



# Youth Development Evaluation Toolkit for Arts Programs

Prepared for the Minnesota State Arts Board

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# Introduction

The purpose of this toolkit is to help youth arts organizations measure how arts engagement contributes to positive youth development outcomes in children and young people. In 2025, the Arts Board partnered with Wilder Research to evaluate youth development outcomes of arts programming with a subset of eight grantees who engage young people in arts and cultural activities. The evaluation methods, tools, and processes we used for partnering with these eight grantees informed the development of this toolkit.

In addition to this toolkit, the Arts Board has other resources available to help organizations evaluate their arts programming, including [a general evaluation toolkit](#) and a toolkit specific to measuring health and wellness outcomes related to arts programming. We suggest arts organizations use these toolkits in combination, with the following steps as one possible way to leverage these existing resources:

- Review the general evaluation toolkit section on evaluation planning to ground evaluations and define outcomes.
- Use this youth development outcomes toolkit to create and implement evaluations for measuring youth development outcomes.
- Use the health and wellness outcomes toolkit for additional guidance related specifically to health and wellness outcomes.

## Youth development and arts experiences

Youth development outcomes include a broad array of developmental aspirations for young people, including interpersonal skills (like communication and conflict resolution), professional skills (like time management and critical thinking), and emotional wellness (like self-esteem, confidence, and emotional regulation). According to youth development principles, these outcomes are realized when youth share their experiences and perspectives, and build skills and strengths related to their interests and goals. A critical component of positive youth development is for young people to meaningfully connect with peers, caring adults, and other people in their community. Connections like these can help young people feel recognized and valued by their peers and people in their community, as well as identify ways they want to get involved or contribute to their community. To learn more about measuring youth development outcomes, refer to the [Positive Youth Development Measurement Toolkit](#) from YouthPower Learning, a project of the U.S. Agency of International Development.

There are numerous ways arts programming can support positive youth development. A theater group can build peer relationship skills among young people. A studio art class can improve young people's confidence with new techniques and provide opportunities to learn about their

community's history. A youth group that practices or shares their community's artistic traditions can help young people practice being accountable to others and offer tools for persevering through challenges or setbacks. In short, young people can build skills for navigating adolescence and young adulthood through improving their self-esteem and sense of belonging, while likewise holding themselves to high standards for artistic quality across various art forms like film, dance, music, sculpting, radio, writing, theater, painting, and more. This is sometimes referred to as arts-based or creative youth development. To learn more, refer to the article [The Rise of Creative Youth Development](#), which provides an overview and examples of creative youth development.

## **About academic outcomes**

Youth arts programs sometimes expect their program to help youth achieve academic and educational outcomes, such as improved attendance, better grades, and on-time graduation rates. That said, it is difficult to establish causality between engagement in youth arts programming and academic improvements because there are many factors outside of youth programming that contribute to young people's educational success. While many studies have identified numerous benefits of arts participation for young people, relatively few studies have used research designs that achieve positivist criteria for rigor, such as sample size and statistical significance, which is often expected by public agencies to justify resource allocation.

The "ecological model" of arts engagement is useful for considering how Arts Board grantees contribute to academic outcomes for young people. The ecological model considers *where* youth engage with the arts – at school, at home, or at community locations like libraries or arts centers. Generally, there is more agreement among scholars that in-school arts programming (rather than home- or community-based programming) is associated with improved academic outcomes. However, many Arts Board grantees do not operate in schools (only 2 of 8 grantees included in this project delivered programming via schools), demanding different evaluation approaches for measuring how their work may contribute to education-related outcomes.

Regarding community-based arts engagement, the article [The Role of Arts Participation in Students' Academic and Nonacademic Outcomes](#) emphasizes active vs. receptive engagement, with "active" referring to making or doing an art form and "receptive" referring to attending events or otherwise appreciating an art form while not directly participating in doing or making it. The researchers found that active engagement is associated with some academic outcomes (e.g., academic motivation) while receptive engagement is associated with others (e.g., class participation). They summarized: "The importance of assessing engagement in the arts lies in the fact that individuals can be present at an activity but may not be qualitatively connected to that activity." In other words, while a young person may experience the arts, they may not enjoy that experience or find it meaningful for their life. In alignment with this article, Wilder measured the quality of arts engagement by measuring youth interest or enjoyment.

# Youth development outcomes and indicators

The purpose of an outcome evaluation is to assess the impact the program has on program participants. This toolkit is focused on evaluating the impact of arts-based youth development programming via the 10 common youth development outcomes below. These 10 outcomes are research-based outcomes that are important for positive youth development based on Wilder’s experience and the work of organizations like [Search Institute](#). For each outcome, there are indicators by which youth can self-report impact. Program staff and youth caregivers are also useful sources of information about the impact of arts programming on youth.

Social-emotional outcomes	Indicators (youth self-report)
Outcome 1. Youth experience improved emotional wellness.*	Youth self-report feeling accomplished, improving confidence, or having greater self-identity.
Outcome 2. Youth improve peer relationship skills.	Youth self-report feeling a sense of belonging, making friends, and getting along with others at specific arts programming.
Outcome 3. Youth form or maintain a caring relationship with a safe adult.	Youth self-report feeling welcomed by arts program staff and that program staff care about them.
Outcome 4. Youth expand connections within their community.	Youth self-report knowing more about their community or having more connections to their community after participating in arts programming.
Goals and motivations outcomes	Indicators (youth self-report)
Outcome 5. Youth are motivated to learn and achieve their goals.	Youth self-report increased motivation to learn and pursue their goals despite challenges they may experience.
Outcome 6. Youth have clearer plans for their future.	Youth self-report a clearer picture of what they want for their future – in art and in life.
Outcome 7. Youth improve educational or professional skills.	Youth self-report developing skills to help them in school or a career, including leadership skills.
Artistic outcomes	Indicators (youth self-report)
Outcome 8. Youth develop or maintain interest in the arts.	Youth self-report interest in or enjoyment of the arts program or a specific art form.
Outcome 9. Youth improve or expand technical art skills.	Youth self-report learning techniques for or gaining hands-on knowledge of an art form.
Outcome 10. Youth learn more about the historical or cultural significance of art.	Youth self-report learning about the history or different approaches related to an art form.

\*There’s a companion toolkit to help arts organizations measure health and wellness outcomes of arts engagement. Please refer to that toolkit for additional information about measuring emotional wellness.

