

# Measuring Impact

Strategies to Measure Impact for the San Francisco Arts Commission

Shirin Panahandeh, MPP



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Disclaimer: The author conducted this study as part of the program of professional education at the Goldman School of Public Policy, University of California at Berkeley. This paper is submitted in partial fulfillment of the course requirements for the Master of Public Policy degree. The judgments and conclusions are solely those of the author, and are not necessarily endorsed by the Goldman School of Public Policy, by the University of California or by any other agency.

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## Executive Summary

The San Francisco Arts Commission's (SFAC) desire to capture the impact of its work and to engage in data-based decision making motivated this report. This report builds on the foundation set by the 2014-2018 Strategic Plan and is in part intended to serve as a stepping-stone for the SFAC program evaluation fellow beginning a two-year appointment at the SFAC in July 2014.

Included are agency-wide and vertical-specific performance measures, an agency-wide logic model, a program evaluation framework, and recommendations on short- and medium-term next steps for the SFAC.

The report guides readers through the performance measurement, logic model, and evaluation framework development process while acknowledging the limitations of each. Performance measures only indirectly capture information about outcomes and impact; the logic model alone does not explain the connection between agency activities and intended impact; and the program evaluation of public art is a formidable challenge. As a package, however, performance measurement, logic modeling and program evaluation do meaningfully answer questions about impact and ultimately strengthen the case for program investment.

Based on report findings, the SFAC should (1) engage its management, program directors and staff in a two-week review of the proposed measures, logic model, and strategic evaluation questions; and (2) develop a streamlined data collection process that in the long-term will help improve deliverables and strengthen the case for continued investment.

## The San Francisco Arts Commission

### History

The San Francisco Arts Commission (SFAC) was established in The City's Charter in 1932. The SFAC is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy.

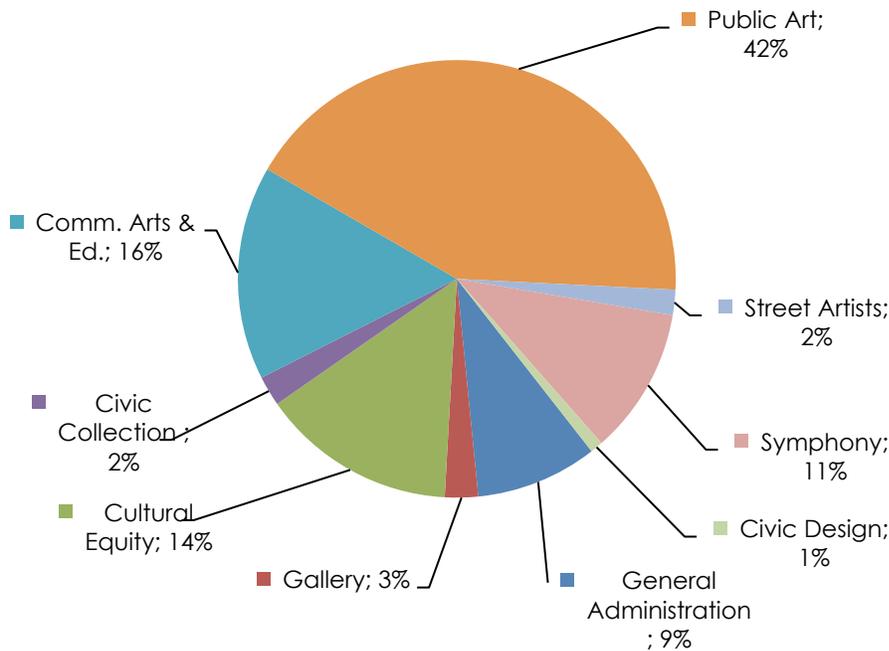
"The Commission shall encourage artistic awareness, participation and expression; education in the arts; assist independent local groups with the development of their own programs; promote the employment of artists and those skilled in crafts, in the public and private sectors; provide liaison with state and federal agencies to ensure increased funding for the arts from these agencies as well as represent arts issues and policy in the respective governmental bodies; promote the continued availability of living and working space for artists within the City and County; and enlist the aid of all City and County governmental units in the task of ensuring the fullest expression of artistic potential by and among the residents of San Francisco."

Core agency programs—such as Public Art and the Civic Art Collection, as well as Community Arts and Education and Cultural Equity Grants — are based on legislative mandates that outline the program's scope and, in some cases, the program's intended outcome. A few agency programs are not legislatively mandated, including the Galleries and WritersCorps.

