



ArtPop Cities Program Evaluation Plan

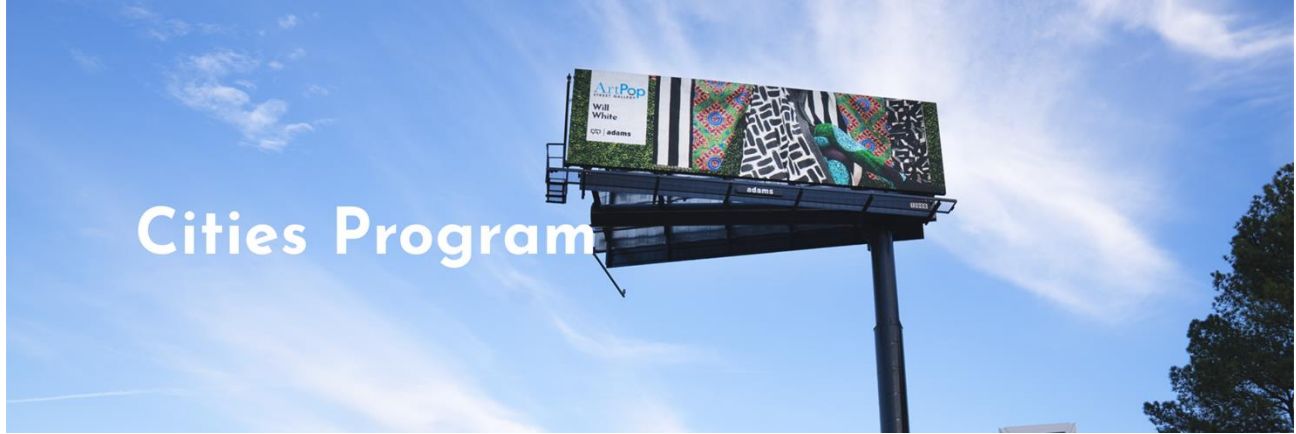
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Background and Context for the Program



ArtPop is a Charlotte, North Carolina-based nonprofit focused on providing economic mobility, sustainability, and accessibility through art projects and initiatives. Since its inception in 2014 by Founder and Executive Director Wendy Hickey, ArtPop has hired over 260 local artists through two unique offerings, the Inspiration Projects and the Cities Program, to diversify and beautify the city.

Charlotte is a rapidly growing city. According to the U.S. Census latest estimates, it had the fifth largest numeric population growth increase between 2021 and 2022 (U.S. Census, 2023). As explained by Brooke Gibbons, Director of Impact and Sustainability, this rapid growth has led to a unique set of social problems for the city; in order to support its burgeoning population, Charlotte has torn down much of its decorative historic infrastructure and replaced it with new residential buildings. These new buildings often feature bare concrete and lack the same unique charm that the city is proud of.

Inspiration Projects connect artists with local businesses for commission opportunities; artists are paid a living wage to create public art installations to beautify the neighborhood. The Cities Program gives a select cohort of 20 artists over \$7 million in advertising, digital media and billboard exposure, which is published for one year. Each cohort includes a high school student who receives a scholarship, encouraging them to continue their art education in college. Both programs place a growing emphasis on sustainability in both the materials used in art and how they are disposed of afterwards. This is being promoted through the Upcycling Initiative, an annual fashion show where local artists make clothes and accessories out of the billboard material from the previous year's Cities Program.

Program Description and Logic Model

As the Director of Impact and Sustainability and Cities Program, Brooke Gibbons is always looking to improve ArtPop's communication strategies that are used to preserve and build new partnerships with local businesses. Specifically, under the Cities Program, Gibbons coordinates with these partnerships to secure resources totaling about \$7 million a year, including advertising, digital media, and billboard space that the 20 selected artists use to share their vision. The intended purpose for developing an evaluation plan for the impact and sustainability messaging is to evaluate the effectiveness of ArtPop's communication plan. An effective communication plan does ultimately impact the effectiveness of the Cities Program.

Over three years ago ArtPop’s Board of Directors, in consultation with the CEO Wendy Hickey, developed a strategic plan to guide the organization’s growth towards fulfilling its arts mission while maturing and developing financial sustainability. Since then it has made significant progress towards its goals, establishing both the Cities Program and Inspiration Projects. Last year ArtPop hired two full-time staff, including Gibbons, to expand programming and services for additional stakeholders and to bring professionalism and a passion for the arts to each of the initiatives they lead. Diversifying its funding base has been a key priority at ArtPop and in 2022 it reached an important milestone by ensuring that no single funding category comprised over 50% of annual revenues.

Similar to any nonprofit’s work, the biggest contextual factor for the Cities Program is money. Gibbons relies on physical and monetary donations to make the program function, so she is constantly looking to find new, continual money flow opportunities. For the past year, ArtPop has been part of a cohort within the LendingTree Foundation that provided significant financial support. However, ArtPop’s participation in this cohort will expire at the end of the year. Other contextual factors that the group has identified include physical space limitations, supply chain issues that would impact the number of art supplies, as well as economic factors which may discourage potential program participants from pursuing a career in the arts. ArtPop hopes to create financial mobility and freedom for the artists it works with and hopes to make a career in the arts accessible. For their programs to remain sustainable, ArtPop must be able to effectively communicate its impact messaging.

