

Arts and Social Impact: A Framework for Measurement Outcomes Worksheet

Outcome Areas Definition <i>Hints about Indicators</i> <i>Outcome categories can be interpreted in multiple ways.</i> <i>The important point: arts-related change can be framed!</i>	Examples of Outcomes from Social Impact Projects Rha: Rha Goddess's Low & the Hip Hop Mental Health Project ¹ NCCI: National College Choreography Initiative ² ASAE: After School Arts Education Program ³	Your Program <i>Note, from your own work, any examples of these outcome areas that seem relevant.</i>
Aspiration – new or changed goals and/or vision, or an increased desire to achieve something <i>Indicators of changed aspirations reflect an organization's long-term planning and goals, or they can reflect an individual's inspiration, based on short-or long-term engagement with a program.</i>	ASAE: Young people consider becoming professional artists or arts teachers, based on the study and exposure they get at the arts center.	
Attitude – a feeling or mental position toward a fact or opinion. <i>Indicators might reveal changes in attitude that take place within an individual or relate to the world around them. Or, attitudinal changes might refer to a broader community.</i>	Rha: Residency work decreases the social stigma of mental illness, especially for those of lower incomes or other populations of interest. Rha: Audiences have a deep emotional response to the performance, which may span a range of feelings. Rha: Audience members who live with mental illness, or have been in and out of treatment but have never told anyone, might feel validated.	
Awareness – increased attention to and/or knowledge of a concept or action. <i>Awareness indicators may tend to speak to communal, rather than individual, awareness of an activity or cause.</i>	Rha: Increased awareness of, and access to, mental health services/support. Audiences might read resource information provided after the performance, visit websites or seek services based on knowledge from the performance. ASAE: Students become aware of their intrinsic artistic gifts, based on their experience at ASAE.	
Behavior – the actions one takes and the manner of conducting oneself in response to a situation. <i>Behavior indicators can go beyond change in outlook or way of thinking to actions taken. And, behavior change may begin with an interest in behaving differently, followed by the action taken.</i>	Rha: Audiences have interest in taking action, such as communicating with a family member about their own mental health struggle, becoming more outspoken on the issue of mental illness, or simply telling other people about the event.	
Capacity – the facility or ability of an individual or organization to produce, perform, or deploy. <i>Indicators of capacity reveal the skill sets; staffing and leadership;</i>	NCCI: College dance departments gain experience at producing residencies for their students.	

¹ Refer to [Moments of Transformation: Rha Goddess and the Hip Hop Mental Health Project](#), available on the AFTA website, for the full story of this project. Completed for AFTA, this study focuses on the impact of artist Rha Goddess's one-woman performance, *LOW*, on audiences' attitudes, beliefs and perceptions about mental health and illness.

² With the support of the NEA, this funding program was administered by Callahan Consulting for Dance/USA. It funded colleges to engage choreographers to create or restage dances on students, and work in residence on campus and in the local community. [\[link to Philanthropic Counsel page\]](#)

³ An example is based on our work with a number of arts organizations that provide high quality arts education to young people, most of which are in lower income brackets.

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<i>organizational structure and systems; finances; and strategic planning needed to undertake or complete work.</i>		
Decision – a determination arrived at after consideration and the necessary agreement among stakeholders (i.e. consensus). <i>Indicators tend to involve the group's decision making structures and agreement of constituents.</i>	NCCI: Projects involved local artists in the creation of new work (rather than as participants)	
Discourse – the verbal interchange of ideas. <i>Indicators of discourse include direct communication, public discussion, and media/publicity.</i>	Rha: The project impacts public discourse about mental health, both after the performance and indirectly, through residency activities.	
Impact – the ultimate changes in social and physical lives and conditions as a result of specific work or initiatives. <i>Impact indicators examined are long-term and large in scale, and there appeared a tendency to avoid using this more generic term, in favor of specifying the kind(s) of change desired in the other 19 categories.</i>	ASAE: Participation leads students to make positive choices in other areas of their lives. NCCI: Projects involve a population whose access to the arts may be limited: populations included at-risk youth, seniors, disabled and immigrants to the United States	
Knowledge – being aware of, and understanding, information and principles. <i>Indicators of knowledge range from personal (what one person knows) to communal (what a group knows) to more global (what a variety of groups or fields know). Knowledge can pertain to an art form or artistic trend, or any other area, such as a societal problem or circumstance, an illness, a political issue, etc.</i>	Rha: Audiences are educated about the signs and symptoms of mental illness and the progression of mental illness if not treated; Rha: Re-humanization. Audiences might see those dealing with mental illness as suffering from a very real condition, based on the portrayal of Lowquasha, a believable and typical character with mental illness. Rha: Audiences have moments of insight. Audiences would realize that mental illness has multiple and differing causes—more so than they assumed.	
Maintenance – keeping an organization and/or its components in an existing state and preserving it from decline. <i>Indicators of maintenance include upholding staff and infrastructure.</i>	NCCI: Collaborations happen with other departments/colleges with universities in the same city or state; with universities in a different state; and/or with departments within the same college.	
Motivation – a need or desire that causes a person to act. <i>Indicators relate to increased sense of self- and collective-efficacy to take action, or other qualities that lead to motivation.</i>	Rha: Audience members are motivated to seek information on mental health services.	
Opportunity – a chance or opening for advancement or progress. <i>Indicators exist on a variety of scales from the individual to larger systems, such as options for new and strengthened work or increased access to resources or events (jobs, performances).</i>	NCCI: Based on the connections made with professional choreographers, young dancers are provided with summer contracts or apprenticeships with professional companies in other cities.	
Participation – taking part and being involved in an activity or initiative. <i>Indicators of participation measure who, and how many people, are engaged (and if they are a newly reached population) along with what products, activities and materials are involved.</i>	NCCI: Projects involve education components that went beyond the college: with adults, teens/youth, with children. NCCI: Projects involve local artists in the creation of new work (rather than as participants)	