### Commission Structure

The SFAC is currently organized around seven programs: Public Art Program, and the Civic Art Collection, Cultural Equity Grants and Community Arts and Education, Galleries, Street Artists Program, and the Civic Design Review. The SFAC's Public Art program is funded through the Art Enrichment Ordinance and accounts for 42 percent of the agency's budget. Community Arts and Education and Cultural Equity Grants—the agency's next two largest programs—account for 30 percent of the budget.

SFAC Budget Uses FY 2014



The SFAC's operations are supported primarily through the City's General Fund and the Art Enrichment Ordinance. Approximately 50 percent of the SFAC's \$20.6 million budget comes through the General Fund, 42 percent through the Art Enrichment Ordinance, and the budget's remaining 8 percent is based on

fees (e.g. Street Artist license fee and Civic Design fee), donations (e.g. City Hall tour donations), and advertising (e.g. transit advertising).<sup>1</sup>

### San Francisco Arts Commission Programs

The **Public Art** Program promotes a diverse and stimulating cultural environment intended to enrich the lives of the City's residents, visitors, and employees. Based on the 1969 Art Enrichment Ordinance, two percent of the gross construction cost of civic buildings, transportation improvement projects, new parks, and other aboveground structures such as bridges, are to be allocated for public art.<sup>2</sup>

The **Civic Art Collection** includes historic monuments, memorials, gifts to the city, art festival purchases, and contemporary artworks commissioned through the City's Public Art Program. Over 4,000 objects valued in excess of \$90 million dollars make up the Collection and can be found in public facilities and spaces such as hospitals, libraries, courthouses, parks, playgrounds, libraries, along the waterfront, in major plazas such as Union Square, Moscone Convention Center, the airport and the zoo.<sup>3</sup>

The **Cultural Equity Grants** program is designed to create opportunities for full cultural expression and to support the representation of the City's cultures and subcultures in arts organizations of all sizes.

**Community Arts and Education** supports arts education, innovative arts programs, and cultural arts activities in San Francisco's diverse communities. Through its investment in cultural centers, CAE supports San Francisco neighborhoods.

The **Galleries** program collaborates with artists and arts and community organizations to make contemporary art accessible to broad audiences through exhibitions that reflect San Francisco's diversity.<sup>4</sup>

The **Street Artists** program creates an opportunity for artists to work for themselves and make a living by selling handcrafted artwork. Street Artists distributes licenses allowing artists to sell their work on San Francisco streets.<sup>5</sup>

**Civic Design Review** is responsible for the approval of the design of structures on City property. The Design Committee reviews new and renovated civic construction projects (e.g. buildings, viaducts, elevated ways, gates, fences, street furniture, lamps or other structures on land belonging to the City and County of San Francisco) to ensure design quality.<sup>6</sup>

## Strategic Plan 2014-2018

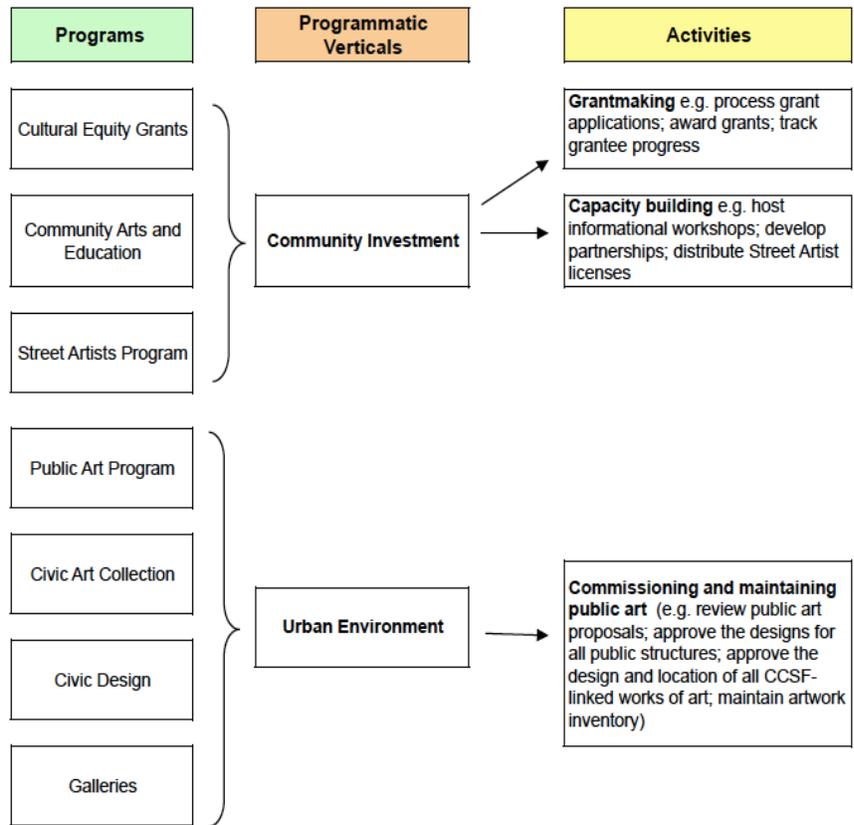
Under the leadership of a new SFAC President and a new Director of Cultural Affairs, the SFAC underwent a strategic planning process to reevaluate the agency's mission, vision, values, goals, and structure. On February 3, 2014, the SFAC approved the new 2014-2018 Strategic Plan.