Under the Cities Program and ArtPop’s mission as a whole, there are a few important stakeholders to take note within the evaluation plan. The main stakeholders have been identified as artists, community members, businesses, donors/sponsors, grant foundations, ArtPop’s Board of Directors and advertising media.

Since the Cities Program’s inception in 2014 this community has grown to more than 400 artists and has ensured significant growth in their digital audience, built connections in the art community and contributed to a 60% growth in sales within Charlotte, according to ArtPop’s website (Gibbons, 2023). This makes the artist community at ArtPop the primary focus area for stakeholder reviews under consideration for the evaluation. Their well-being and success will reflect the overall success of the initiative for the years ahead.

The second area of stakeholder focus is the Charlotte city community membership. To better understand the difficult circumstances behind ArtPop’s strategy and the community they serve, it is necessary to evaluate the history of the Artist Communities in Charlotte since it is a city which keeps high culture at arm’s length even though it is the eighth-fastest growing city in the country, but the arts scene is about the same as it ever was. “The city has no dedicated art schools, and local colleges; universities haven’t shaped the art culture either. Instead, the banks bent the city’s tastes toward the straitlaced, mainstream, and risk averse” (Braden, 2023).

Donors play a crucial role in ArtPop’s success. Non-profits, especially the LendingTree Foundation, are a primary source of funding, though this is now changing. Businesses in Charlotte are also important clients for ArtPop services and hence their participation and needs influence the entire art portfolio’s diversity and availability. Since the local operations of these businesses vary across domains such as banking, apartment complexes, advanced manufacturing and life sciences, ArtPop needs a comprehensive communication plan that reaches all fields. Finally, ArtPop relies on non-financial donors who donate space for the artists to use. These hotels, malls, and other commercial spaces play a vital role in giving artists a platform to reach greater audiences.

ArtPop has a dynamic Board of Directors hailing from various fields, though all have a passion for art. The Board supports ArtPop by mentoring participants, hiring new staff, and overseeing the program's daily operations. They have been instrumental in building synergies for growth, expansion and funding across the years.

Finally, it is important to note the role that media partners play. They provide curated content, print services, and advertising enabling ArtPop to conceptualize, launch and conduct its annual fashion show once the artists' residencies are finished. This service is fundamental to ArtPop's branding and communication strategy.

The Program Logic Model in Appendix A describes a methodological approach in terms of tasks, people and sequence identifying the stages of progression for the evaluation process under consideration. The first section covers Inputs, Activities and Outputs. The inputs are the people, organizations, and resources primarily connected with ArtPop initiatives, including staff. A primary component of this is the artistic community itself and its commitment to the Cities Program with a broader perspective of building the operations, tactical foundation and skillsets necessary for long-term success. The student enrollments reflect the criteria for the acceptance of the ArtPop vision by budding artists wanting to pursue careers in art and build expertise. The business community is a factorial input since their commitment is primarily from the customer perspective in terms of consumption of ArtPop deliverables and providing infrastructure support to bring the deliverables to the outside environment.

The next important process area under consideration is the fundamental operational capability expressed/mentored by ArtPop leadership in terms of articulating communication protocols with their business communities who are also their stakeholders and clients. A sustained program for seeking funding repeatedly under an art-based non-profit has challenges requiring insights from all aspects of operation efficiencies maintaining delivery standards for each of the 20 artists selected for the year. It would involve providing capital, space and art material subject to budget constraints and coordinating deliverables on time for presentation to the community in terms of shows, events and displays.

The outputs under consideration are defined by the alliances ArtPop has with its community partners and business clients. From an evaluation perspective, these issues need a close loop monitoring function wherein an iterative process of art delivery is adopted and corrections are made under each delivery cycle to ensure that ArtPop Cities Program and its deliverables are in alignment with their conceptualized vision and ensure no deviance from the requirements of their engagement partners, business clients and community partners by taking regular feedback from the stakeholder community.

The impact in terms of outcomes needs a differentiated evaluation perspective. It should cover a long-term strategic focus in terms of sustainability, brand building and social acceptance, combined with a short-term impact which will enable ArtPop to meet community and client expectations without placing pressure on the artists and program staff managing deliverables in terms of content, print, capital and materials for art development.

It is important to note how the external factors outlined in the Program Logic Model impact and contribute to the limitations, as outlined in the model, which are outside of ArtPop's control but which nevertheless affect the success of the Cities Program. The most important of these is external funding: the Cities Program has been largely supported by grants from LendingTree in the past. Given that the grant from LendingTree is set to expire at the end of the 2023, ArtPop is facing increasing limitation with the amount of money that can go towards the participating artists and the program's annual student scholarship. Furthermore, Gibbons noted that voters recently rejected a quarter-cent tax increase to fund its arts foundations, further imperiling the support available to ArtPop (Harrison and Glenn, 2021). The

lack of funding will impact the number of staff that can be hired as there are only three full-time staff on salary. Gibbons has noted that the limited staff can impact staff resources as their time is very limited given the large scope of work the three of them are each responsible for. Lastly, the lack of funding will significantly impact the physical space that is required for the Cities Program as ArtPop will not have funds to pay to rent or use space that are in turn given to the artists as their canvas. Public policy and external funding are clear limitations to ArtPop's mission as funding plays a critical role in the success of its programming, and ultimately impact the program logic model as explained above.

Find the Logic Model under Appendix A.

