

some examples of:

Arts-Based Evaluation

Jumblies Theatre 2013

Since 2005, we have explored and experimented with many approaches to arts-based evaluation. Integrating evaluation into our art-making at all stages of a project, drawing on themes, imagery, materials, skills and current passions has become second-nature to our staff and artists, and something that we teach and stress in our orientation, mentoring and professional development activities.

We have also become mindful of navigating some of the challenges and pitfalls of arts-based evaluation: recognizing that the protocols of “evaluation” and “art” are not identical and responding to the necessity to record and articulate the evaluative meanings held in abstract, ambiguous or transient art.

Pebbles

In 2007, following the large-scale Production in the third year of our Etobicoke Residency and on the brink of its Legacy Phase, our artists and staff were asked to write follow-up desires and unfinished business on pebbles, which we laid out as a path forward. We then divided the pebbles into two piles: items we wanted to realize and those which we were willing to let go. The former became part of our plan for the coming year, was saved in a bowl to revisit a year later. The latter we threw in the nearby river.





giant
puppets
at school

giant
puppets
at school

Hand
qadar
learn
franchise

try to get
mural painted
by residents

Sam
Held Reports
Video 21
Michelle

Direct
Café
Savory

regular
waiting group



Charts

Following our 2011 Scarborough production of Like An Old Tale, community participants were invited to a feast and art-making evening, serving purposes of evaluation and social closure. A wall mural was created to capture 4 years of experience, with colour-coded leaves to organize and solicit categories of comment as well as open space for less directed response. This chart was subsequently photographed and transcribed for use in reports and accounts of the project.

YEAR 1 2008-2009
NESTING

YEAR 2 2009-2010
LIKE AN OLD TALE GALLERY

YEAR 3 2010-2011
3 LANDS OF SCARBOROUGH









YEAR 1 2008-2009

NESTING
Esther
Dharshana
PITHMA

YEAR 2 2009-2010

LIKE AN OLD TALE GALLERY

Lisa Blakemore
LITCHIE PRAKASH

YEAR 3 2010-2011

3 LANDS OF SCARBOROUGH

Yasmeen Safawi

William Algham

Devery Lensen Family 4
Lucky Balasubramanian

ESTHER

YEAR 4 2011-2012

LIKE AN OLD TALE SHOW

CASTING

With a show

Vathsala

Kathryn
WOLST

M-N

Rich



2. The old story
The old story
The old story

What is it all about?

WELCOME BACK
LUNCH

I met so many
people in the show
that are real nice
and fun to be around
with. Second is the
stilt walking and the
puppet mastering.

Junkies changed me...



Thank you...

Maps

We often use mapping exercises to capture evaluativ feedback – whether from artists, participants or other stakeholders. Often these will be guided group drawings lead by a visual arts facilitator. Maps can be collective or individual, drawn from varied vantage points and more or less abstract. It is important to allow time to share and record explanations, which can become another arts-based activity: a storytelling circle.

The following maps are from an artist and staff evaluation session, midway through our multi-year Etobicoke residency.

SENIORS' CH1 INTO



MEMORY-IES

GLASS BOTTOM BOATS TO THEIR ENCHANTING PAST INTO

OUR PRESENT POSSIBILITIES



BASEMENT OF BEAUTIFUL BIRDS 5005

MUSICAL MESSENGERS FLUTTER FEARLESSLY INSIDE SHADOWS

SCULPTURES HUMAN COMMUNITY

COMMITMENT

CHORUS CHOIR

GLACIERS

TO FROZEN LANDSCAPES

WALK ON GRASS

ENTER

FRENCH CAN LEPRECHAUN FROM HAMILTON

EXPRESS



What a wonder...

MOVING

FEEL THE FUTURE



ERNIE:
NEXT YEAR WE'LL MAKE AN EVEN BIGGER CONNECTION...

ARE YOU ONE OF
THOSE JUNGLES?

I'm full of
bumps...
(Aog)

Will you
come back?