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Policy – a definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decisions. <i>Policy indicators reveal changes in approach and/or resolution of issues at various stages: from proposal of solutions to procedure development to gathering support to adoption to funding and implementation. In general, increasing the amount and quality of legislation seemed to be an intermediate outcome that many strive for as it leads to long-term societal change.</i>	NCCI: Colleges establish a guest artist fund for their dance department; or create a new position for dance faculty.	
Practice – the usual way of doing something or the form, manner, and order of conducting business. <i>Indicators of altered practice reveal changes in internal systems, procedures and policies that lead to different ways of approaching tasks and programs.</i>	NCCI: Projects involve touring at the local, state, regional or national level: local/State; regional/national; that performed at The Kennedy Center) and/or international	
Resources – sources of supply or support or available means. <i>Indicators of resources include funding, cost reduction, specific opportunities for growth, in-kind support and physical capital that assist one in completing work or tasks.</i>	NCCI: Renewal of funding. Based in large part on the documentation and evaluation of NCCI, the NEA made the decisions to renew funding for six rounds and eventually institutionalized the program internally.	
Skills – the ability to use knowledge readily and effectively in specific ways. <i>Skills-related indicators reveal that participants have learned something new or that personnel are better equipped for their work. They can relate to artistic craft, but many other areas.</i>	SAC: Students develop social and life skills that position them for other areas of their lives. SAC: Students demonstrate increased skills in the artistic discipline studied at Sitar.	
Social Capital – the social resources one possesses as a result of one's social network, including connections within and between groups and individuals. <i>Social capital indicators cover a broad range and include relationships at the individual or group level; (new or strengthened), connections across boundaries (especially with leadership), networks (new involvement or expansion), and alliances.</i>	Rha: Audience members might feel a sense of reconnection to community, and share their own experiences with mental illness.	
Status – the position or rank in relation to others or the state or condition of a person or group with respect to circumstances. <i>Status indicators address increased access to the civic realm, often by marginalized groups, and greater inclusion of diverse voices in discussions and leadership roles.</i>	ASAE: Young people are seen as leaders or “stars,” based on the role they play in arts productions within ASAE.	
Troubleshooting – identifying and resolving problems or difficulties. <i>Indicators of troubleshooting involve problem solving and problem averting, and could lead to increased capacity.</i>	NCCI: College students from professional artists how to solve problems as new work is created, produced, and performed. ASAE: Young people learn to solve problems in creating and performing their own work.	
Understanding – comprehending with a degree of empathy.	NCCI: Based on the content explored in the dances they learn, and the	

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<p><i>Indicators of understanding reveal an increased ability to view issues from a different, and often wider, perspective. They may imply empathy and/or expansion of thought.</i></p>	<p>manner in which it is conveyed by professional choreographers, students better understand, and can relate to a host of social issues.</p>	
<p>Values – principles or right action held by an individual or group. <i>Indicators of values include measures that show changed opinions or shifts in social norms (the knowledge, attitudes, and behaviors that compose the normative structure of culture and society).</i></p>	<p>ASAE: Students identify art as a meaningful part of their lives. ASAE: Students understand the value of sharing their artistic gifts with the community.</p>	