Through the strategic planning process four critical issues facing the SFAC emerged:

1. The SFAC's lack of a unifying vision.
2. Consensus around program relevancy and scope creep.
3. Lack of clear goals and accountability by program.
4. The low visibility of the SFAC's work.<sup>7</sup>

Discussions around the agency's lack of unifying vision led to a refocusing and reorganization of the agency's primary activities. SFAC programs are now in the process of being reorganized into one of two verticals—Community Investment, and Urban Environment.

The SFAC's Charter-mandated objectives are met through the new programmatic verticals with the added benefit of breaking programmatic silos. Cultural Equity Grants, Community Arts and Education, and Street Artists will all fall under the Community Investment vertical and the Public Art, Civic Art Collection, Galleries program, and Civic Design Review fall under the Urban Environment vertical.



Primary activities under the Community Investment vertical include processing grant applications, awarding grants, hosting informational workshops, and developing partnerships. Under the Urban Environment vertical, primary activities—such as reviewing public art proposals, approving designs for all public structures, and approving the design and location of CCSF-linked works of art—are geared toward the

integration of artwork in public spaces.

## Project motivation

This project was motivated by the SFAC's desire to capture the impact of its work and to engage in data-based decision making. The project's *initial* goal was to develop agency-wide performance measures that (1) align with the agency's mission and goals as outlined in its new 2014-2018 Strategic Plan; (2) measure agency-wide activities by programmatic verticals rather than specific programs; and (3) comply with the Controller's Office performance measurement recommendations.

While those goals were ultimately met, what emerged was a broader evaluation framework intended to answer questions related to the agency's impact. This report

includes agency-wide and vertical-specific performance measures and logic model, and seeks to link them to a broader program evaluation framework. It is through the program evaluation framework that the agency will be able to answer questions about the impact of their work in Community Investment and Urban Environment.

## Data Collection

The content of this report is based on a review of the program evaluation and performance measurement field and heavily relies on secondary research. White papers, case studies, and reports published by groups such as the Kellogg Foundation, Hewlett Foundation, National Assembly of State Arts Agencies, FSG, and TCC, were particularly helpful while developing the performance measures, logic model, and program evaluation framework proposed below.

Academic literature, journal articles, and online articles on performance measurement and program evaluation in the arts were also helpful in shaping the narrative of this report. Writing by arts professionals like Ian David Moss and Talia Gibas were also instructive, particularly while developing recommendations for the SFAC.

The management, program directors, and staff at the SFAC and at the Controller's Office were an invaluable resource and provided insight essential to making this report relevant to their programmatic work and to the priorities of the SFAC. The issues covered in the approximately dozen hour-long interviews completed, were integrated into this report as well (see Appendix B for interview protocol).

## City of San Francisco Performance Data

In 2000, the San Francisco Controller's Office began working with City agencies to collect performance data. Today's Performance Measurement Program, housed at the Controller's Office's Auditor Division, is based on a 2003 proposition mandating the Controller's Office to monitor the efficiency and effectiveness of services provided by the City and County of San Francisco. The SFAC, like all City agencies, has worked with the Controller's Office to develop, edit, add, and archive performance measures based on 1) alignment with the agency's mission, goals, and programs, 2) best-practices as outlined by the Controller's Office, and 3) the interpretability of the measures for both the Controller's staff and general public.