EYE DROP
FROM THE PAST -
YOUTH

TUNNEL TO TEA

WE MEET AGAIN

Michael

HELLO
SENIORS

FAMILY
DOES ANYONE WANT
SOME OF
MY APPLE?

beginning

clear

understanding

participation

no time

responsibility

communication

questions

change

lost



Murals

For our 2012 Regina Arts For All Essentials, we started by creating a collective fanciful landscape mural. This was then use throughout and at the end of the 6-day workshop for the participants to add in their feedback and reflections.



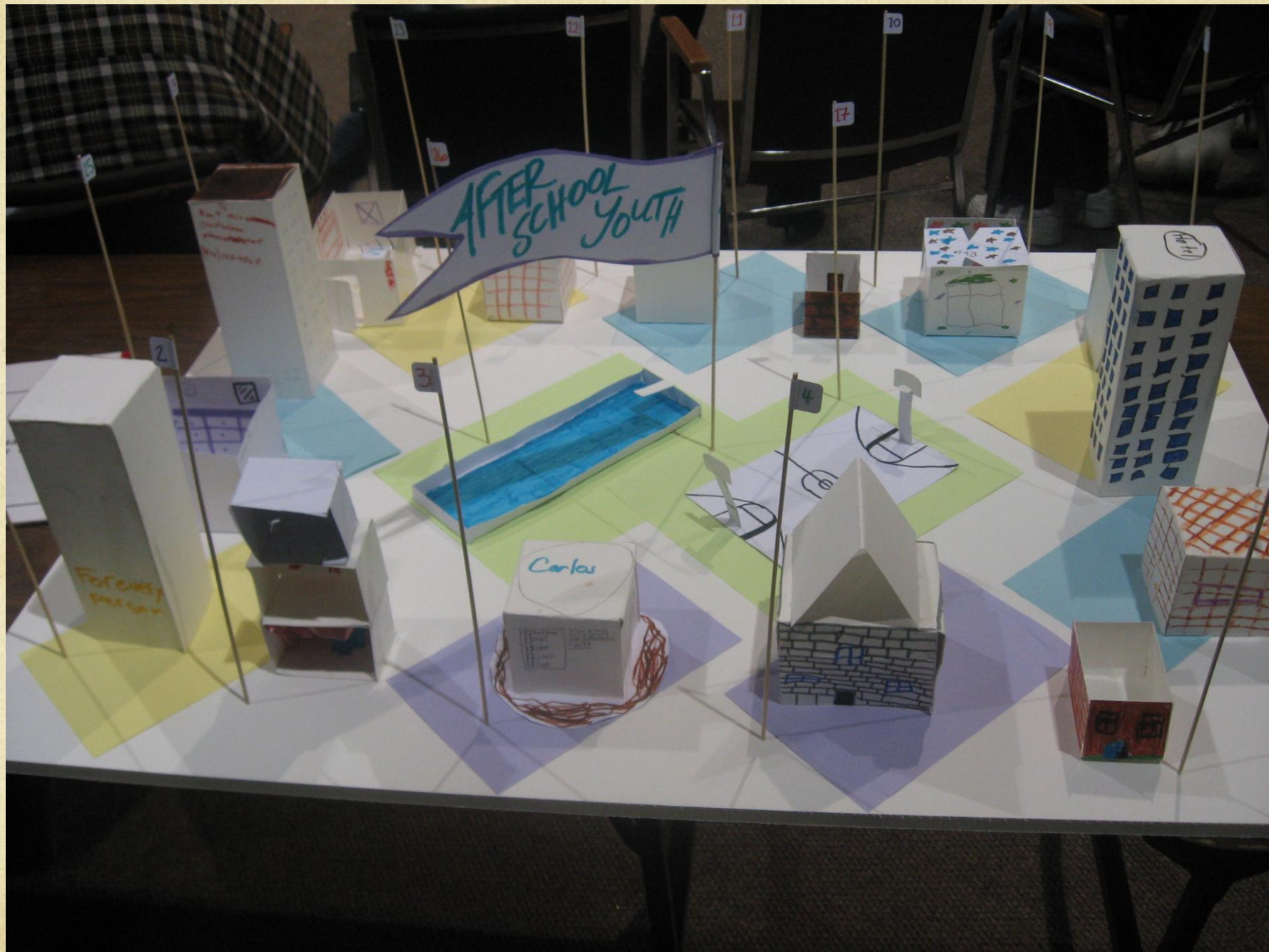






Models

In 2005, Arts4All collaborated with Davenport Perth Neighbourhood Centre to solicit community feedback for developing new strategic directions. Working with a variety of their existing programs, artists facilitated the creation of model neighbourhoods (and accompanying explanatory story books) that expressed what people liked, didn't like and wished for. For example, in the following pictures, the swimming pool, basketball court and seniors' bus don't actually exist but are wished for by the youth and seniors groups respectively.