## Outcomes, indicators, methods, and measures

The 10 outcomes and associated indicators on the previous page are the focus of this toolkit. To measure these outcomes, Wilder Research used surveys that young people used to self-report whether they experienced each outcome. The surveys used by grantees included a variety of measures depending on which outcomes grantees anticipated.

Wilder used interviews and focus groups to gather data from program staff and other adults in young people's lives about the impact of arts programming for youth. We also used arts-based methods to further engage young people in sharing how arts engagement has impacted them, such as by creating a drawing or dance about what they learned in an art class or program.

### Evaluation terms

**Outcome:** The change(s) that young people experience because they engaged in arts programming.

**Indicator:** Data that indicates that an outcome, or change in a young person's life, has occurred.

**Method:** The approach by which data is gathered, such as surveys, interviews, focus groups, and arts-based methods.

**Measure:** The questions or prompts in a data collection method, such as the questions asked in a survey, interview, or focus group, or the prompts to which young people respond in an arts-based method.

Evaluation projects often organize outcomes into short-term, medium-term, and long-term outcomes. Regarding youth development, short-term outcomes refer to outcomes that occur while youth are participating in a program, such as meeting new people or learning art skills. Medium-term outcomes refer to outcomes experienced after attending a program, such as young people continuing to practice their art on their own or getting involved with community organizations they learned about through the program. Long-term outcomes refer to sustained changes that occur in a young person's life due in part to participating in the program, such as studying art in college, having a career as an artist or creative professional, or making friends and building their adult community through the arts.

Wilder's evaluation focused on short-term and medium-term outcomes because of the nature of Arts Board grants. For the most part, Arts Board grant periods are relatively short (12 months) and relatively small (under \$35,000). Due to these grant characteristics, it can be difficult to observe long-term outcomes for young people. That said, many studies have identified linkages between short-term outcomes like improved emotional wellness and long-term outcomes like expanded agency and self-direction in life or increased earnings from developing skills and entering careers that young people had not previously considered. For more information, refer to the following articles:

- [Young People’s Creative and Performing Arts Participation and Arts Self-Concept: A Longitudinal Study of Reciprocal Effects](#)
- [Seen and Heard: The Long-Term Impact of Arts Projects on Young People Living in Poverty](#)
- [Longitudinal Associations Between Arts Engagement and Flourishing in Young Adults: A Fixed Effects Analysis of the Panel Study of Income Dynamics](#)

To measure long-term youth development outcomes, Wilder suggests first considering whether a program is designed to produce outcomes over multiple years. For long-term outcomes, like changes in a young person’s motivation over time, a longitudinal evaluation may include regular surveys or questionnaires (to track changes in motivation-related outcomes over time), interviews (to learn how young peoples’ arts engagement changes over time and how those changes affect motivation), and administrative data (e.g., transcripts or health records to triangulate survey and interview data and compare outcomes to broader populations or historical trends). Each method and type of data has strengths and weaknesses for outcomes measurement as well as privacy and confidentiality considerations. Refer to the “Human subjects research protections” section for the privacy and confidentiality procedures Wilder used in this project.

### **Grantee example: Dreams United/Sueños Unidos**

Dreams United/Sueños Unidos engages artists and young people from immigrant communities in visual art classes to fulfill their mission of uniting the community through art and education. Below is an overview of how Wilder worked with Dreams United/Sueños Unidos to create a survey measure for one of their intended outcomes.

**Outcome:** Youth experience improved emotional wellness.

*Wilder discussed the 10 outcomes with Dreams United/Sueños Unidos. We included this outcome because one of the goals of the organization is to help youth improve their emotional wellness.*

**Indicator:** Youth self-report being proud of their accomplishments.

*Dreams United/Sueños Unidos classes focus on visual art. Wilder included a survey measure about whether young people felt proud of their accomplishments in class.*

**Method:** We collected data about this outcome via a self-report survey of young people who took a visual art class with Dreams United/Sueños Unidos.

*Wilder drafted a survey after discussing the outcomes and possible indicators with Dreams United/Sueños Unidos, who reviewed and provided feedback on the survey. Staff then administered the survey via paper during their last class and scanned/emailed the completed surveys to Wilder for analysis and reporting.*

**Measure:** The survey measure was: “I feel proud of what I have accomplished in this class.”

*Response options included a 4-item agreement scale: strongly agree, agree, disagree, and strongly disagree.*

# Data collection: methods and tools

This section provides information about the methods that Wilder used to gather data about the youth development outcomes on page three, including: youth survey questions that can be asked via web surveys or paper surveys; adult interview or focus group questions that can be used with program staff or caregivers of young people; arts-based methods for engaging young people in evaluation activities using art; and secondary data sources that can add context or additional information about the communities in which arts programs operate.

## Youth surveys

Self-report youth surveys are useful for gathering data from young people about how they are growing and developing. For general guidance about developing surveys and survey questions, refer to the [Arts Board's general evaluation toolkit](#) (pages 8-11). Refer to the Appendix for examples of surveys we used in this project, including survey introduction language, response options, and demographic questions.

### About self-report surveys, theory-based evaluation, and observational approaches

Asking young people to complete a survey to self-report the outcomes they experienced is one way to measure the impact of a program. Self-reporting is particularly effective when expected outcomes are well-defined, theory-based, and aligned with existing research about youth development outcomes. By “theory-based,” we mean that a program has an underlying theory regarding who is engaged by the program, how the program engages them, and the outcomes participants are expected to experience because they engaged with the program.

A common tool in theory-based evaluation is a theory of change. A theory of change is a short document (often one page) that shares what a program does (programming), who participates in it (participants), and how their participation is expected to impact them or their communities (outcomes). [This 3-minute video](#) provides an overview of how theories of change can be helpful for evaluating arts programs. Wilder offers these examples of publicly available theories of change for [Interact Center for the Arts](#) (2017), [KID CITY](#) (a public art project of Z Puppets Rosenschnoz; 2017), and the [Native American Artist-in-Residence program](#) at the Minnesota Historical Society (2020). These theories for how art brings about individual and community-level change guided Wilder's evaluations of these programs using a mix of surveys, focus groups, and observations.

In addition to self-report surveys, programs might consider using observational approaches for evaluating youth development outcomes. The Forum for Youth Investments has created [Program Quality Assessments \(PQAs\)](#) for different age groups and learning situations. These assessments are externally validated tools for improving youth program quality, which is a predictor of whether youth are positively impacted by engaging with a youth program. For example, here is [Wilder's summary of PQA findings for KID CITY](#) (2016). The use of observational approaches such as PQAs alongside self-report surveys allows programs to triangulate data from multiple sources to demonstrate how their work contributes to youth development outcomes.

