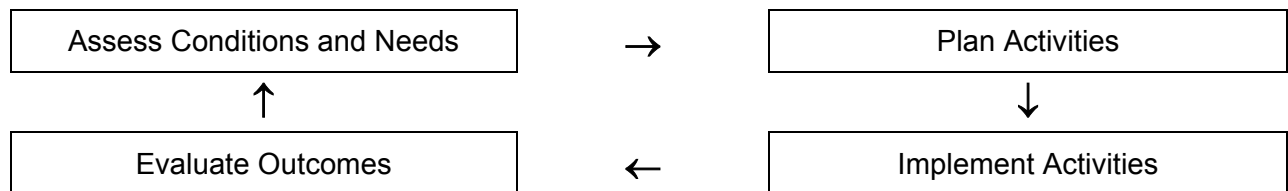
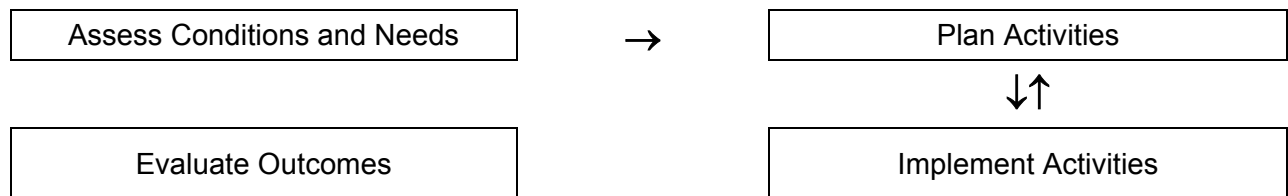


# DEVELOPING A LOGIC MODEL FOR ARTS-BASED CIVIC DIALOGUE

## THE PLANNING CYCLE



## THE “DO” LOOP (what happens without evaluation)

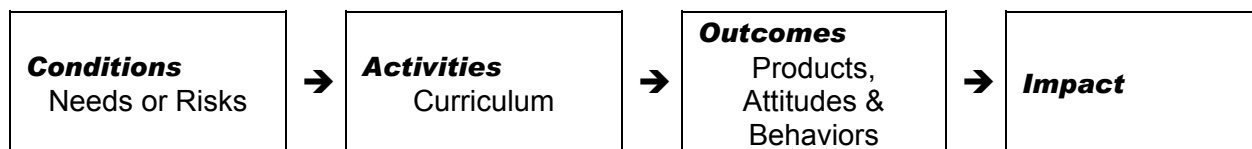


## COOPERATIVE EVALUATION

Cooperative evaluation aims for continual program improvement from within (rather than judgment of success or failure from outside) by bringing the evaluator into partnership with the program, and putting the program in charge of the evaluation. Program planners and staff decide the program goals, how performance will be measured, and what data they will collect.

## ORGANIZING A PLAN USING A LOGIC MODEL

Here are the four basic segments of a logic model plan:



**Conditions** are the needs or risk factors that the program is designed to address. They might include situations such as a change in local public policy, or a lack of communication between different segments of the community.

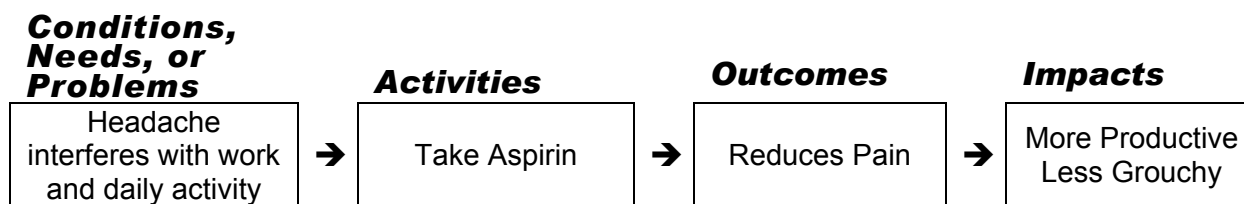
**Activities** describe the key elements of the art-based civic dialog program itself, the method by which it is implemented, and include the preparation for activities, their frequency and duration, the number of participants, qualities of the artists and any collaborators.

**Outcomes** are changes in the participants and audience that result from the activity, either in attitudes or behaviors. Also include any product that results from the activity.

**Impact** is a statement of the long-term desired effect of the program: where the program is ultimately going. It should clearly relate to the initial conditions that the program is designed to address.

**LINKING THE STEPS OF A PROGRAM**

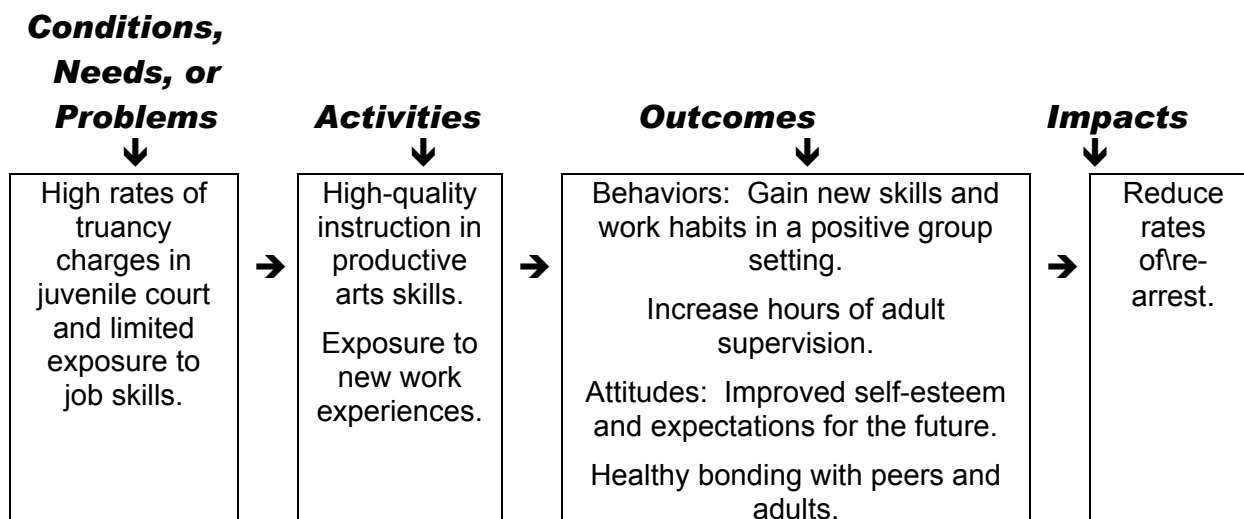
The links between each step of the program should be defined in ways that make sense. These links are called the **theory of change** for the program.