Trees

Following a week-long workshops with Aanmitaagzi Storymakers at Nipissing First Nation, we used the image of a tree, which related to previous activities and stories, to capture and share evaluation. First everyone wrote and drew on their own leaves, and then, in a circle we added them to a collective tree, while reading/showing and recording what we had put down.



washrooms / accessible.
|
landscaping

Parking / Transportation



Down town

Location / Partner

Infrastructure
Operations funds

Ongoing Activities

Improv. Troupe

side Bobb

Wob

1 9 9 9

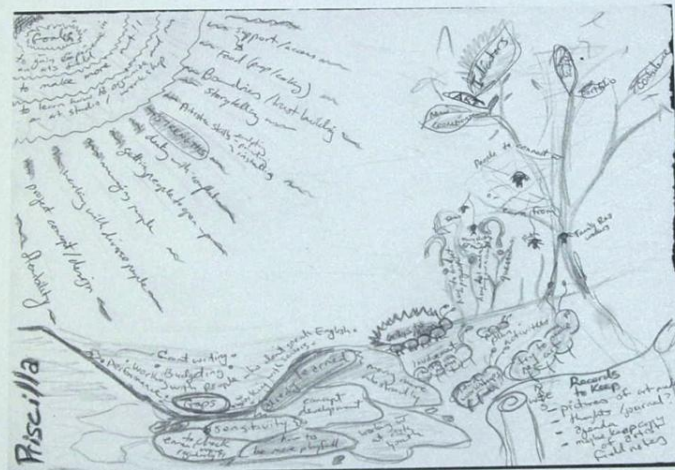




Scrapbooks

Collecting and arranging fragments from a project or workshop in a tactile non-digital form helps to preserve, remember and present the experience in a . Scrapbooking can be done after and/or during an arts project or workshops and it can sometimes be appropriate to integrate as a daily closing ritual.

Jumbies Visual Arts Intern Report:
Priscilla Groom



Thinking About Space

Looking back through my notebook, so many great quotes or topics of conversation had to do with space—which I love thinking about, so I was pleased to realize this. Cedar Ridge is a gorgeous, magical place, but we discussed its inaccessibility to a majority of its community members, especially compared to MAYBELLEarts, Arts 4 All and Making Room, which are all centrally situated within their neighbourhoods. Of course, like Ruth and others mentioned, Scarborough is not like downtown Toronto neighbourhoods because of its sprawling layout, so the fact that people have to travel a little further to come to Cedar Ridge is a reality of living in Scarborough.

"emphasis is more on the physicality of the ^{space} (Leah)"

Lowell mentioned the specialness of "having a festival space," which is what the beautiful landscape and atmosphere of Cedar Ridge creates. To me, a festival space means a space apart from the monotonous landscape of the everyday; a place to play and be inspired. But although Cedar Ridge is gorgeous, it's not the average home of a Community Arts organization. What happens if you're operating out of a church, a gymnasium, a community centre, or any place that doesn't have the luxury of beauty and space and is very much a part of the everyday landscape—is it important or necessary to have "a festival space" and if it is, how do you create it?

"having a Festival space" (Lowell)



photo cred: Katharine F.