Evaluation Purpose & Priority Questions to be Addressed

Discussion with Gibbons identified three high-level areas of inquiry. The first consideration is the impact that the ArtPop Cities Program has had on artists. Secondly, the evaluation will focus on the social impact aspects of ArtPop's vision on the broader Charlotte community. Lastly, the evaluation will seek to address the effectiveness of communication protocols that have been adapted by ArtPop in terms of reaching funders, art sponsors, corporate clients, and diversifying their art portfolio. An Evaluation Design Chart was developed to show key aspects of each area of investigation. Below is a written explanation of the evaluation questions that have been drafted to answer the above explained issues, as well as an explanation of the evaluation criteria, methods of collection and timing of each study respectively.

Evaluation Design

The first question that the evaluation plan will assess is the impact that donations to ArtPop's Cities Program have on the participating artists' careers. ArtPop's Cities Program relies on donations, both financial and physical items and spaces, to support the 20 artists participating in the year-long program. The goal is to provide the participants with the opportunity to eventually pursue a full-time career in the arts. The specific question that the evaluation plan is designed to answer is: How has the direct financial support, donated space, and general exposure given to artists through ArtPop's Cities Program impacted the participating artists' careers?

ArtPop program evaluators will use both qualitative and quantitative data to answer this question, starting with their community of artists who may be contacted via their listserv and Facebook page. This will allow ArtPop to reach both current and former participants who will be asked to complete surveys both before and after the program. The survey questions will focus on understanding current and former participants' career paths through quantitative data, as well as providing participants the opportunity to provide qualitative data as to how their participation in the program impacted their career trajectory. The pre- and post-surveys will be given to the 20 participants in the current and future cohorts, while former participants will be asked to complete only a post-survey.

Given that the evaluation will track survey data to understand long-term impacts, the timeline for these surveys will vary through different years. The Cities Program cohort would be given the pre-survey after they are selected but before they officially begin. The cohort will complete a survey one year after their cohort year and again three years later with the understanding that career development takes time because the third-year survey will more accurately reflect how participation impacted their professional growth. Regardless of alumni graduation years, artists will be asked to fill out a survey describing how the direct financial support, donated space, and general exposure given through ArtPop's Cities Program impacted their careers to collect qualitative data.

The second question is designed to understand the impact of ArtPop's Cities Program on members of the broader Charlotte community, both artists and non-artists, across all 14 counties that ArtPop works with. To answer that question, the evaluation aims to assess community reactions and attitudes toward ArtPop. Specifically, ArtPop seeks a better understanding of residents' feelings towards art and engagement with art-focused programs before and after the project started, to ultimately understand the impact of the program on the community. After the program is launched, the recognition of ArtPop in the radiating regions becomes one of the criteria to evaluate the program's effectiveness.

To gather that evidence, the evaluation will include a community-wide survey that will gather quantitative data about community awareness and reactions to the program. QR codes placed in various public places around the City of Charlotte and surrounding counties provide a random, non-intrusive way to disseminate the survey. ArtPop also maintains a Facebook group that includes not only participating artists, but also artists who have not completed the program and other community members. This group should be tapped for in-depth interviews or participation in a focus group. In addition, more in-depth qualitative interviews with other local art councils will gather detailed data about people's awareness of the Cities Program and their engagement by county. Awareness throughout this process will be defined as residents' self-assessed recognition of and opinion of ArtPop, as well as how long they have known about the program. Secondary data from local art & educational institutions will be gathered to understand Charlotte residents' engagement with art programs and interest in art careers prior to ArtPop's founding. As primary data cannot be collected retroactively, this will serve to create a baseline against which the current survey responses will be measured.

In keeping with ArtPop's mission of reaching all 14 counties of Charlotte, the survey will be distributed in each county to sample people throughout the broader Charlotte community. Offering participants entry into a raffle for a prize will incentivize survey participation, especially among counties that have been less responsive to program outreach in the past. For more detailed information gathered from ArtPop community members, the evaluation will engage both artists who have applied to the Cities Program but did not participate and people who have been engaging with ArtPop in another way. The evaluation will survey their attitude towards ArtPop (approval or disapproval) and gather qualitative data to measure the program's impact on non-participating artists to get a better sense of why these artists continue to stay engaged with ArtPop although they are not part of the program. This qualitative data can be supplemented with secondary quantitative data collected from local art councils to determine the popularity of and engagement with art from the public. The goal of this collection is to better understand how public engagement with the arts has changed over time and whether it was influenced by ArtPop's Cities Program. The acquisition of these data and information will occur over the course of a year to allow for thorough collection and survey dissemination. As it is a labor-intensive process, it will be repeated once every four years so that ArtPop staff can continue to monitor changing public perceptions.

The final question that the evaluation seeks to answer is how communications adopted by ArtPop with potential and current donors have impacted their current engagements and potential future funding. This investigation will focus on analyzing communication strategies that ArtPop has used for both current and potential donors to repeat or increase their funding or bring in new donors. This evaluation will provide the information needed for ArtPop to understand what is working in their communication strategies and to develop new strategies that will maintain sustainability in funding. Presently, ArtPop maintains a majority of its funding efforts through word of mouth by directors through corporate networks, funding through options such as internet-based revenue/grants collections, promotions for donations through public billboards, collaborations with Charlotte city tourism initiatives and direct financial support to artists by museums and event sponsors.