The **theory of change** for this “headache reduction program” is that headache pain causes decline in productivity and mood, therefore a pain reducer (aspirin) will result in the desired impact of increasing productivity and reducing grouchiness.

The challenge in using a logic model is to expose the assumptions and logical links behind the program so that the theory of change is clearly revealed.

Example: The Art-at-Work Program (a demonstration project of the Fulton County Arts Council) was designed to work with children who had been adjudicated for truancy (indicating their risk for school failure and delinquency) and increase their expectations for future employment. The program provided high-quality instruction in arts disciplines, business, and entrepreneurial aspects of the arts in a positive social setting.



Assumptions: A number of youth in Atlanta who are adjudicated truant have a limited vision of their future, have experiences of academic failure, and face other risks that increase the chance of further court involvement. Further, they have few opportunities to learn and master productive new skills. Consequently, they rarely experience recognition and reinforcement for their constructive efforts, for acting responsibly, or for contributing to the community.

Art-at-Work provided these opportunities, to raise the self-esteem of participants and develop good work habits, which in turn improved the youths’ expectations for future employment, increased their school attendance, and prevented them from becoming more deeply involved with the juvenile justice system. So the theory of change clearly links the activities of the program to its outcomes and impacts.

**EXERCISES FOR CONSTRUCTING A LOGIC MODEL**

These exercises will help you begin to think of the basic components of your own logic model. Plan to collect input from the key people who will be participating in delivering the program (e.g., artists, collaborators, arts administrators).

First, identify the **conditions or needs** that the program is designed to address and write a “program statement.” Begin by answering the following questions:

<b>Program Conditions or Needs</b>	
1. What is the target audience you want to address? (neighborhood, age-group, etc.)	
2. What are the problems that are likely to occur if the changes do <u>not</u> happen?	
3. What skills, resources, or experiences could the program audience use to reduce the chance of a negative outcome?	

Put the answers to the above questions together into a program statement such as:

- Target audience* face the risk of...
- Likely problems* are and they lack ...
- Skills, resources, or experiences* are...

<b>EXAMPLE</b> <b>Program Conditions or Needs</b>	
1. Target audience	Elected officials, developers, and business, community, and neighborhood residents
2. Likely problems	Groups are not working together to develop plans and policies for neighborhood revitalization. Neighborhood character will change. Current residents will be forced out..
3. Skills, resources, or experiences	A neutral space and creative opportunities for parties to meet and mix and have dialogue; theater presentations that can portray multiple perspectives and depict the results of various policies and plans.

Second, list the **Program Activities**. Activities include the major elements of planning, creative work, program development, and the participatory activities, performances and exhibitions that the audience experiences. Examples include: a steering committee is created to guide the project; a visual artist collaborates with a folklorist to collect stories and images from members of the community; an exhibition is mounted; special events and dialogues are held; or a video documentary is made and shown throughout the community. Different activities in the same project can support the same outcome or lead to different outcomes.

<b>Program Activities</b>	
What are the major elements of the program?	What are the sub-activities?
	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
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Third, identify the **Outcomes** of the program.

<b>Descriptive Reporting</b>
<ul style="list-style-type: none"> <li>• How was planning accomplished and who participated?</li> <li>• How were time and money spent?</li> <li>• Did the activities happen as planned? How many events took place?</li> <li>• Who (including audience and artist) participated? How many and for how long? Did the project attract participation from a diverse group?</li> <li>• What was the experience of the planners? Artists? Partners? Participants?</li> </ul>

Outcomes also include *changes in the participants, in the organization, the artists, and community* that mark progress towards the intended program Impacts. These Outcomes occur as a result of creating, facilitating, participating in, or experiencing the program. Ask what changes you expect to see that will affect the Conditions and Needs (above) that the program addresses. Do participants work better with a group, gain new forms of expression and communication, or become more motivated to participate in dialog in the future? Outcomes can be thought of in terms of changes in attitudes and behaviors.

<b>Outcomes</b>	
<b>Changes in Behaviors</b>	<b>Changes in Attitudes</b>
•	•
•	•
•	•

The **Impact** of the program is a statement of the long-range intended effect. The impact statement should follow from the Outcomes you have listed, and it should also be clearly related to the Conditions that the program is designed to address. The impact statement for Animating Democracy as a whole, for example, is “Animating Democracy fosters artistic activity that encourages civic dialog on important contemporary issues.”

<b>Impact</b>
The program will improve the conditions (needs) for audience, artists, institutions, and communities by....

Finally, the *theory of change* is illustrated by the way each of these elements is linked together. Start by putting your Conditions, Activities, Outcomes, and Impacts into a matrix like the one below. Make as many boxes as you need, but make sure each activity has an outcome and they make sense together.