One day I was tired of
 my shadowy, white-walled,
 tiny cupboard of a kitchen
 in my basement apt. So I
 decided to make it an always-
 sunny room of happiness.
 I painted flowers on my
 cupboards + wrote Joni Mitchell
 + Beatles lyrics on the
 walls, featuring lines about
 sunshine. From then on,
 all mornings were sunny
 at 7:30.



photo cred:
 Katherine Fleita



photo creds: Katherine Fleita

"Radical Hospitality ...

never leaving anyone
 out of your
 welcoming "

— Ruth

PEEL & COLLECTOR MIND SCANS WILD FIRE POTTER CARACTERS SQUASH
 CEASE WEISS FLORELE HAWKINS:

The legal of hand...
 ...in all of sharing
 ...in the fire & way to
 ...through the old
 When we make real with the
 hands we make it from our
 heart.

A lot of people respond
 ...to the old and what
 you are creating.

I love to see the old and what
 you are creating.

We all like to gather sharing songs.

SERIES MICHIE

18

Every child is born with
 ...a compass
 ...a compass with
 ...a compass with
 ...a compass with

The very hand to go with
 ...a compass

Introduction to Machine Work

...a lot of children
 ...a lot of children
 ...a lot of children
 ...a lot of children

Physical being & Spirit
 ...in an open environment
 ...in an open environment
 ...in an open environment

ART TALK with LORELEI HAWKINS

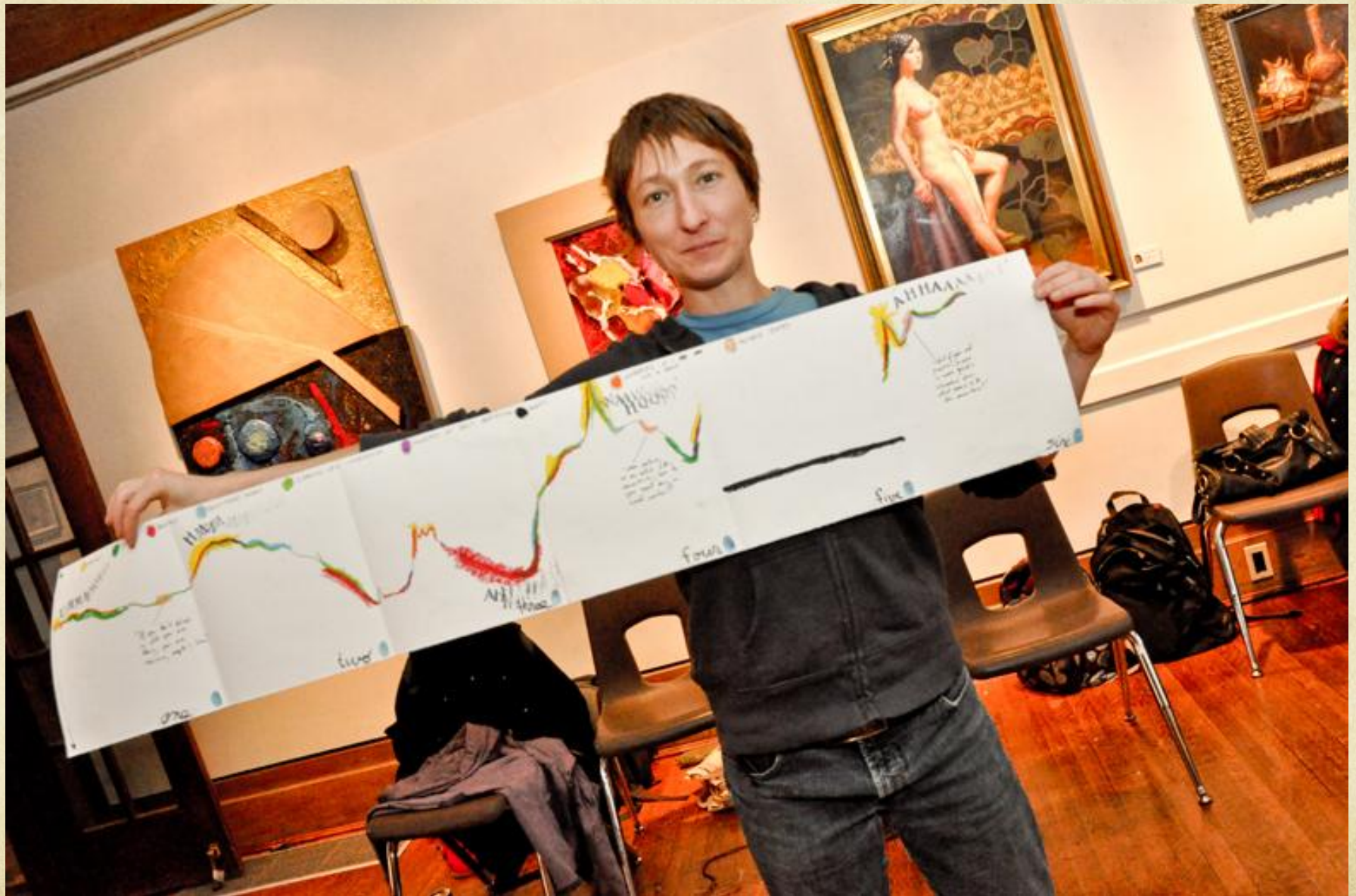
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Graphs