Wilder created multiple survey measures for each of the 10 outcomes noted on page 3 from which grantees could choose to include in their survey. Wilder suggests that arts organizations review the outcomes and associated survey measures below to determine which questions to include when surveying youth participants.

Wilder used post-program surveys, which are designed to be implemented near the end of programming, such as at the end of a series of classes or at the end of the school year. It is important that a post-survey occurs after most or all programming has taken place, such as after key milestones for young people like performances or showcases of their artwork. Alternatively, a pre- and post-survey design could be used, but these are more intensive to implement; young people's survey responses must be tracked from the pre-program survey to the post-program survey to so that each participant's initial and follow-up responses can be matched for analysis.

Youth surveys can be administered on paper or online. While online survey platforms make it easy to manage data, short paper surveys can often be effective for ensuring youth complete and return the survey – especially if it is administered at the end of a session or program. To do a paper survey, grantees should select survey measures and format them to fit on a single page, or on the front and back of a single page.

#### **Outcome 1: Youth experience improved emotional wellness.**

##### **Possible survey measures**

- I feel proud of what I have accomplished with [program].
- At [program], I learned skills that help me to express myself.
- I felt like I belonged at [program].
- Because of [program], I feel more comfortable trying new things.

#### **Outcome 2: Youth improve peer relationship skills.**

##### **Possible survey measures**

- I felt connected to other young people in [program].
- Through [program], I met people I did not know before.
- At [program], I learned more about how to work with a team or group.
- At [program], I celebrated the accomplishments of others.

#### **Outcome 3: Youth form or maintain a caring relationship with a safe adult.**

##### **Possible survey measures**

- I felt comfortable sharing about myself with adults at [program].
- The adults at [program] care about me as a person.
- At [program], the staff think the art I make is important.
- I feel welcomed by staff when I am at [program].

#### Outcome 4: Youth expand connections within their community.

##### Possible survey measures

With [program], I learned how my art can make a difference in my community.  
I learned more about my neighborhood or local community through [program].  
At [program], I learned more about my self-identity or culture.  
[Program] taught me things that are relevant to my culture.

#### Outcome 5: Youth are motivated to learn and achieve their goals.

##### Possible survey measures

I worked hard in [program] even when it was challenging.  
Doing [art form] helps me explore new ideas.  
I tried something new at [program].  
Because of [program], I am more comfortable taking creative risks.

#### Outcome 6: Youth have clearer plans for their future.

##### Possible survey measures

I feel more confident about my future because of [program].  
I am interested in studying [art form] in college or after high school because of [program].  
I am interested in teaching [art form] because of [program].  
I plan to continue [art form] after [program] ends.

#### Outcome 7: Youth improve educational or professional skills.

##### Possible survey measures

[Program] has helped me feel more comfortable speaking or sharing in front of others.  
[Program] has helped me do better in school.  
[Program] has taught me the importance of following through on my commitments.  
I have better time management skills because of [program].

#### Outcome 8: Youth develop or maintain interest in the arts.

##### Possible survey measures

I like going to [program].  
Because of [program], I am more interested in [art form].  
Because of [program], I am more interested in art in general.  
I want to do a program like this again.

#### Outcome 9: Youth improve or expand technical art skills.

##### Possible survey measures

I got better at [art form] because of [program].  
[Program] helped me learn how to do [art form].  
[Program] taught me useful skills for [art form].  
I am more confident in my [art form] skills because of [program].

## Outcome 10: Youth learn more about the historical or cultural significance of art.

### Possible survey measures

Because of [program], I know more about why [art form] is important.  
I know more about the history of [art form] because of [program].  
Through [program], I learned about different approaches to [art form].  
I learned something new about [art form] through [program].

There are many options for conducting web-based surveys, like Qualtrics, SurveyMonkey, Google Forms, and Constant Contact. Many are free (including SurveyMonkey and Google Forms). Once program staff determine which questions to include, the questions can be entered into their preferred online survey platform. For administering online surveys, a QR code can be generated to share with youth to complete the survey via their phones or another device. Some survey programs include options to create QR codes. If not, there are free QR code generators online. Alternatively, for sharing survey links, Bitly can be helpful for creating shortened survey links for easier distribution. Web-based surveys can be sent via email, though this approach is generally less effective with youth. Instead, grantees can use text messaging to share the survey link or QR code with young people, but this legally requires explicit permission to text and must include an easy way to unsubscribe or opt out of further texts.

Regardless of whether the survey is implemented online, by text, or with a paper survey, it is important to include informed consent language in the survey introduction, including the purpose of the survey, how the information will be used, and whether you are able to keep the information respondents share confidential. Refer to the section in this toolkit on human subjects research protections for guidance about informed consent.

Many surveys ask for demographic information alongside questions about outcomes. While demographic data can be helpful for understanding youth experience, consider how demographic data will be used and stored. If these are just “nice to know” survey questions, they may not be worth including. If demographic data can be collected through other methods, such as program intake forms completed by caregivers or secondary sources, these may be safer options to collect demographic data than through evaluation surveys. Refer to the Appendix for examples of surveys we used in this project, including demographic questions.

### Tips for administering surveys

- **Include a statement on anonymity or confidentiality** and note who will have access to responses (e.g., “This data will be shared with our evaluation staff, who will keep it confidential.”).
- **Include an approximate length of time** to complete the survey (e.g., “This survey will take about 5-10 minutes to complete”).

- **Reduce the burden on respondents.** This can be accomplished by limiting the number of questions included in a survey, keeping the language simple and concise, and formatting the survey so it is easy to read (e.g., bolding the most important words or incorporating paragraph breaks). While open-ended questions can be valuable for hearing from youth in their own words, they can also significantly add to respondent burden since they are generally more time-intensive to answer.
- **Describe how responses will be used** to encourage potential respondents to complete the survey (e.g., “This survey will help us learn more about how to improve the program in the future.”). If possible, include specific details about how their input will be used.
- **Ensure data is stored securely** until it can be exported, analyzed, and eventually destroyed. If data needs to be emailed, send it via encrypted email service.

