Using the Framework in Evaluation

- Develop shared language across artists, non-arts partners, and funders
- Center non-European culture and values
- Clarify program goals in a formative or developmental evaluation
- Describe and assess socially-engaged artwork
- Understand a community’s experience of art
- Figure out how an artwork contributed to social impact in a summative evaluation
- Communicate findings and lessons learned
Civic Art as Infrastructure Evaluation (aka Creative Graffiti Abatement Evaluation)

https://www.lacountyarts.org/civic-art-four-stories

Photo credit: Sara Daleiden
Theory of Change

Artwork & Engagement

Increased Involvement with and Attachment to Site

Increased Stewardship of Site

Decrease in Graffiti Vandalism
Did these social and physical artworks...

• Shift perceptions about the sites?
• Increase positive activity?
• Reduce graffiti vandalism?
• Build a sense of community ownership?
• Build capacity for future arts and culture activities?
East Rancho Dominguez Park and Community Center
Public Engagement

Field Trip to Dominguez Rancho Adobe Museum with Fausto Fernandez and Sara Daleiden
Photo credit: Los Angeles County Department of Arts and Culture
“Dominguez Field and the Famous Titans of Aviation” by Fausto Fernandez
Photo credit: Los Angeles County Department of Arts and Culture
“It makes the park seem cleaner and safer. The art shows that the government cares.”

-East Rancho Dominguez Park User
Graffiti removals increased at East Rancho Dominguez Park at a **much lower rate** than the increase countywide. The increase at its comparison park, Lennox Park, was closer to the countywide average.

Data Source: Department of Parks and Recreation Work Orders
Sensory Experience

“Dominguez Field and the Famous Titans of Aviation” by Fausto Fernandez
Photo credit: Los Angeles County Department of Arts and Culture
Openness and Communal Meaning

Storygathering with Tom Lawson of Someplace Chronicles and Sara Daleiden
October 22, 2016
Photo Credit: Gina Valona
How Does Civic Art Work?

**C**
Commitment
How did the artworks or the people involved express commitment to the community?

**O**
Openness
When did you see the artworks or the people involved create a way for multiple people to experience the artwork?

**C**
Connection
Who had meaningful connections with one another because of the artworks or the people involved?

**S**
Surprise
What about the artworks or the people involved surprised you?

County of Los Angeles
Department of Parks and Recreation

RECOMMENDATIONS
Circle the recommendations that interest you

- Develop physical and social aspects of civic artwork in tandem
- Create Multi-Year Artist-in-Residence opportunities in parks focused on civic engagement
- Create maintenance plan for artworks that includes long-term programming with neighborhood leaders and staff

Other
(please describe below)

(Optional)
Name: ________________________________
Phone: ________________________________
Email address: ________________________

www.lacountyarts.org
@LACountyArts
#civicartworks
3 evaluation approaches

• “traditional” counting (quantitative)

• indigenous methodologies & principles

• Aesthetic Perspectives appreciative evaluation

Nativeartsandcultures.org/values/reports
Repellent Fence (*Valla Repelente*)
by the artist collaborative, Postcommodity (2014-15)
Photo courtesy of Postcommodity
Pittsburgh: ARTS EXCURSIONS UNLIMITED

Artist Edith Abeyta

AEU participants tour an exhibit at the August Wilson African American Cultural Center with curator Kilolo Luckett. Photo: Heather Mull
Beware of the Dandelions by Complex Movements

Photo: Doug Coombe
Aesthetic Attributes in Evaluation

Takeaways

- Not standalone indicators or standards, need to be adapted or applied
- Can describe process as well as products
- Not social outcomes, but can elucidate how aesthetics can work for or against them
THANK YOU!

Aesthetic Perspectives Website
www.animatingdemocracy.org/aesthetic-perspectives

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