At the end of our 2010 Arts For All Essentials course, the participants reflected back on and interpreted the ups and downs of the 6 days in large graphs that could be laid out, compared and discussed.









Quilts

Another thing we have enjoyed creating are “evaluation quilts”. Participants write or draw comments on pieces of fabric, often colour or shape-coded to distinguish categories of response (e.g. highlights, challenges, wishes, suggestions). Subsequently we (sometimes with the help of the same or other participants) sew the squares onto a fleecy fabric base. The results are photographed and transcribed, and we end up with something durable that can be displayed, used as a blanket, shown as an example or given as a special gift to a partner. We have created such quilts for several conferences, workshops and productions, and, with the contributions of many diverse community members, we made one at the end of each of the four years of the Scarborough residency.



To Be A
Crown You
Need To Sit
In The Seat

CHERYL
L'RICONDELLE
ON THE PIANO

1/2 Brothers &
the start of the
conference would
be wonderful

art-making
activities
+ more
dialogue
opportunities

Education
in our province
above what/who
Community Art

More critical
dialogue in
a certain focus

Hear
oneself
By Advising
Others

IMPORTANT
TO HEAR THE
HONESTY &
MISTAKES

So many
great projects
happening
to hear from the
artists

the affirmation
of the
Diversity
of
PRACTICE!

IF
you choose
to wear a
dress...
sit right!!
them

site visits
- it would be nice
to see some of
Rogina or some
of the projects there

there are so many
different community
art projects
initiatives to all
of them is added!

more about
Poverty
systemic forces
concerning community

Art is
the best
medicine

getting a new idea
being an artist
through an informal
conversation

Meeting
old + new
friends + colleagues

Keynotes
to be
followed by
R + F

R + F after
each session
pls

ALTERNATIVE
TO PANEL
FORMAT

My Word Knows
your Word
will follow

Excellent
Topics
and
Speakers
Thank You!

hearing
about
what we
are all doing
are all inspiring

Be
comfortable
with
discomfort

More interaction
+ less lectures
different setting
like circle less
round theatre
No powerpoint!!

dialogue
peer
presentation

Magic
Mushrooms

One Indigenous
Person Does not
speak for all
NO Generic Now

Thinking
Beyond
Borders

Pushing the
2nd session &
All of the
3rd

Amazing
Work
being done

Learn more
about the
work of our
Art, Community

Designated
Respondents
for each
session
to critically respond

Continue
to nurture
and grow

That Education
MOMENTS

hearing,
meeting,
learning

ART
SALES
LIVES

HIGHLIGHT

SUGGESTION

Would like
to hear
more about
COMMON
WEAL

See me with opt
eyes...
Hear me with
your heart

Do something
don't stop
keep on - just
because it's

Art is a
living... thing!
Changes with
people

WOW
Our country has
some amazing creative
talents

QUESTION

WISH

more
chances
to visit other
places + projects

Thank
you!

ART
EVERYWHERE

Why must
we define
Artists?

Critical
analysis is
the key to
what.....?

Where are
we meeting
next?
May 14, 2000

More
work
+ more
connection

More
COMMUNITIES
REPRESENTED
esp ETHNIC
COMMUNITIES

Respect
all
the
VOICES

Ignorance
of Indigenous
Thought is not
an excuse

DO WE NEED
TO ORGANISE
OR WILL CHANG
FIND THE WAY

How can we
continue to
inform the
public about
artists/art?
WHAT MAKES AN ARTIST?