## Adult interviews and focus groups

While hearing directly from young people is important, programs may wish to gather additional information about youth development outcomes from adults. This could include interviewing program staff or doing focus groups with parents, caregivers, or teachers who interact with young people and can speak about impacts they may have experienced. Adults who observe and interact with youth on a regular basis can be a useful source of information about how arts programming is contributing to youth development outcomes. Below are the questions Wilder used for conducting interviews and focus groups with adults.

### Questions for 30-minute interview or 1-hour focus group with adults

1. What’s your connection to [program]?
2. In general, what do you think young people learn or gain from participating in [program]? *As needed: Ask specifically about the 10 outcomes on page three, or other expected outcomes for the program. For example, for Outcome 1: In your observation, what are the impacts of [program] on young people’s emotional wellness? For Outcome 5: What impact, if any, does [program] have on young people’s motivation or life goals?*
3. What have you heard young people say about their experiences with [program]?
4. What would you say is the value of having [program] in your community? *As applicable: ask about the value of programming for different young people, such as younger or older youth, youth of varying races/ethnicities, or youth of different socioeconomic backgrounds.*
5. From your perspective, what could improve participants’ experiences with [program]? Do you have ideas for how else [program] could benefit young people in your community?
6. Is there anything else you want to share about [program]?

Refer to the “Qualitative approaches” section on page 20 for Wilder’s approach for aligning qualitative data and findings with the 10 outcomes on page three. Refer to the Appendix for the introduction language we used for interviews and focus groups, including informed consent

language. For general guidance about developing surveys and survey questions, refer to [the Arts Board's general evaluation toolkit](#), pages 12-13.

Similar to youth surveys, adult interviews or focus groups should be implemented towards the end of programming, though it's important to have enough time to invite, schedule, and complete interviews. For a school-year program, for example, interviews could be conducted over 2-3 months in the spring. Alternatively, interviews could be conducted at the midpoint of programming so that findings can be used to inform or update programming moving forward.

First, determine whether interviews will be with program staff, caregivers, or both. Interviews with adults are most effective with programs that span multiple weeks or months so that staff or caregivers have had ample time to observe changes in youth throughout the programming period. Next, select which questions to ask interviewees, reframing the questions as appropriate. For example, for staff, the questions might ask about students or young people in general, whereas interviews with parents may be worded to ask about "your child." Identify the specific people who will be invited to participate in an interview and generate a contact list of potential interviewees. Determine who will conduct the interviews, and either that person or a scheduler should invite everyone on the contact list to schedule a time to do an interview.

Remember to include informed consent information at the start of the interview, including the purpose of the interview, how the information will be used, and whether you are able to keep the information respondents share confidential. Refer to the section on human subjects research practices for guidance about informed consent. The person being interviewed should also be informed about how notes are being taken and whether the interview is being recorded and will later be transcribed.

## Arts-based methods

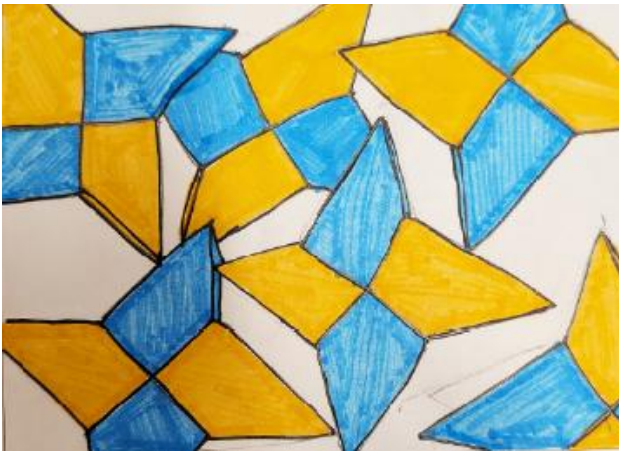
Arts-based methods are a data collection and evaluation approach in which art forms are used as a way for the respondent to express their experience and feedback artistically rather than verbally (like in an interview or focus group) or in writing (like through a survey). This approach can be particularly beneficial for working with youth, especially those in arts programs, who may feel more comfortable communicating via an art form. This section provides guidance for arts organizations interested in implementing arts-based methods with young people. For more information about arts-based methods, see Wilder's [overview of arts-based methods](#).

For this evaluation, Wilder created worksheets to guide grantee staff as they facilitated arts-based methods with young people (refer to the Appendix for these worksheets). The worksheets documented young people's creative responses to the prompt and gathered open-ended answers to the question: What was the most important thing you learned through [program]? Young people's responses to the open-ended question allowed Wilder to align responses

elicited by the arts-based method to the outcomes of interest for this project, which can be reviewed on page three.

In Figure 1 there are two examples of youth responses to a drawing-based method. These examples are from the Boys & Girls Clubs of Central Minnesota; they used a drawing-based method to evaluate their visual art programming (in addition to a survey, a dance-based method, and interviews with parents and teaching artists). The response on the left illustrates how one young person developed skills related to motivation and persistence (Outcome 5 on page three). On the right, the response illustrates how another young person expanded their peer relationship skills through artmaking with Boys & Girls Clubs of Central Minnesota (Outcome 2).

### 1. Examples of drawing-based methods



“I learned to never give up – just keep practicing to get better.”



“I am learning to be a better person by listening to other people’s perspectives.”

## Arts-based methods prompts

**Introduction:** How can we change by making art? We can build confidence. We can improve our skills. We can learn about ourselves and where we live or spend time. We can make new friends and learn more about old friends. We can connect with people in our community and learn about their lives. We can practice skills that will help us achieve our goals.

*Wilder provided this suggested script for grantees to introduce arts-based methods to young people, frame the overall prompt, and outline the outcomes of interest for the project.*

**Prompt for drawing or writing:** Think about how you've changed because of [program]. Take 15 minutes to [draw/paint/write] about the ways you've changed.

**Prompt for taking pictures:** Think about what you've learned through [program]. Take 15 minutes to explore [area] and take pictures that help communicate what you've learned.

**Prompt for making a dance:** Think about how you've changed because of [program]. Take 15 minutes to create a short dance with a partner that shows how you both have changed.

