Table 2 provides a recommended schedule for collection and strategies for data analysis.

JXTA has limited staff and funds to perform extensive data collection, especially for labor-intensive methods such as focus groups or one-on-one interviews. Therefore, I recommend the staff choose a few key outcomes that will allow for an initial understanding of program impacts until greater funding can be secured to perform a more comprehensive evaluation of all outputs and outcomes.

TABLE 1

VALT	
OUTPUTS	SOURCE
Number of youth served.	Agency records
Number of sessions of employment offered in screen-printing, graphic design, contemporary art, and landscape architecture.	Agency records
Number of public events/exhibits/open houses.	Agency records
Number of community members attending public events.	Attendance list/sign in
Number of introductory programs taught.	Agency records

Number of youth engaged long-term (1 year or more)	Youth Pre/Post Survey
Number of sessions youth participate in per year.	Youth Pre/Post Survey
Number of total weeks of education/jobs programs offered.	Agency records
Number of hours youth are engaged.	Agency records
Number of youth from XXXXX zip codes.	Youth Pre/Post Survey
Number of free and reduced lunch recipients.	Youth Pre/Post Survey
Number of M/F served.	Youth Pre/Post Survey
Number of youth who graduate from high school.	Youth Pre/Post Survey
Number of youth who go on to college.	Youth Pre/Post Survey
Number of youth employed (instead of college).	Youth Pre/Post Survey
Number of success stories.	Youth Post Survey/Focus Groups
Age of youth.	Youth Pre/Post Survey
Racial/cultural backgrounds of youth.	Youth Pre/Post Survey
Number of artists employed.	Agency records
SHORT TERM OUTCOMES	
Increased knowledge of screen-printing, graphic design, contemporary art and landscape architecture.	Youth Pre/Post Survey
Improved work skills.	Youth Pre/Post Survey
Increase in paid opportunities for artists.	Agency records
Greater exposure to the arts.	Youth Pre/Post Survey
Increase in youth engagement.	Youth Pre/Post Survey; Parent Survey; Artist Survey
Increased visual art and design programs and employment opportunities for youth and artists.	Agency records
Increased visual art and design products available in North Minneapolis/ West Broadway.	Agency records
Increased access to trained, experienced teaching artists in youth serving organizations.	Agency records
Greater appreciation for the arts.	Youth Pre/Post Survey; Parent Survey; Artist Survey
Change in youth perception of their power to create change in their community.	Youth Pre/Post Survey; Parent Survey; Artist Survey
More confident youth.	Youth Pre/Post Survey; Parent Survey; Artist Survey
MEDIUM TERM	
Safer community.	External Data (City of Minneapolis Crime Stats)
Greater economic wealth of program participants.	External Data (City of Minneapolis)
Stable employment for youth.	External Data (City of Minneapolis)

College readiness.	Youth Pre/Post Survey
More vibrant commercial hubs.	External Data (City of Minneapolis)
More confident youth.	Youth Pre/Post Survey/Youth Focus Groups; Parent Survey; Artist Survey
Neighborhood exposure to the arts.	Focus Group/Surveys of Community Members
More design school graduates.	External Data
Increase in high school graduation rates.	External Data (Dept. of Education)
A greater number of youth who are interested in enrolling in programs.	Agency records
LONG TERM	
Successful individuals.	Focus Group/Surveys of Community Members
Strong community networks.	Focus Group/Surveys of Community Members
Lower crime.	External Data (City of Minneapolis Crime Stats)
More attractive neighborhoods.	Trained Observer
Greater investment in community.	External Data (City of Minneapolis)
More employment opportunities for youth/artists.	External Data
More vibrant arts community (locally/regionally).	Focus Group/Surveys of Community Members
Higher long-term earning potential for youth/artists.	External Data
Greater appreciation for the arts.	Youth Pre/Post Survey/Focus Groups
North Minneapolis is known as "the place" for arts in the Twin Cities.	Focus Group/Surveys of Community Members
Arts are seen as an economic development tool for the North Side community.	Focus Group/Surveys of Community Members
JXTA is a Destination, known locally and nationally.	Focus Group/Surveys of Community Members
Larger Twin Cities community sees North Minneapolis more positively.	Focus Group/Surveys of Community Members

TABLE 2

Data Source	Timing	Strategies for Analysis/standards of comparison
Agency Records (Internal Documents)	Ongoing collection; annual analysis	Many of the outputs and outcomes being measured are available in JXTA's records - such as the number of programs taught,