To answer this question, ArtPop may gather data from previously existing sources. ArtPop uses a platform called FlipCause to track and maintain its donor base. Secondary qualitative data collected through FlipCause services can be used to retroactively look at donor engagement and compare it to secondary data of ArtPop’s communication plan over the years, to track how one affects the other. This will identify communication changes that may cause previous donors to cease donating, as well as successful protocols that can be used in the development of future funding initiatives. Another suitable option would be to create surveys for the donor community to extract qualitative inferences about their current and past commitments which contributed towards the growth in grants and improvements in the communications supporting the growth. Brief surveys to current donors investigating the reasons behind their interests to donate and opinions on ArtPop’s mission and how it prompted them to donate could be a starting point. Another set of concluding surveys could be designed for previous donors who have stopped donating, to analyze the reasons behind their decision. ArtPop’s communication plan will be measured as its success in generating donations, defined as the number of past, present and future donors who considered ArtPop’s mission the main reason for their donation. The number of donors who heard about ArtPop through its own communication, rather than word of mouth or other sources, is another metric of the communication plan’s quality. These surveys could be quick web or mobile feedback questionnaires immediately after smaller contributions or in-person interviews with ArtPop leadership teams for larger amounts once every quarter of the year. For all prospective donors identified in the communication programs, as well as those who have donated but ceased, the follow-up survey should be sent and completed within a six-month period to ensure that the feedback obtained is still timely and accurately reflects the reasoning behind the donors’ decisions. The short post-donation survey should be sent out immediately after the transaction and returned within the week.

Find the Evaluation Plan Chart under Appendix B.

Data Collection Methods and Data Analysis Plan

The methods chosen for data collection are arguably the most important aspect of any evaluation plan. Data collection methods will help guide the evaluation team to gather the data needed to answer the evaluation questions outlined above. The data collection methods outlined below primarily focus on the three subject areas of investigations mentioned under Appendix B. The data will then be processed according to the analysis plan, with a goal of identifying useful trends important to the evaluation.

Data Collection Methods

When looking to answer the question about ArtPop’s Cities Program impact on the participating artists’ careers, the evaluation plan will implement a mixed method data collection method through surveys and interviews to measure the impact that the program has on participant’s career paths. Interviews with participants will help the ArtPop team to better understand how, if at all, participation in the ArtPop Cities Program led cohort members to pursue a full-time career in the arts as asked in a quantitative manner through a survey that will show the number of cohort members who chose to leave another field for a full-time career in the arts. This method will also provide insight into why some participants chose not to pursue a full-time career in the arts. The survey will be given to all participants, but Gibbons will use purposeful sampling to conduct interviews with a select group of cohort members. Given the convenience and homogenous nature of the program, this sampling method will best serve Gibbons when answering this specific question.

The second evaluation question looks to measure the impact of ArtPop’s Cities Program more broadly across the Charlotte area. The scale of the data collection will require the use of a mixed method data collection strategy. The primary data collected from the surveys and interviews will be used to

measure community's knowledge and impact from the Cities Program quantitatively and qualitatively respectfully. To ensure that all 14 participating counties across the Charlotte area are represented in the survey responses, the evaluation team will use a simple random sampling strategy to define populations for each county to then select a sampling frame to determine the sample size for each county's response to the survey. Once the sample size is determined, the evaluation team will use this knowledge to strategically place QR codes and share with certain and other town-specific social media accounts in each county to ensure the team gets the responses they need. This strategy will also ensure that more rural counties with significantly lower populations have equal participation in the survey process. The survey will also be given to all Cities Program applicants who were not chosen, as their input will be valuable to understand the community's thoughts on the Cities Program and ArtPop in general. Specifically, Gibbons will use a snowball sampling strategy that will rely on one key informant (in one example, a Black Lives Matter connection), who was not selected and has continued to be vocal about the state of the Cities Program and arts in general in Charlotte, to help identify and reach local stakeholders to complete the survey. For the interviews, Gibbons will use purposeful sampling to select one participant from each county to conduct an interview which will accompany the survey to provide qualitative insight.

Finally, the evaluation plan looks to answer the question around the impact that ArtPop's communication plan has on current and future donors. To answer this question around current and potential donors, the evaluation team will use secondary data collection through ArtPop's use of FlipCause, an online tool that collects donations and stores donor information, to identify current and past donors. Once each group is established, a survey will be sent to all parties to gather qualitative data about why donors continue to support or terminate their financial support of ArtPop. To gather survey responses, Gibbons will employ a participatory data collection strategy that utilizes ArtPop's Board of Directors. Given this groups deep ties to financial and philanthropic entities across the city, the Board of Directors will be tasked to go out to their respective communities to gather survey responses that will then be brought back and discussed with the Board of Directors and ArtPop team.

The data sources and collection methods mentioned earlier are listed under Appendix C. The table is a representative summary for the three areas of investigation and covers topics for the classification of the data source types, information available, taxonomy classification of information as qualitative/quantitative/mixed, resources needed for analyzing the domain under investigation and a generic standard against which the available information can be benchmarked for standardization of the evaluation criteria.

Data Analysis Plan

Now that the data collection methods have been established, there must also be a plan as to how the data collected will be analyzed. As each data collection method utilizes a mixed methods approach, there will need to be both qualitative and quantitative analysis strategies implemented for each question. It is also important to note that ArtPop has never gone through a program evaluation so their capacity to extensive data analysis is limited. While this limitation will not impact the outcomes of the evaluation itself, it was considered when drafting the data analysis plan. Below is an outline of the strategies and tools that will be used to analyze the data collected for each evaluation question.