**Open-ended question:** What was the most important thing you learned through [program]?

## Secondary data and literature reviews

For programs that serve specific geographic areas or young people with shared life experiences, reviewing existing secondary data sources can be helpful. Secondary data can contextualize the evaluation findings and help improve understanding of the lived experiences of youth participants. Secondary data sources include federal data (like from the U.S. Census or American Community Survey), state data (such as from the Minnesota Department of Education), and articles or publications (e.g., scholarly literature, evaluation reports) that share outcomes or impacts of youth development programs. Below are some online data sources that may be helpful for arts organizations that focus on youth development:

- **Minnesota SLEDS** has academic and demographic data that is disaggregated by school or school district: <https://sleds.mn.gov/#>
- **Minnesota Compass** has demographic and quality of life data for [cities](#), [counties](#), [regions](#), and [neighborhoods in Minneapolis and Saint Paul](#). Minnesota Compass also offers a [“build your own” option](#) for creating community profiles

Secondary data is useful for setting context and interpreting findings from evaluations of arts programs focused on youth development. For example, if a youth arts program primarily engages young people experiencing homelessness, secondary data about rates of youth homelessness can be used to illustrate the extent of youth homelessness in a program's geographic community and why arts opportunities for homeless youth are important. A literature review about the impacts of arts engagement for youth experiencing homelessness can be a helpful comparison point for the program as they measure the outcomes of their work.

### **Grantee example: Kulture Klub Collaborative**

Kulture Klub Collaborative’s mission is to provide a safe, consistent space for youth ages 16-24 experiencing homelessness to freely enjoy access to the arts. According to [Minnesota Compass](#), in 2024 in the downtown Minneapolis area (where Kulture Klub Collaborative is located) there were more than 300 young people under the age of 18 experiencing poverty and more than 900 young people ages 18-24 experiencing poverty. According to [Homeless Hub](#), arts engagement among homeless youth can help youth reduce stress, strengthen sense of self, heal from traumatic experiences, and improve self-esteem and confidence.

Information like this helps contextualize the need and opportunity for arts programming with young people experiencing homelessness in the downtown Minneapolis area. For this evaluation, Wilder used a post-program survey to evaluate a series of poetry workshops for young people hosted by Kulture Klub Collaborative. The survey results affirm the findings from Homeless Hub, with nearly all respondents reporting that because of Kulture Klub Collaborative they feel more confident, more hopeful about the future, and more connected to their community. Nearly all respondents likewise said they learned skills that will help them in work or school. Most survey respondents indicated that they were experiencing housing instability of some form (e.g., couch surfing, unsheltered, or unstable family).

## **Youth participatory evaluation**

Though Wilder did not use youth participatory evaluation (YPE) with Arts Board grantees as part of the development of this toolkit, YPE can be a beneficial addition to any evaluation involving young people.

YPE strengthens youth development evaluations by centering young people’s lived experiences, increasing the relevance and credibility of findings, and providing opportunities for youth to practice leadership and agency in evaluating programs in which they participate. YPE involves selecting a small group of youth to serve as partners in the evaluation. This small group is then involved in designing the evaluation, collecting and analyzing data, and reporting and disseminating findings. For more information about implementing YPE, see the [Youth Participatory Evaluation: Practice Guide](#).

# Human subjects research protections

“Human subjects research” refers to research with and about people. Evaluation is one kind of research that involves people; other kinds of human subjects research include clinical trials or observational studies. Protections for human subject research include strategies to protect the rights and dignity of participants in a research project, such as young people who are participating in an evaluation of how an arts program has impacted them. There are additional protections to consider for conducting research with people who are under the age of 18.

Many professional organizations have ethical guidelines (e.g., the National Association of Social Workers, the American Psychological Association, and the American Counseling Association). While their details vary, most guidelines address these four over-arching principles for protecting research participants. A research project must:

- Help or benefit others – acting in ways that promote the interests of others by helping individuals, organizations, or society as a whole
- Do no harm – the corollary principle is not bringing harm to others, including physical injury or psychological harm (such as damage to people’s reputation, self-esteem, or emotional well-being)
- Act fairly – treating people in ways that are fair and equitable, including making decisions that are independent of race, gender, socioeconomic status, and other characteristics
- Respect others – respecting the rights of individuals to act freely and to make their own choices while protecting the rights of those who may be unable to fully protect themselves

## Consideration of risks and benefits

Evaluation can benefit program participants and others. In some cases, there may be direct benefits to an individual who participates in an evaluation, such as receiving a gift card or other incentive for participating in a project. Other benefits emerge from changes made to programs and organizations because of an evaluation. For example, the evaluation may guide strategies for improving a program’s impact, leading to more positive outcomes for current or future participants.

However, associated risks can come with these benefits. Carefully consider any harm that may result from participating in an evaluation and take steps to reduce potential harm that may include:

- Sacrificing time and energy to participate
- Emotional consequences (e.g., participating requires youth or caregivers to answer questions about experiences that negatively affected their educational outcomes)
- Social harm (e.g., confidentiality breaches result in people learning about their academic achievement levels)
- Youth may disclose dangerous or unhealthy family situations, and program staff may need to report situations to authorities

## Informed consent

Everyone who participates in evaluation research should do so willingly. In general, people participating in any research project, including a program evaluation, have the right to:

- Choose whether or not they want to participate without penalties (e.g., participation in the evaluation should not be a mandatory requirement for receiving services)
- Withdraw from the project at any time, even if they previously agreed to participate
- Refuse to complete any part of the project, including refusing to answer any questions

The word “informed” is important. In addition to choosing whether or not to participate in a program evaluation, people have the right to understand all implications of participating. To ensure that potential participants can make an informed decision regarding their involvement, evaluators should:

- Provide potential participants with information about the evaluation, including why it is being done, what you are asking them to do, how you will use the information, and how long it will take
- Describe both the potential benefits of participation and any foreseeable risks, including possible discomfort due to participation
- Share this information using understandable language – avoid jargon and translate if needed
- Give potential participants the opportunity to ask any questions about the evaluation

## Protecting young people in evaluation

When working with youth, especially youth under the age of 18, guardian consent might be best, considering potential risks to participants. Organizations should consider obtaining guardian consent if they:

- Collect very personal or sensitive information
- Use the results for purposes other than program improvement, such as publication or participation in a larger research project
- Gather identifiable information about participants from other third parties, such as program staff, teachers, family members, or others
- Require significant time or effort on the part of participants, such as asking them to participate in multiple or time-consuming interviews

Guardian consent is the process of informing parents or guardians that their minor child is being asked to participate in an evaluation, giving them the opportunity to opt out of participating in evaluation activities. Youth over the age of 18 can provide their own consent to participate, and therefore guardian consent is not necessary.