		<p>number of seasonal workshops, number of studios rented, and number of artists employed. Some of these items are already tracked, whereas others - - such as the number of community members attending public events - may require the creation of new collection instruments. The data should be analyzed in a number of ways. First, it should be compared against the JXTA's performance in previous years. In addition, it could be compared against other arts-based programming in North Minneapolis, operating similar programs. In this case evaluators should be careful to control for program size when comparing the organizations. It may be difficult to obtain outside comparison, so a good first step will be to compare across time within JXTA's programs.</p>
Survey – Youth Pre and Post	Ongoing collection; annual analysis	<p>The survey should be administered to participants both before and after youth complete a program. This survey will collect demographic information about the participants, as well as a measure of the increase in arts appreciation and knowledge. The survey will also ask youth to comment on their perception on how JXTA has affected their lives. This data should be used to gauge the effectiveness of programs on an ongoing basis and can be compared with results over time. This data could also be compared with data from other youth/arts programs in demographically similar neighborhoods in Minneapolis or St. Paul so that staff can understand the impact of their programs relative to other agencies. However, if compared to other agencies' data, it is important to control for program size.</p>
Survey – Artists Pre and Post	Ongoing collection; annual analysis	<p>This survey should be administered to artists before and after they begin their program. This survey will gauge artist</p>

		expectations and satisfaction. The survey can be compared with results across time.
Survey – Business Owners/Customers	Ongoing collection; ongoing analysis	This survey should be administered to business owners or clients that have used JXTA's services. This information will be used to gather information on customer satisfaction, perceptions in the improvement of businesses due to JXTA's work, and how business owners/clients view JXTA's professionalism. This information should be used on an ongoing basis to ensure customer satisfaction and to influence the way in which JXTA interacts with clients/businesses.
External Data	Annually	Several of the outcomes identified are measured by public agencies, such as the City of Minneapolis, Minnesota Department of Employment and Economic Development, and the Minnesota Department of Education. Data should be compared against previous years to analyze how a year's activities might have impacted an area. In addition, it could be compared against a similar neighborhood in Minneapolis (with similar demographic characteristics) to better control for external forces.
Trained Observer	Annually	Information can be compiled through having a trained observer view the neighborhood to determine whether or not there is more visible art in the neighborhood and whether the neighborhood is more attractive. For example, to gather information on the attractiveness of the neighborhood, the observer can walk down West Broadway to observe the number of art projects, the amount of litter, and the vibrancy of businesses. Done annually, this data could be used to understand the improvements in the appearance of the neighborhood over time.

Focus Group – Community Members	Every 2-3 years, following initial focus group	To determine whether or not JXTA is impacting the community in positive ways, focus groups of community members should be. Focus groups will give voice to outcomes that involve perception, such as "successful individuals" or "arts are seen as an economic development tool for the Northside". An initial focus group should be conducted to understand how residents feel about these measures. Every 2-3 years after the initial focus groups are conducted, there should be another round of focus groups to compare with the previous studies. Over time, this method will allow the agency to understand how North Minneapolis residents feel about some of the medium and long-term outcomes of the programming through comparative analysis. The emerging themes of this data will complement the quantitative data collected through surveys and agency record data collection.
Focus Groups – Youth	Annually; or as needed	Focus groups may be a better way to collect information from younger participants. These focus groups can take the place of or supplement the information on the youth surveys. Focus groups will give voice to outcomes that involve perception and could be a good place to gather success stories from participants. The focus groups can be administered to participants as needed or on an annual basis with a sample of participants, depending on the needs of the program.

EVALUATION TOOLS

To collect the data outlined in the Evaluation Plan, JXTA needs to have the appropriate data collection tools. Because JXTA is already collecting a wealth of data for their grant reporting requirements and internal measurements, some of my work involved simply reviewing the documented already created by staff.

Upon review, I found that the Parent Survey, Customer Satisfaction Survey and Artist/Teacher Survey are sufficient for JXTA's data collection purposes.

The Youth Pre-Survey and Post-Survey needed some slight re-wording. I was also asked by staff to consider how the Youth Surveys could be shortened so that youth might stay more engaged while completing them. I reviewed these surveys and changed them slightly to incorporate this feedback from staff. The Youth Surveys are found in Appendix D.