Is it a
"discipline" or
a "genre" or
a strategy for
change?

LET'S KEEP
TELLING THE
TRUTH
what we see
what we feel
what we think

MORE ON
ENVIRONMENTAL
ART

MORE!
MORE!
MORE!
DIVERSITY

Indigenous
Epistemology
is everywhere
Absorb it

Who or what
is supposed to
spread the image
that happens in
the projects?

Is all we
need is
connecting
and
listening

Keep
building
growth

Keep
building
growth

Keep
this going

Creating
events - different
places

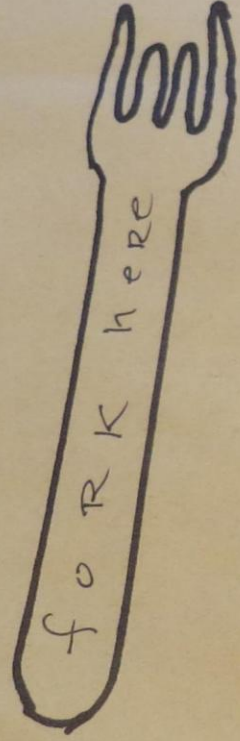
Compostable
Cups/Plastic
Less Plastic And
Synthetic
Waste



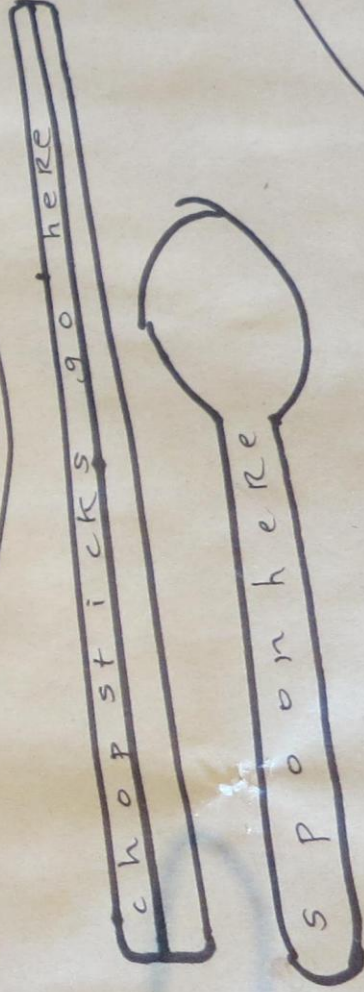
Table Settings

The Big House is a 2-year project in partnership with Vancouver Moving Theatre, exploring food-art collaborations and performative feasts. As part of a 2013 developmental community feast, we designed forums for evaluative feedback into the table setting designs, and were rewarded with dozens of informative comments and doodles – from complaints to accolades.





Terrific Event!
Nice mix but wondering
about intergenerational!
Where are the young
folks + children. Know
it's challenging but
be good to get median
age down! :)



GET THE
CARNEGIE CENTRE
3 DIES WOMEN'S
CENTRE
INVOLVED

CLEAN

CLUTER

OFF

THE

KITCHEN

COUNTERS...

CLEAN

is go here

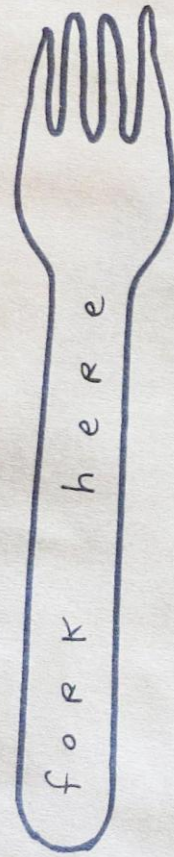
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here