There are two types of guardian consent: passive and active consent. Passive consent assumes all minors will participate in the evaluation, unless a parent requests that they do not participate. For example, program staff could provide information to students to take home and share with guardians (such as one-page evaluation overview) or share evaluation information directly with guardians (such as when young people sign up for programming). Unless guardians contact the program and withdraw their child from the evaluation, the child will be included in evaluation activities.

Active consent, on the other hand, requires the written permission of parents before a child can be asked to participate in the evaluation. With active consent, all young people will be presumed as not participating in the evaluation unless guardians provide explicit written permission beforehand. In addition to guardian consent for minors, obtaining youth assent is also a best practice. With youth assent, young people may still decline to participate even if their guardian has consented on their behalf.

Guardian consent may not be necessary if youth are not put at significant risk by participating in the evaluation. For example, if you want youth to fill out an optional anonymous survey about their experiences with a program, the fact that they complete and return the survey can be construed as assenting to participate.

Please note that evaluators are not considered mandated reporters, but program staff people may be due to their licensure or other professional expectations.

## Confidentiality

It is not always possible for evaluations to be conducted anonymously, without collecting identifying information such as a participant's name. However, all information gathered should be considered confidential and not shared with others. To ensure confidentiality:

- Collect data in a private location where surveys cannot be seen and interviews cannot be overheard.
- Do not discuss information about individual participants with other people, including other agency staff – findings should generally only be discussed at an aggregate level or with identifying information disguised.
- Keep completed surveys or interviews in a secure location where they cannot be seen by other people.
- Shred or securely dispose of completed evaluation materials when they are no longer needed.

You may encounter situations in which it is important to disclose confidential information. In some cases, this may be due to a legal requirement (e.g., a mandated reporter of child abuse). In other cases, you may learn through the evaluation that someone is intending to cause harm to themselves or others, or you may learn that a participant is abusing drugs or living in an unsafe situation. To the extent possible, consider in advance the types of disclosures that may be needed and develop a plan to handle these situations if they arise. While your ability to intervene may be limited depending upon the level of imminent risk that the person is experiencing, it may be appropriate to be prepared with information about how to support participants or refer them for assistance if they desire it. Provide information about possible disclosure of confidential information as part of the informed consent process.

# Data analysis and reporting

For general guidance about developing surveys and survey questions, refer to [the Arts Board's general evaluation toolkit](#), pages 19-21. This section includes specific guidance on analyzing and reporting data related to the methods described above.

## Quantitative approaches

For web surveys, each platform offers some analysis tools and options, including visualizations. Consider leveraging these built-in analysis tools. For paper surveys, data will need to be entered into Excel spreadsheets (or Google sheets) and manually counted and analyzed. Below are some tips for quantitative analysis.

- **Keep it simple.** Analyzing survey data can be as simple as reporting the number or percentage of respondents who endorsed a certain statement on the survey. For example, “80% of youth agreed that they know more about art history because of the class.”
- **Clean your data.** “Cleaning” data means removing duplicate survey responses (i.e., someone took the survey twice), addressing “incomplete” surveys (such as whether to include or excluded data if someone only completed part of the survey), and standardizing survey responses for analysis purposes.
- **Grouping survey responses** by respondent characteristics such as age, grade, race/ethnicity can be useful for determining program impact for young people with different experiences or backgrounds. It is important to group survey responses based on program goals, such as engaging particular age groups or offering cultural engagement opportunities for particular ethnic or racial groups.
- **Use percentages when the denominator is 20 or greater (i.e., 20 or more survey respondents)** and numbers when the denominator is 19 or fewer. For example, “6 of 7 youth strongly agree they are more confident in their drawing skills because of the art class.” Using percentages with small numbers of respondents can be misleading, as one respondent can change the total percentage significantly (e.g., in a group of ten respondents, one person comprises 10% of all respondents).
- **Consider opportunities to assess change over time.** If youth participants answer the same survey questions every year or program cycle, programs could consider looking at trends over time. This may be particularly helpful when a program is considering a change to their model or approach. For example, if survey results indicate few youth are more confident, arts programs may try to increase or improve programming related to self-confidence moving forward. If these efforts are effective,

survey results should indicate that a greater percentage of youth have increased self-confidence.

- **When presenting changes or comparisons between percentages, consider a cut-off of ten percentage points to indicate a “meaningful” difference.** While determining statistically significant differences can be complicated, identifying a cut-off to indicate a meaningful difference in responses can be a useful alternative. Generally, a difference of ten percentage points or more is often appropriate for survey data. For example, if 60% of youth in the afternoon programming agreed they were satisfied whereas 75% of youth in the evening programming agreed they were satisfied, this could be considered a meaningful difference between perceptions of afternoon and evening programming.
- **Ensure all identifying information is removed** when reporting results. This may include names, specific organizations, specific types of relationships or roles, and any other information that may allow someone to determine the identity of the respondent.

#### **Additional quantitative analysis resources**

- The Centers for Disease Control and Prevention (2018b) developed this [brief guide for quantitative data analysis for evaluation](#)
- The Rural Health Information Hub (2017) developed some [tips for evaluating quantitative data sources](#)
- A tip sheet from Wilder Research about [organizing and analyzing data](#)

## **Qualitative approaches**

Qualitative data can be analyzed by using “codes” to identify themes. In qualitative analysis, “codes” refer to labels that are used to organize raw data from interviews or conversations into themes. To create a codebook or code list (i.e., the set of codes used to analyze qualitative data), Wilder recommends reviewing data from at least one-third of all responses or interviews and developing codes based on that subset of data. At minimum, we recommend creating codebooks based on at least 10 or so interviews, if possible. If an evaluation only includes five interviews, for instance, Wilder recommends reviewing all of them to create the codebook. Then use the codebook to code all responses, updating or adding codes as necessary. When the codebook is updated, it is important to go back to notes or transcripts that have already been coded and apply the updated or additional codes to them as well.

After coding the data, Wilder recommends counting the number of times each code was used. The most common codes often represent key themes or findings. For this evaluation, after identifying key themes from a grantee's interviews, Wilder compared the themes to the outcomes of interest for this project (which can be reviewed on page three). This approach honored respondent viewpoints while likewise providing targeted insights regarding youth development outcomes of Arts Board grantees. While the most common codes are important, it is still critical to consider codes that were used less often, particularly if these codes were used to code data that came from people with unique perspectives or experiences.