Staff was also concerned that using surveys to gather information from the youngest participants was not effective. Therefore, I created a Youth Focus Group protocol (Appendix D) that can be used in place of the Youth Surveys. The Youth Focus Group protocol can also be used as a Semi-Structured Interview protocol, if staff does not want to hold a full Focus Group.

Finally, I was able to develop a Community Member Focus Group protocol (Appendix E) for staff to implement, when possible, to measure some of their questions regarding their impact on the community.

RECOMMENDATIONS FOR EVALUATION

Due to JXTA's limited capacity in both staff and financial resources, completing a comprehensive evaluation of the entire organization is not feasible at this time. It would take far too much time and energy from the staff to measure everything outlined in on each of the program's evaluation plans.

Therefore, I recommend the following ways of conducting evaluation, while being sensitive to the organization's actual capacity for the work.

1. **Continue to maintain agency records through implementing Youth Pre- and Post- Surveys.** The data collected through these surveys is vital to the organization's ability to seek and receive funding, as well as its internal program improvement purposes.
2. **Administer the Parent, Customer Satisfaction, and Artist/Teacher Surveys with more consistency and regularity.** These surveys are sufficient for collecting the intended data, but to make sure they are useful, they must be conducted on a consistent basis so that the data can be compared across time.

3. **Continue to seek out interns or volunteers to support evaluation efforts.**
Due to JXTA's limited capacity for staff to use time to do the non-essential evaluation, JXTA should employ the use of interns or volunteers to conduct Focus Groups, physical neighborhood observations, and/or research into changes in the neighborhood's crime and poverty rates across time.
4. **Continue to build a culture of evaluative thinking within JXTA staff.** The staff is already knowledgeable about and capable to do evaluation. It is important to continue to stress the importance of measuring JXTA's impact in the community and on its participants. Investing in staff training on evaluation techniques could be a good use of professional development time and funds.

APPENDIX A: JXTA Youth PRE Survey

1. What class are you evaluating?

2. First Name:

3. Last Name:

4. Phone Number:

5. Email Address:

6. Zip code:

7. Gender (optional): Male Female

8. Race or Ethnicity (optional) – Check all that apply

African American/ African

Asian

American Indian or Alaska Native

Native Hawaiian or other Pacific Islander

White

Hispanic/ Latino/ Spanish

Other

9. Birth date:

10. Grade:

11. If you are in school, do you qualify for free or reduced lunch? (Optional):

Yes No

12. I have been suspended from school in the past year?

Yes No

13. In the past year, what activities have you participated in outside of JXTA?

14. What activities are you currently participating in outside of JXTA?

15. How did you hear about JXTA?

From a friend

My school

- Online
- Radio advertisement
- A teacher
- Another art program
- Newspaper Article/Advertisement
- A parent
- Another adult mentor

16. Is this your first experience with JXTA? Yes No

16.a. If not, when did you start? Month:____ Year:_____

SELF-ASSESSMENT

For the following items, please check the response that best matches how you currently feel.

17. I have difficulty expressing myself as an artist because: (Choose all that apply)

- I do NOT have difficulty expressing myself.
- I don't know how to express myself.
- I am worried that people will judge me.
- I don't think I am very good.
- I don't know how to turn my ideas into expression.
- Other: _____

18. I talk about art in my daily life:

- Always Usually Half of the time Seldom Never

19. I am able to achieve goals I set for myself:

- Always Usually Half of the time Seldom Never

20. I feel that I can make a positive contribution to my community:

- Strongly Agree Somewhat disagree
- Agree Disagree
- Somewhat agree Strongly Disagree

21. I am ____ able to work well with other people. (Fill in the blank)

- Always Usually Sometimes Seldom Never

22. I feel that I ____ use my creativity and artistic abilities in ways that make a positive difference in MY LIFE. (Fill in the blank)

- Always Usually Sometimes Seldom Never

23. I feel that I use my creativity and artistic abilities in ways that make a positive difference in MY COMMUNITY. (Fill in the blank)

- Always Usually Sometimes Seldom Never

THANK YOU! This information is very important to us.