The first question, addressing the impact of artists' participation in ArtPop's Cities Program on their career paths, will utilize a mixed method data collection approach and thus require different analysis plans for quantitative and qualitative data collected. The quantitative data that will be collected through survey responses to see how many cohort members pursued a full-time career in the arts after their graduation from the program needs to be analyzed through descriptive statistics that will measure the counts and averages of cohort members who left their career for a career in the arts. The scoring survey

scale will compare pre-surveys and post-surveys that were provided to cohort members before the program began and one year after their graduation. The descriptive statistics analysis will provide the ArtPop team with a clear picture of the impact that Cities Program has on its participants. Furthermore, for the qualitative data gathered from interviews, the evaluation team will continuously engage in data analysis from the beginning of the study through the end and reflectively read the interview transcripts to identify emerging trends as to the reasons why Cities Program participants and alumni chose to pursue a full-time career in the arts or not.

A similar strategy will be implemented to analyze data collected from the second question will address the general impact that the Cities Program has on the Charlotte community. While the plan also implements a mixed method strategy to collect the data, the strategies used to analyze the data will be slightly different than the first question. First, the quantitative data gathered from the community-based survey will be analyzed using a correlation statistic method to understand the strength and directions of the relationship between the Cities Program and the community it looks to serve. The qualitative data gathered from interviews will be analyzed using codes that will help identify emerging trends among different community's thoughts and general feelings toward ArtPop and the Cities Program. The codes that should be established for the data should reflect positive and negative thoughts and feelings towards the impact that the program has had on the community. Thus, the two themes that will want to be tracked are "positive" and "negative" associations with the programs. ArtPop should utilize visual analysis software to produce word clouds and pull diagrams of texts from quotes given in the interviews and surveys. The dissemination plan will provide more specific detail for how the results will be used and shared, but the visual analysis software will help in the process.

For the final question that addresses the impact that ArtPop's communication plan has on current and past donors, the evaluation team will again implement a descriptive statistical analysis to count the number of donors who currently donate compared to those who use to donate but no longer do so. The descriptive statistical analysis will also measure the average of donors who donate every year, which can provide insight into successful communication plans that might have impacted the reoccurrence of certain donors. The qualitative, participatory data collected through interviews and evidence gathered by the Board of Directors will require a qualitative data analysis strategy. Beyond the continuous and reflective data analysis that will be required, the evaluation team will again use codes and themes to make a matrix that will make the data easily accessible. The codes and themes will focus on emerging trends that indicate how ArtPop's communication plan effectively engages donors continue to support ArtPop as well as the financial or philanthropic organization's decision to no longer support ArtPop.

Plan for Dissemination and Use of Findings

Results from the evaluation will be used and disseminated based on the evaluation questions that they are related to. The results for the first question will be used to improve the experiences of artists participating in the Cities Program. The results will inform internal ArtPop staff about how each facet of the program is functioning and where improvements can be made. These findings will primarily be kept internal to the ArtPop team so that they can better focus on areas where artists' goals were not met. Information gathered may result in more resources for future artists that current and past participants found helpful, better connections for program alumni, and increased support for artists transitioning from part-time to full-time art careers, but the ArtPop team will look at results to determine what is needed to improve the program and best meet artists' goals. Information about successes of the Cities Program for artists may also be included in grant and funding applications to demonstrate that ArtPop's goals of impacting artists have been met.

Evaluation Question 1 Dissemination and Use					
Target audience	Dissemination goals	Format	Channels	Messenger	Timetable
ArtPop staff	Improve the experiences of participating artists, change necessary elements of the program	Full evaluation report for question 1	Emailed and discussed at staff meeting	Program evaluator	Initial report within 1 month of evaluation conclusion, follow up yearly
Donors/funders	Demonstrate success of program and value of donations, increase donations	Key points of program's impact on artists through funding	Email, annual fundraising events	Fundraising team	Initial report ahead/as part of important fundraising campaigns, follow up as needed
Participating past & present artists	Thank for participation in program and evaluation	Key points of program's impact on artists	Email	ArtPop media relations	Initial report within 3 months of evaluation conclusion
Board of directors	Report to stakeholders how artists are being impacted by program	Executive summary with key findings	Emailed and presented at meeting	ArtPop executive director	Initial report within 1 month of evaluation conclusion, follow up yearly

The second evaluation question regarding ArtPop's Cities Program's impact on the broader Charlotte community will be used internally to inform ArtPop's actions moving forward and externally to stakeholders for funding and support purposes. Specifically, ArtPop will use the results to determine the most impactful ways to encourage community passion and careers in the arts, and devise strategy accordingly. Data for this evaluation question will be gathered through surveys, interviews, and focus groups. Once all necessary data have been gathered, organized, and analyzed, the results can be shared with stakeholders and in a limited way with the public on ArtPop's website. This data collection will also likely result in quotes about the program and its impact on the community that can be shared on ArtPop's website, annual report, and on social media. These findings may also be used for funding and grant applications to demonstrate the impact of the Cities Program on the community.