BREATH - INHALE, P

EXHALE -



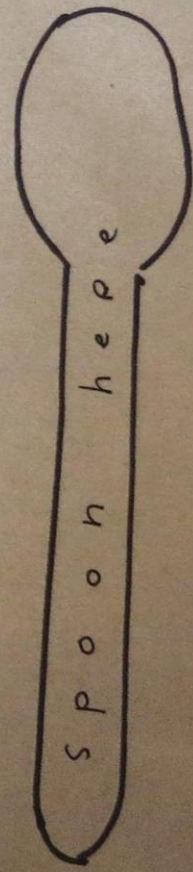
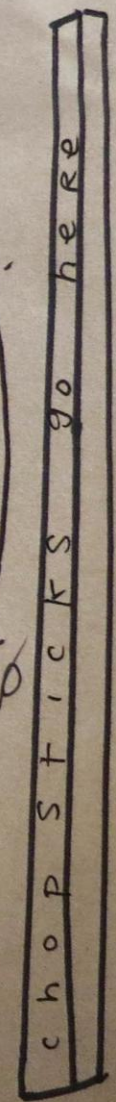
all the lovely decorations
are a feast for the

plate here

Karenza's napkin holders are
a delight!

Hand embroidery
Beautiful

Thank you for a magnificent feast!
Sometimes words are not
enough... The smiles of genuine
joy are everywhere and the sounds
of community are harmoniously
alive today. A Beautiful
experience to part take in.
I learned so much from my
table-mates that I had not
before been aware of. Such
a magical time with
friends. Dr. Jha



Try Something New

For each project or workshop, we plan arts-based evaluation activities according to available materials and skills, current artistic predilections and relevant themes and imagery. Even (or even especially) if something works well once, we favour varying the idea or inventing a new one the next time.