APPENDIX B: JXTA Youth POST Survey

1. What class are you evaluating?

2. First Name:

3. Last Name:

4. Phone Number:

5. Email Address:

6. Zip code:

7. Gender (optional): Male Female

8. Race or Ethnicity (optional) – Check all that apply

African American/ African

Asian

American Indian or Alaska Native

Native Hawaiian or other Pacific Islander

White

Hispanic/ Latino/ Spanish

Other

9. Birth date:

10. Grade:

11. If you are in school, do you qualify for free or reduced lunch? (Optional):

Yes No

12. I have been suspended from school in the past year?

Yes No

13. In the past year, what activities have you participated in outside of JXTA?

14. What activities are you currently participating in outside of JXTA?

PROGRAMS

15. On most days how did you get to your most recent JXTA program? (Choose one)

- Bus
- Biked
- Walked
- I drove myself
- Someone dropped me off
- I carpooled with other participant
- Other: _____

16. In my most recent JXTA program I learned about the following kind of art:
(Check all that apply.)

- Public art
- Commercial art
- Fine art
- Textile art
- Outsider/Graffiti
- Other: _____

17. In my most recent JXTA program I did exercises/ activities/ assignments that taught me: (Check all that apply.)

- Communicating with images, signs and symbols
- Color theory
- Rhythm, balance, composition
- History
- Other: _____

SELF-ASSESSMENT

For the following items, please check the response that best matches your current view of yourself.

18. I have grown as an artist since participating in this most recent session. (Choose one)

- Strongly Agree
- Agree
- Somewhat agree
- Somewhat disagree
- Disagree
- Strongly Disagree

19. I have difficulty expressing myself as an artist because: (Choose all that apply)

- I do NOT have difficulty expressing myself.

- I don't know how to express myself.
- I am worried that people will judge me.
- I don't think I am very good.
- I don't know how to turn my ideas into expression.
- Other: _____

20. I talk about art in my daily life:

- Always Usually Half of the time Seldom Never

21. I am able to achieve goals I set for myself:

- Always Usually Half of the time Seldom Never

22. I feel that I can make a positive contribution to my community:

- Strongly Agree Somewhat disagree
- Agree Disagree
- Somewhat agree Strongly Disagree

23. I am ____ able to work well with other people. (Fill in the blank)

- Always Usually Sometimes Seldom Never

24. I am ____ able to achieve goals for myself. (Fill in the blank)

- Always Usually Sometimes Seldom Never

25. I feel that I ____ use my creativity and artistic abilities in ways that make a positive difference in MY LIFE. (Fill in the blank)

- Always Usually Sometimes Seldom Never

26. I feel that I use my creativity and artistic abilities in ways that make a positive difference in MY COMMUNITY. (Fill in the blank)

- Always Usually Sometimes Seldom Never

QUALITY OF PROGRAMMING

27. Were you a paid apprentice in your last JXTA program?

- Yes No

If "No", skip to Question 29.

28. Complete the following sentence: "As a result of being a paid apprentice, I..."
(Check all that apply)

- Have more money now.
- Can take care of some of my needs and wants.
- Can save money.
- Other: _____

29. If you were to give the most recent JXTA program you participated in a letter grade, what would it be?

- A B C D F

Why did you give this grade?

30. If you were to give your last JXTA instructors a letter grade, what would it be?

- A B C D F

Why did you give this grade?

31. What did you like MOST about your most recent JXTA program?

32. What did you like LEAST about your most recent JXTA program?

33. What could we do to make this program better?

- Better / more equipment and supplies
- Better / more teachers
- Longer / more / wider variety of classes

Other ideas for program improvement:

34. Would you recommend this class to a friend?

- Yes
- No
- Maybe

Why?

35. Would you like to continue learning about the arts?

- Yes
- No

FINAL THOUGHTS

36. In your own words, how did participating in this program impact you as an artist?

37. In your own words, how did participating in this program impact you beyond your artistic ability?

38. In your own words, how did being a part of this program make you feel?

39. Why do you feel you have grown (or not grown) as an artist since participating at JXTA?

THANK YOU! Your feedback is very important to us.

APPENDIX C: Focus Group Protocol: Youth Participants

INTRODUCTION

Thanks for being willing to answer a few questions. We want to understand what you got out of being a part of JXTA's programming. We are interested in what you learned about art and how you will continue to use art in the future. It is important to us to know how you feel about JXTA so that we can keep doing what we're doing right and maybe changes things that aren't going as well. So, please answer honestly. We are interested in your opinions.

I'm going to ask you some questions about what you've done at JXTA and how you feel about art. This is a chance for you to just talk about your experiences.

GROUND RULES

- Be respectful of other people's opinions.
- Try not to interrupt.
- Remember that not everyone might agree with you and that's ok!
- Be honest! Your feedback is important to us.