Evaluation Question 2 Dissemination and Use					
Target audience	Dissemination goals	Format	Channels	Messenger	Timetable
Board of Directors	Demonstrate the reach and public	Executive summary with key findings	Emailed and presented at meeting	ArtPop executive director	Within 1 month of

	perception of the program				evaluation conclusion
ArtPop staff	Understanding how far reaching the program is and public perception	Full evaluation report for question 2	Emailed and discussed at staff meeting	Program evaluator	Within 1 month of evaluation conclusion
Artists	Attracting potential artists and improving the experiences for the current artists in the program	Key points of program's impact on artists	Include in call to artists, on ArtPop website	ArtPop media relations	Initial report within 3 months of evaluation conclusion

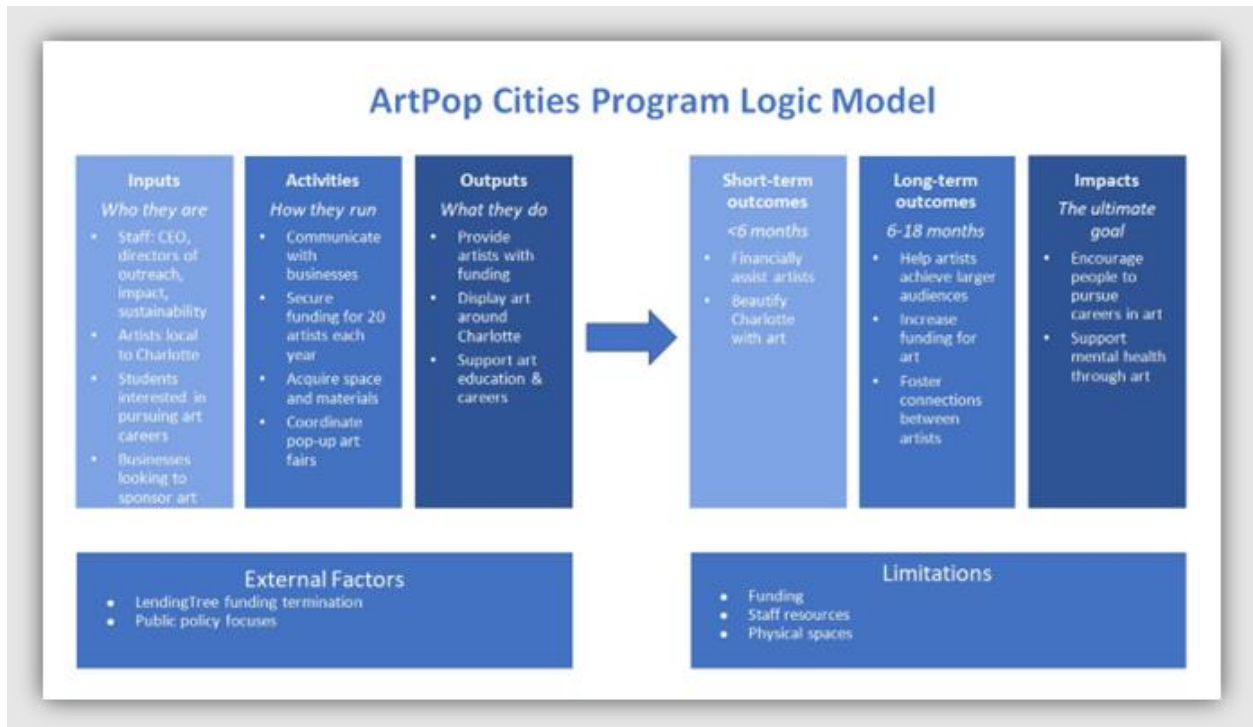
The third evaluation question, which focuses on ArtPop's communication with potential and current donors, will be used internally by ArtPop to determine what communication strategies work best and which are the least effective. This information will not be disseminated publicly as it is internal to the function of the Cities Program. Instead, the ArtPop team will use these findings to inform their communication with donors moving forward. All data gathered through all evaluation questions will be stored by ArtPop in an archive.

Evaluation Question 3 Dissemination and Use					
Target audience	Dissemination goals	Format	Channels	Messenger	Timetable
ArtPop fundraising team	Improve communications plans, streamline fundraising operations	Executive summary with key findings	Emailed and discussed at staff meeting	Sustainability team director	Initial report within 1 month of evaluation conclusion, follow up quarterly
Board of Directors	Internal audit of communication plans, review of revenue targets, brand/equity development, focus group discussions with donors	Donor program management reports, executive report with key findings	Emailed and presented at meeting	ArtPop executive director	Initial report within 1 month of evaluation conclusion, follow up quarterly
Donors	Improve coverage over entire state with Charlotte as	Executive summary with key points of donations' effect on	Email, guest interviews, annual fundraising events	ArtPop donor relations manager	Initial report within 1 month of evaluation conclusion,

	flagship donor base	program function			follow up ahead/as part of fundraising campaigns
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Appendices Including Instruments, Tools, and Resources