### **Grantee example: Circus Juventas**

Circus Juventas' mission is to inspire artistry and self-confidence through multicultural circus arts experiences. They have a standard survey they use to gather data related to youth outcomes from caregivers of youth participants. In 2026, more than 120 caregivers completed the survey and answered an open-ended question: "What is your child's favorite thing about Circus Juventas?" Wilder created a codebook to analyze responses to this question. The codebook included the following codes: 1) Learning new skills; 2) Challenges (physical or otherwise); 3) Connecting with others and/or being in community; 4) Coaches; 5) Performing; 6) Being able to be creative and/or expressive; 7) Having fun; 8) Trying something new; 9) Loving the circus; 10) Exercising (being active).

Wilder coded data in Excel. For coding open-ended survey responses in Excel, we copy/paste all responses into the lefthand column and label the next 3 columns with "Code 1," "Code 2," and "Code 3." We then assign codes to responses by inserting the code number into one or all of the coding columns. For instance, in the Circus Juventas survey, one caregiver responded, "Climbing and performing." This response received two codes: *10 Exercising (being active)* and *5 Performing*. Another caregiver said, "Getting to do unique things with new friends and gaining new skills." This response received two codes as well: *3 Connecting with others and/or being in community* and *1 Learning new skills*.

All told, the most common codes included: *3 Connecting with others and/or being in community* (used 42 times), *1 Learning new skills* (37 times), and *5 Performing* (35 times). These codes align well with some outcomes of interest for this project: Outcome 4 (Youth expand connections within their community), Outcome 9 (Youth improve or expand technical art skills), and Outcome 8 (Youth develop or maintain interest in the arts). These themes supplement survey findings such as most respondents reporting increased self-confidence and increased comfort approaching challenges.

### Additional quantitative analysis resources

- The Centers for Disease Control and Prevention (2018a) developed this [brief guide for qualitative data analysis for evaluation](#)
- A tip sheet from Wilder Research (2011) about [using qualitative data](#).
- Better Evaluation's blog about the [nuts and bolts of qualitative analysis \(Marshall, 2019\)](#)

## Appendix: Implementation materials

### Passive consent language

Below is the passive consent language Wilder used with grantees. We used a passive consent process instead of active consent because participation in this evaluation posed minimal risk for young people.

*[Program] is working with Wilder Research and the Minnesota State Arts Board to explore the impacts of [program] on the students and families that participate. [Program] includes [description of programming in case caregiver doesn't recognize the program].*

*This evaluation seeks to answer the following question: To what extent does participation in [program] programming impact students' artistic skill, emotional wellness, and connection to community? For this evaluation year, [program] staff will administer a 5-minute survey with young people in the program.*

***Please read about your child's participation in the survey, and contact [staff name] if you do not want your child to participate in the survey. You can contact them at [email, phone number]. If you do not contact us, your child will be invited to participate in the evaluation.***

#### ***What information is collected in the survey?***

*The survey asks students about their time with [program], like what they learned, if they made friends, and what they enjoyed.*

#### ***Who has access to information collected in surveys?***

*The [program] and Wilder Research staff who are working on the evaluation will have access to survey data. [Program] staff will administer the survey. They will send the compiled survey data to Wilder Research. No one beyond staff directly involved in the evaluation will have access to the survey data.*

### **How is the information from the survey used?**

The Wilder Research team will analyze the survey data and create a summary of findings for [program] staff. The staff will use the findings to improve programming and attract resources to support the [program]. Your child's name will not appear in any reports or any other materials.

### **If you have questions or concerns about the use of your child's data or about their participation as a research participant, who should you ask?**

If you have questions about this consent form or the evaluation study, please contact [name] at [email, phone number].

## **Youth surveys**

Below are three examples of surveys Wilder used for this evaluation project. They each included different response options, including check boxes, Likert scales, and retrospective pre/post questions.

### **Youth survey questions: Kulture Klub Collaborative**

1. How many poetry programs did you attend with Kulture Klub Collaborative?
  - At least one workshop
  - Some workshops
  - All or most workshops
2. Because of the poetry programming at Kulture Klub Collaborative... *Check all that apply.*
  - I learned something new about poetry.
  - I got better at writing poetry.
  - I got more comfortable sharing my poetry.
  - I plan to continue doing poetry.
  
  - I learned more about my self-identity or culture.
  - I learned about someone else's culture or heritage.
  - I feel more connected to people in my community.
  - I learned about how to work with a team or group.
  
  - I feel more confident overall.
  - My mental health improved overall.
  - I feel more hopeful about my future.
  
  - I learned new skills that will help me in school, work, or future opportunities.
  - I feel like I have grown as a person or think about my goals in a new way.
  - I feel better about finding a job or getting more stable income.

3. Check if you agree with the following statements. *Check all that apply.*

- Kulture Klub staff care about me.
- I feel comfortable sharing about myself with Kulture Klub staff.
- Kulture Klub staff think the art I make is important.

4. What is the main thing you like about arts programming at Kulture Klub Collaborative?

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5. What is your age? *Check one.*

- Age 15 or younger
- Ages 16-17
- Ages 18-21
- Ages 22-24
- I don't want to answer.*

6. What is your race and/or ethnicity? *Check all that apply.*

- Asian or Asian American
- American Indian or Alaskan Native
- Black, African, or African American
- Hispanic or Latino/a
- Pacific Islander or Native Hawaiian
- White or European American
- I don't want to answer.*

7. What is your current housing situation? *Check all that apply.*

- Stable housing
- Couch surfing
- Shelter
- Foster home
- Transitional housing
- Unsheltered (street, vehicle)
- Other (please specify): \_\_\_\_\_
- I don't want to answer.*

8. What county do you live in? *Check one.*

- Hennepin County
- Ramsey County
- Dakota County
- Anoka County
- Washington County
- Other (please specify): \_\_\_\_\_
- I don't want to answer.*

9. What is your gender? *Check one.*

- Boy/Man
- Girl/Woman
- Nonbinary/Gender nonconforming
- Not listed. Please write: \_\_\_\_\_
- I don't want to answer.*

10. How did you first learn about this program? *Check all that apply.*

- Referral from a school, agency, or provider
- Instagram
- Facebook
- Flyer or poster
- Word of mouth (friend, family, peer)
- Community event or outreach
- Other (please specify): \_\_\_\_\_
- I don't remember
- I don't want to answer*

11. What is one thing Kulture Klub staff can do differently to better support you or others?

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### Youth survey questions: Grand Center for Arts and Culture

How true is each statement for you?	Not true	Somewhat true	True
1. I enjoy going to heART Therapy.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
2. I feel welcome when I am at heART Therapy.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
3. I felt like the adults or staff at heART Therapy cared about me as a person.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
4. I would do this class again.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
5. The class schedule worked for me.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
6. I enjoyed being with other students in heART Therapy.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
7. I am proud of what I have accomplished in heART Therapy.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>

How true is each statement for you? <i>Because of heART Therapy....</i>	Not true	Somewhat true	True
8. I am more interested in art.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
9. I am more confident in my art skills.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
10. I know more about myself.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
11. I have people that care about me.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>

12. In your own words, what have you learned from your time in heART Therapy?

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13. How many times have you attended heART therapy this fall?