QUESTIONS

1. Name some activities/projects you did in your JXTA program that were the most interesting to you.
 - a. Why were these interesting or fun for you?
 - b. What did you like about them?
 - c. What did you like MOST about your JXTA program?
2. What are some activities/projects that you did at JXTA that you did not find very interesting or fun.
 - a. Why were these not interesting or fun?
 - b. What did you not like about them?
 - c. What did you like LEAST about your JXTA program?
3. How did participating at JXTA change how you think about art?
4. How did participating at JXTA change how you think about yourself?
5. How did being a part of JXTA make you feel?
6. What is good about doing art?
 - a. What makes doing art worthwhile?
 - b. What is powerful about art?
7. Can art change a community or a neighborhood?
 - a. How can it change?
 - b. What are some examples you have seen?
 - c. Can you be a part of that change?
8. How did JXTA staff and teachers help you to do your art?
 - a. What are some examples of ways they worked with you?
9. How will art continue to be a part of your life?

PROMPTS (if needed)

- Would you explain further?
- Tell me more about that...
- Can you give an example?
- I don't understand. Can you say that in another way?

APPENDIX D: Focus Group Protocol: Community Members

INTRODUCTION

Thanks for being willing to answer a few questions. We want to understand how JXTA is impacting the neighborhood. To do this, we want to hear from community members, like you, about how you view our presence in the neighborhood. So, please answer honestly. We are interested in your opinions.

I'm going to ask you some questions about the neighborhood and how you think JXTA impacts (or doesn't) what happens here. This is a chance for you to talk about your experiences and perceptions.

GROUND RULES

- Be respectful of other people's opinions.
- Try not to interrupt.
- Remember that not everyone might agree with you and that's ok!
- Be honest! Your feedback is important to us.

QUESTIONS

1. What is important about seeing art (sculpture, murals, etc.) in your community?
2. How can art benefit a community?
 - a. Do you see these benefits in North Minneapolis?
 - b. Is JXTA a part of that, in your view?
3. How can art improve the economy of a neighborhood?
 - a. Do you see these improvements in North Minneapolis?
 - b. Is JXTA a part of that, in your view?
4. How are individuals impacted by art in North Minneapolis?
5. What is the benefit of arts-based programming in North Minneapolis?
6. How are youth benefitted by the arts?
7. How do you think outside communities view North Minneapolis?
 - a. Do you think that outsiders consider the North Minneapolis arts scene?
8. How could North Minneapolis improve its arts presence?

PROMPTS (if needed)

- Would you explain further?
- Tell me more about that...
- Can you give an example?
- I don't understand. Can you say that in another way?

APPENDIX E: EVALUATION PLAN MEMO

Juxtaposition Arts Evaluation Plan Development

To: DeAnna Cummings, Executive Director, Juxtaposition Arts

From: Libby Caulum, Research Assistant, Humphrey School of Public Affairs

RE: Evaluation Plan Project Goals and Outcome

Date: January 31, 2013; Revised: February 10, 2013

Project Goals:

By May 2013, Research Assistant Libby Caulum will have completed the following parts of an Evaluation Plan for Juxtaposition Arts.

- **Object Description:** This is a document gives an overview of the organization based on staff interviews and agency record review. The purpose of this document is to give an overview of the organization and its programs, as well as define the scope and range of the project.
- **Logic Model:** This document is intended to graphically illustrate what the organization does, what it is expected to achieve, and how it is expected to work, based on an articulated set of assumptions or related theories (ie, *why* it is expected to work).
- **Evaluation Plan:** This document answers the question: How will we evaluate the programs (i.e., the evaluation “object”) based on the logic model we’ve developed? It includes the outputs and outcomes listed on the logic model, along with a suggested data source for each. This document also explains how the data sources might be used, collected and stored for evaluation purposes.
- **Evaluation Tools:** The evaluation tools developed will depend on the evaluation plan. These tools may include a focus group protocol, surveys, database(s), individual interview protocol or others.
- **Test Tools:** Time permitting; the evaluation tools will be tested for usability and accurateness.

Final Product:

The final product of this project will be a written report including the above parts of the evaluation plan. The RA will also assist the Executive Director in any staff training that needs to be done to successfully execute the evaluation plan.

WORKS CITED

Wholey, Joseph S., Harry P. Hatry, and Kathryn E. Newcomer. *Handbook of Practical Program Evaluation*. San Francisco: Jossey-Bass, 2010. Print.