Appendix A: Cities Program Logic Model



Appendix B: Evaluation Design Chart

Evaluation Question(s) What questions will be answered by the data you collect?	Evidence What will be measured to determine if change occurred?	Method(s) & Measurement Tool(s) How will data be collected?	Sample Who will be the source of information and how will they be selected?	Time Frame When will data be collected?
How has the direct financial support, donated space, and general exposure given to artists through ArtPop’s Cities Program impacted the participating artists' careers?	<p>Artists’ reasons for participating in the Cities Program and anticipated goals/outcomes, follow up to determine whether those goals were achieved</p> <p>Establish baseline for artist engagement and career prior to program participation; compare to follow-up surveys to determine if change has occurred</p>	<p>Secondary data of survey results already obtained for understanding initial goals for the program and whether those outcomes were achieved.</p> <p>For retroactive data, distribute a survey through the ArtPop Community Facebook Page and alumni email list to gather pre-participation career data of those who have already participated and whether participating met their goals</p> <p>Moving forward, conduct short interviews with participating artists to understand how their career currently looks, what they hope to get out of Cities Program</p> <p>Post-program interviews with participating artists to get post-participation data</p>	All artist alumni of the Cities Program, self-selecting, and participants going forward	Before program, one year out of the program, three years out of the program
What has been the impact of ArtPop’s Cities Program with members of the broader Charlotte community (all 14 counties, including artists who did not participate in the Cities Program)?	<p>Recognition and reactions to ArtPop on a broad scale</p> <p>Broad community awareness of the Cities Program and what its impact is on artists, as well as the perceptions</p>	<p>Distribute a community-wide survey through QR codes placed in various public places (such as art museums, public transit, schools) to gather quantitative data about awareness and reactions</p> <p>Surveys distributed through ArtPop’s social media</p>	The sample is community members in all 14 counties that ArtPop works with (A raffle for a monetary sum, like a few hundred dollars, to incentivize participation)	<p>12 month period of collecting data</p> <p>Every 4 years</p>

	<p>within the artist community</p>	<p>A survey created and distributed to members of the ArtPop community that have not completed the Cities Program (identified through the Facebook page). Additionally, the Facebook page has members that have not completed the program. This group could be used for in-depth interviews or a focus group.</p> <p>Interviews with members of local art councils about people’s awareness of ArtPop and their engagement in a more detailed way by county</p>	<p>Artists who have applied to the Cities Program but did not participate or have been engaging with ArtPop in another way</p> <p>County Art Councils can provide more specific information about engagement with ArtPop on the county level</p>	
<p>How has ArtPop’s communication with potential and current donors impacted their current engagement and potential future funding?</p>	<p>In response to communications around the Cities Program, tracking engagement before and after key communication changes</p> <p>Information about why people chose to or not to donate to ArtPop and whether it was impacted by ArtPop’s communication of its mission</p>	<p>Secondary data through FlipCause can be used to retroactively look at donor engagement and compare it to secondary data of ArtPop’s communication plan changes</p> <p>A short survey can be sent to current donors to ask what interested donors about ArtPop’s mission and prompted them to donate</p> <p>Secondary data through FlipCause can be used to identify previous donors that no longer donate</p> <p>A survey can be distributed to previous donors that no longer donate to understand why</p>	<p>Past and present donors, identified through FlipCause</p>	<p>Follow up within months for non-present donors (3-6)</p> <p>Short donor survey immediately after donation</p>

Appendix C: Example Data Gathering

Column II below provides sample parameters for data collection applicable to the qualitative investigations in terms of taxonomy of collected documents. Generic themes have been conceptualized wherever applicable which define the context areas of investigation for each question type, followed by individual ‘code’ assignments for different sub-types of observations under each theme. These mark the qualitative inference as a unique distinguishing factor defined for each decision/observation/occurrence and further identify them with a textual description which declares the functional requirement of tagging a paragraph/sentence within the qualitative data source. This would provide a high-level baseline for developing standard templates for all qualitative data collection processes. Note that this is an example and real themes and codes would be created based on trends seen in collected data.

Type and Source of Information	Qualitative, Quantitative, or Mixed Data / (Themes, Codes, Descriptions for Qualitative Types)	Resources Needed to Analyze the Information	Standard of Comparison
Artist incomes, work hours committed	Quantitative	Payroll system, .CSV extracts, MS Excel	Minimum hours of weekly allocations
Wage rates agreed, unit art rates	Quantitative	Payroll wage master files, .CSV extracts, MS Excel	State minimum wage
Work timetables/ allocations	Quantitative	Project plans, MS Project	Regular/overtime hours
Contracts signed	Qualitative Theme: Income satisfaction Code IS1 – for expression of satisfactions Code IS2 – for expression of dissatisfactions Theme: Work allocations satisfaction Code WC1 – for agreement with allocated work hours Code WC2 – for disagreement with allocated work hours Theme: Wage rates approvals Code WR1 – for agreement with allocated wage rates Code WC2 – for disagreement with allocated wage rates	Program documents, SLAs	Memos, internal understandings, legally binding contracts

<p>Artist orientation/ training assigned</p>	<p>Qualitative Theme: Orientation outcomes Code OO1 – for satisfaction with orientation Code OO2 – for dissatisfaction with orientation Theme: Training assigned Code TA1 – for satisfaction with training components/ workloads Code TA2 – for dissatisfaction with training components/ workloads</p>	<p>Training manuals, tests, transcripts, presentations, handouts</p>	<p>Previous year training records, change management & training documents</p>
<p>Surveys conducted</p>	<p>Mixed</p>	<p>SurveyMonkey pdf- documents, .CSV extracts, MS Excel</p>	<p>Online surveys, communications programs for previous years</p>
<p>ArtPop Facebook site</p>	<p>Qualitative Theme: feedback comments/ observations Code FB1 – for positive comments Code FB2 – negative comments Code FB3 – need additional information on topic</p>	<p>Facebook text extracts, screen captures, pictures, videos</p>	<p>Qualitative context- based observations, inferences with other art-based community sites</p>
<p>Alumni email lists</p>	<p>Qualitative Theme: email reply content Code ER1 – for positive response to invites, attendance, donation and event reviews Code ER2 – for negative response to invites, attendance, donation and event reviews Code ER3 – need additional information based on invitation</p>	<p>MailChimp email extracts, Outlook/ SharePoint email exports</p>	<p>Length, message content, number of responses, negative feedback reports</p>