- <sup>1</sup> 1-2 times
- <sup>2</sup> 3-4 times
- <sup>3</sup> 5-6 times
- <sup>4</sup> 7-8 times

### Youth survey: Great River Educational Arts Theatre

How much does each statement describe you?	Not at all	A little	A lot
1. I learned about theater during Musical-in-a-Week.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
2. I enjoyed creating a musical.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
3. I want to do a theater or musical program again.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
4. I got along well with my classmates while making a musical.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
5. I am proud of what the 5 <sup>th</sup> grade classes accomplished as a group this week	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
6. I got to help lead something while we practiced or performed the musical.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>

How much does each statement describe you BEFORE musical-in-a-week and AFTER musical-in-a-week?	BEFORE			AFTER		
	Not at all	A little	A lot	Not at all	A little	A lot
7. I know what a musical is.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
8. I can explain what an audition is.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
9. I know how to create a character using my body and voice.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
10. I can present in front of a group.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
12. I can work with others.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
13. I am interested in theater.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
14. I can be a leader.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>
15. I feel proud of myself.	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>	<input type="checkbox"/> <sup>1</sup>	<input type="checkbox"/> <sup>2</sup>	<input type="checkbox"/> <sup>3</sup>

16. What is one thing you learned from Musical-in-a-Week?

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## Interview and focus group introduction language

The interview and focus group questions Wilder used are on page 11 of this document. Below is the introduction language, including informed consent language, with which we began interviews and focus groups.

*Hello, thank you for making time for this [interview/focus group]. My name is [NAME] and I work with Wilder Research. We're partnering with [program] to learn more about the impact of the program for young people. The goal of this [interview/focus group] is to learn more about what young people are learning or gaining from [program] and the value of [program] for your community. As caregivers of young people in [program], we're interested in learning about your perspective.*

*I will be taking notes throughout this [interview/focus group]. The notes will be used to create a report for [program] about how their work impacts young people. For this report, we will combine the notes from this [interview/focus group] with notes from other [interviews/focus groups] as well as with data from surveys completed by young people. Nothing you say will be linked back to you personally in the report. Your or your child's relationship with [program] will not be affected in any way by what you say or share. There are no right or wrong answers; our intent is to hear different perspectives and points of view.*

*Do you agree to participate this [interview/focus group]?*

## Arts-based methods worksheets

### Drawing method worksheet

#### What have you learned from making art with [program]?

In the box below, please draw something that shows what you have learned from making art with [program]. After finishing your drawing, please write your response to the question at the bottom of the page.

Drawing title: \_\_\_\_\_



What is the most important thing you have learned from making art with [program]?

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## Poetry method worksheet

### How have you changed by making art with [program]?

In the box below, please write a short poem about the ways you have changed by making art with [program]. After writing your poem, please write your response to the question at the bottom of the page.

Poem title: \_\_\_\_\_

What is the biggest way you have changed by making art with [program]?

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## Dance method worksheet

### How have you learned from making art with [program]?

In the boxes below, please create an 8-movement dance about what you have learned from making art with [program]. There are 8 squares below – please use these to draw or describe each movement. You can draw a stick figure for each movement with arrows to show the movement’s direction. Otherwise, you can describe the movement by writing things like “arms straight up” or “twirl 2 times.” For each movement, please also circle whether it is fast or slow, and happy or sad. Lastly, please write your response to the question at the bottom of the page. A movement can be as short or long as you want.

Dance title: \_\_\_\_\_

<b>Movement 1</b>		<b>Movement 2</b>		<b>Movement 3</b>		<b>Movement 4</b>	
Fast ☺	Slow ☹	Fast ☺	Slow ☹	Fast ☺	Slow ☹	Fast ☺	Slow ☹
<b>Movement 5</b>		<b>Movement 6</b>		<b>Movement 7</b>		<b>Movement 8</b>	
Fast ☺	Slow ☹	Fast ☺	Slow ☹	Fast ☺	Slow ☹	Fast ☺	Slow ☹

What is the most important thing you have learned from making art with [program]? What is the story you are telling through this dance?

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## Photovoice overview

**What is photovoice?** Photovoice is a research method in which participants take photos to answer research questions.

**What is the process for doing photovoice?** There are many ways to do photovoice, but generally the photovoice process includes identifying research questions, creating photo prompts, taking photos, and asking follow-up questions:

- **Identify your research questions.** These are the 2-3 questions that guide or motivate your research overall. For example:
  - What did young people learn about their history or culture by conducting interviews with elders in their community?
  - What skills did young people develop or strengthen by making a 10-minute documentary?
- **Create photo prompts for participants.** These are 2-3 prompts that participants respond to by taking photos. For example:
  - What did you learn about your history or culture?
  - What did you learn about using film and video to express yourself?
- **Take photos in response to prompts.** Typically, participants take 2-5 photos per prompt, and then choose 1 photo for each prompt to bring for the discussion.
- **Discuss photos with participants.** Participants typically gather as a group to discuss the 2-3 photos they bring, but you can discuss individually with participants as well. Generally, we recommend gathering as group; participants usually enjoy seeing and learning about each other's photos. Some common discussion questions include:
  - *Thematic questions:* What photo did you bring for prompt 1? Why did you take that photo? How does it respond to the prompt?
  - *Process questions:* Was it easy or hard to figure out what to take a picture of? How did you decide to bring some photos to share instead of others?

*Documentation:* It is important to document participants' answers to these questions. Someone could take notes during the discussion, or you could audio record the discussion and have the notes transcribed later. Wilder Research staff could take notes, if you like.

**What happens after doing photovoice?** After discussing photos with participants, you will provide the photos and your notes and/or audio recording. We will then analyze the notes for key themes and include the photos and findings in your grantee summary.

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