CONCORDIA
THEATRE+
DEVELOPMENT

PIRIL GARDE
PUPPETS
CLOWN
Easter seal
accordion
metcalf

Sean

FIDEL
MACK
KILLAGE
PARADE
BETWIXT & BETWEEN

YVONNE

MICHAEL

BETWIXT & BETWEEN
RELATIONAL
COMMUNITY

My Land
Use to be
green
Mean My Country













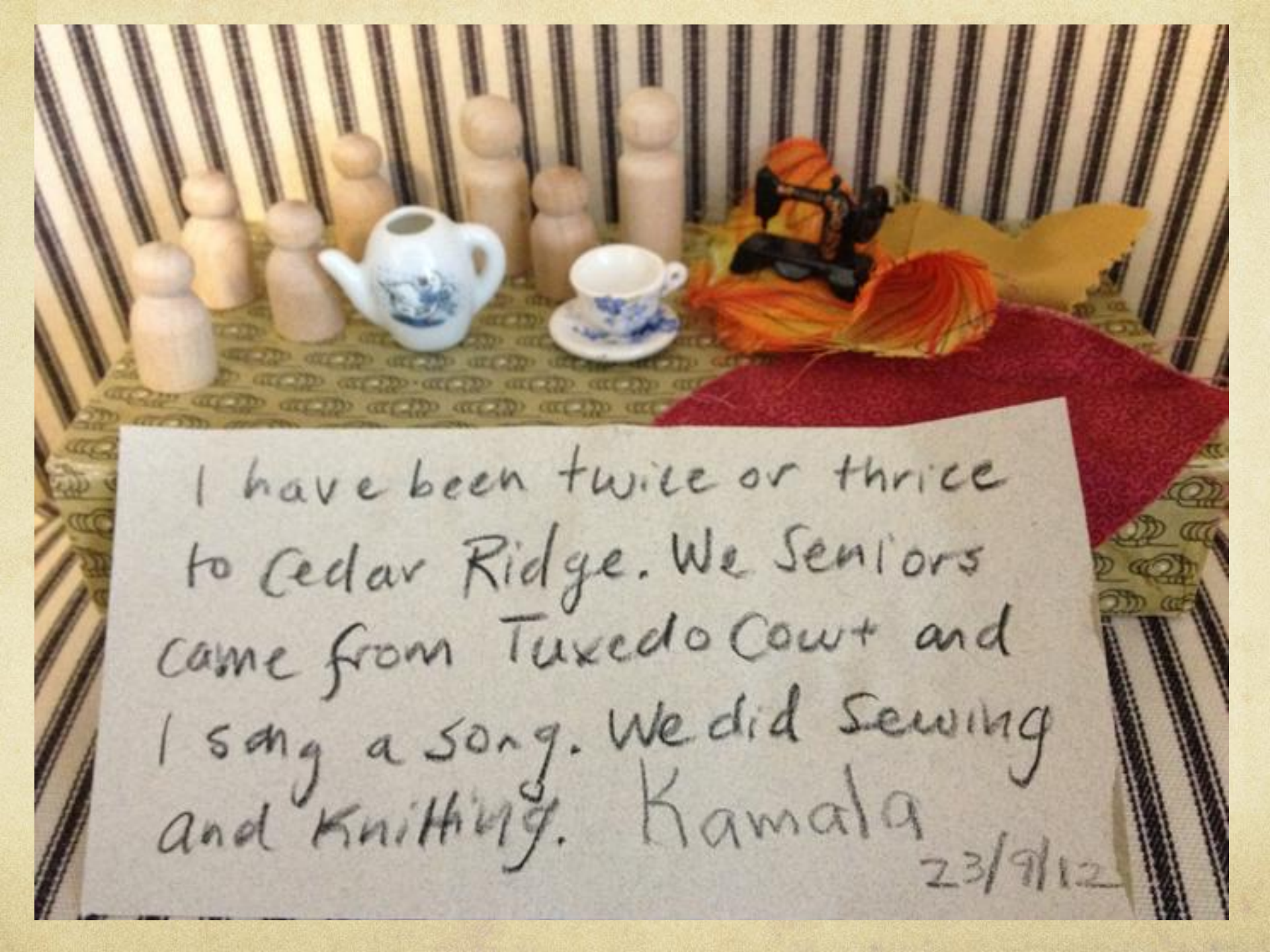


Photography

Photographs are effective in capturing evaluative response. Next are 3 examples:

- creating expressive tableaux at the end of the 2010 workshop with Aanmitaagzi, in response to prompts of “challenges” and “highlights”.
- Setting up miniature scenes with written text to express memories of working with Jumblies at Cedar Ridge, at a Sept. 2012 garden party.
- Taking a picture in response to a specific question: in this case, part of a research project at Camp Naivelt, a secular socialist Jewish community in Brampton, answering the question, “What makes you feel uneasy about our community”.





I have been twice or thrice
to Cedar Ridge. We Seniors
came from Tuxedo Court and
I sang a song. We did Sewing
and Knitting. Kamala

23/9/12

WELCOME TO
CAMP NAIVEL



PRIVATE
ROAD
NO
TRESPASSING

PRIVATE
PROPERTY
NO
TRESPASSING

Performance

Evaluative responses can be elicited through performance activities and games. The challenge here, due to the transient nature of live performance, can be capturing the results. This can partially be done through video, photos and follow-up discussions and writing. However, the best application of performance-based evaluation can be for personal reflection or to awake memories and feelings that can then be captured through more material media.



At the end of our 2013 Finding Common Ground workshop (about collaborations with First Nations), the participants expressed their experience of the workshop through a silent movement-based journey across the room.



We concluded our 2013 Concordia Artfare Essentials with a ceremony designed by the students, for which they were asked to include elements of evaluation. It ended with everyone asked to send an imaginary boat down the river, while whispering or shouting out what we had learned.

Images as Indicators

As well as being a medium for participatory arts-based research and evaluation, photography is an excellent means to demonstrate the success of specific objectives, especially (but not only) when dealing with art. Below are several images, which indicate the success of specific articulated objectives for that particular project.



Etobicoke 2006 – showing mixing of ages, ethnicities, cultural traditions, experience levels (professional drummer and student penny whistle player).



Scarborough 2011 – showing central involvement of First Nations artists and cultural forms in large-scale, cross-cultural production (Like An Old Tale)



Etobicoke 2008 – showing access to tea-making facilities at Montgomery's Inn, a City-run heritage site, after several years of opposition from British-tradition tea-making volunteers



Harbourfront Centre 2007 – showing the scope and diversity of engagement, artistic quality and inovative presence of a participatory community arts production at a mainstream arts venue and Festival (World Stage)



Davenport Perth 2008 – showing enjoyment of art and trying out new creative forms by a community participant (Iole Bianchi from Arts4All)