	details, current programs, new events, locations etc.		
Pre-participation career data	Mixed Theme: status of graduation Code SG1 – for completed graduation Code SG2 – will graduate Code SG3 – not a student but planning to take up studies later Code SG4 – on academic probation and under review by school	High school diplomas, transcripts, external test scores, awards, certificates	External art school curriculum evaluation processes
Short interview results, select groups of cohort members (purposeful sampling)	Qualitative Theme: Continuity status with ArtPop Code CS1- for willingness to continue Code CS2 – for decision to discontinue Code CS3 – undecided Theme: Interest in full-time status as artist Code FT1- for interest in becoming full-time artist Code FT2 – for no interest in becoming full-time artist Code FT3 – undecided	Interviews, minutes, emails, recorded conversations, post-interview feedback forms	Interview context evaluations of previous artists, community members, donors
Post-program interview results, select groups of cohort members (purposeful sampling)	Qualitative Theme: Continuity status with ArtPop Code CSP1- for willingness to continue Code CSP2 – for decision to discontinue Code CSP3 – undecided Theme: Interest in full-time status as artist Code FT1- for interest in becoming full-time artist post-participation Code FT2 – for no interest in becoming full-time artist	Emails, interview feedback forms	Interview context evaluations of peer artists/community members/donors in the same period

	<p>Code FT3 – undecided Theme: Willingness to volunteer in program after participation Code SS1- for willingness to volunteer Code SS2 – for no interest in volunteering Code SS3 – undecided</p>		
<p>Charlotte QR code community survey (simple random sampling for 14 counties)</p>	<p>Qualitative Theme: Knowledge of ArtPop Code KO1 – for some knowledge of program Code KO2 – for no knowledge of program Theme: Opinions of program impact on community Code PI1 – positive impact on community Code PI2 – negative impact on community Code PI3 – undecided</p>	<p>Community events, emails, city brochures, art guides</p>	<p>Expected appreciation metrics from Charlotte community in terms of increased awareness, appreciation for art, brand identity for local art businesses & promotion of tourism</p>
<p>Social media surveys</p>	<p>Mixed</p>	<p>Facebook/Twitter/Instagram content, pictures, articles published, comments, emotions captured</p>	<p>Needs internal setup by sustainability program to set up basic metrics for evaluation</p>
<p>ArtPop artist/ community surveys (snowball sampling strategy for community leadership)</p>	<p>Qualitative Theme: Willingness to sponsor/commit funding through informant Code SD1- for willingness to donate Code SD2 – for no interest to donate, Code SD3 – undecided Theme: Direct artist influence on community donations Code SA1- for convincing community members to donate Code SA2 – for inability of artists to influence community members directly</p>	<p>Artist selection events, emails, city brochures, art guides, interview feedback forms</p>	<p>Criteria evaluation must match basic requirements of artist profiles for each program objective for a given period with comparison to outcomes of previous recruitment events, career evaluations & financial rewards provided</p>

	Code SA3 – for artists requesting more introductions with community members through program		
Interview results with local art councils (purposeful sampling to one contact from each county)	Qualitative Theme: Local arts council appreciations Code LA1- for high ratings of program reach/impact Code LA2 – for low ratings of program reach/impact	Interview schedules, meeting minutes, emails, recorded conversations, post-interview feedback form	Academic programs of art schools which have overcome resistance to non-profit art initiatives, research articles bringing awareness to local art councils
ArtPop communication plans	Qualitative Theme: Fit of chosen communication channels & plans Code RF1 – for approval of communications protocols adopted Code RF2 – for disapproval of communication plans adopted Code RF3 – for amendments to communications plans adopted Code RF4 – for termination of unsuccessful communication plans	Presentations, MS Excel, project plans, work breakdown structures, emails, CRM exports, flyers, brochures, website	Benchmark against external vendor-based offering for non-profits such as Salesforce
FlipCause, donor vs non-donor data, descriptive statistical analysis	Quantitative	FlipCause transactional & analytics data exports, .CSV files, smart analytics reports	FlipCause reports
Current donor surveys	Qualitative Theme: Willingness to sponsor/commit funding through current donor Code CD1- for willingness to donate Code CD2 – for no interest in donating Code CD3 – undecided	Donor sponsoring events, collection postings, emails, brochures, sponsoring guides, interview feedback forms	SurveyMonkey or other platform
Past donor surveys	Qualitative	Emails, interview feedback forms	Inferences from previous sponsorship

	<p>Theme: Willingness to sponsor/commit funding through discontinued donor</p> <p>Code DD1- for willingness to donate again in the future</p> <p>Code DD2 – for no interest in donating</p> <p>Code DD3 – undecided</p> <p>Code DD4 – entire withdrawal from Cities Program</p>		<p>metrics applied to trend analysis and evaluation of funding contributions in terms of region, periods, seasonality and frequency</p>
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Appendix D: Works Cited

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