The Controller's office is looking for a mix of input, output, efficiency, and outcome measures. SFAC's current measures are mostly output measures. Output measures—

which are indirect measures of agency or program outcomes and impacts—are necessary to understanding the scope of service provided. Examples of current output measures include number of grants awarded, number of exhibitions held, number of arts works restored, and number of public art projects.

## Controller's Office Performance Measures Development Process

The Controller's Office works with each City agency to review and update their performance measures. Performance measures are written by City agencies, approved by the Controller's Office, and then sent to the Mayor's Budget Office for final approval. Measures are provided to the Mayor's Office for potential inclusion in the Mayor's Budget Book.

For each performance measure, agencies are asked to include a description of the measure, the program and goal to which the measure is linked, and a description of the data collection method. The goal is to develop a well-balanced, meaningful set of measures for agencies to actively use in their planning and evaluation efforts.

The San Francisco Controller's Office identifies a seven-step performance measure development process. The first step—to identify mission and goals through strategic planning—was completed in February 2014 when the SFAC's Arts Commissioners approved the 2014-2018 Strategic Plan. Steps two and three are to align agency activities and performance measures to outcomes and impact. Step four is to collect and analyze data, step five to report results, and step six is to redesign programs and reallocate resources as needed. The final step is to refine measures as needed.

## Performance Measures

### Performance Measures Defined

Performance measures tell organizations about their inputs, outputs, and the processes that produce them. Performance measures are a tool to help organizations engage in strategic, data-driven, decision making thereby improving the effectiveness, efficiency, quality and impact of their work.

Performance measures are typically quantitative measures of an organization's activity or outcomes.<sup>8</sup> Quality performance measures include a mix of input, output, efficiency, and outcome measures.

## Performance Measures by Type<sup>9</sup>

**Inputs:** Resources used to produce services measured in dollars or labor hours e.g. number of staff hours or dollar amount of staff time spent on some activity. In the case of SFAC, services would be grantmaking, capacity building, resource convening, integrate arts into public life; input examples include time spent or dollar amount of staff time on writing RFP, reading proposals.

**Outputs:** Products and services delivered. Examples include quantity of some produced good or service, numbers of participants served, or amount of work completed.

**Efficiency:** Measures the ratio of cost to amount of output. Examples include number of hours spent on RFP and grant application review / number of grants awarded; dollar amount of staff time on RFP writing and grant app review / dollar amount of grants awarded.

**Outcome:** Results of activity or program for recipient or the public.

## Current Performance Measures

The SFAC's current performance measures primarily consist of output measures that cover delivered products and services. Output measures are not meaningful indicators of impact. Right now, the SFAC lacks measures that capture inputs and efficiency. A complete list of current performance measures can be found in Appendix A.

## How to Use Performance Measures

Performance measures should be thought of as away to measure the SFAC's work—are far as inputs, outputs, and efficiency. Performance measurement is a tool that first, helps the agency track its own inputs, outputs and efficiency and second, demonstrates to those outside the agency work being done at the SFAC.

It is important to note that programs will likely not have quantitative measures that reflect the impact of the agency's work. Performance measures will likely be used to give those outside the agency some familiarity with the agency's inputs, outputs, and efficiency.

## What Performance Measures Are Not

Recognizing the limitations of performance measures and understanding what performance measures are not may ease some anxiety around data collection and use of collected data.

First, performance measures are not a direct reflection of an employee's or a department's performance. And finally, performance measures are not meant to be stand-alone indicators of an agency's impact. Performance measures should be considered one piece of a larger evaluative framework.

Second, performance measures are not permanent. Performance measures are adjustable and should be updated as needed to reflect any changes in agency or program goals.

## Proposed Performance Measures

Performance measurement helps agencies track their inputs, outputs and efficiency. Performance measures quantify progress towards the agency or program's intended impact and tell interested stakeholders what the agency or program is doing (inputs) and accomplishing (outputs and outcomes). While performance measures have varied audiences and multiple uses, they should be used primarily for agency and program management.

The following list of proposed agency-wide performance measures capture core agency outputs:

- (1) Number of artists served through grants, contracts, and licenses
- (2) Number of arts organizations served through grants and contracts
- (3) Total number of grants and contracts awarded
- (4) Dollar amount of awarded grants and contracts
- (5) Percentage of grants or contracts awarded to individuals from or organizations representing historically underserved communities

These measures grouped together capture the number of artists and arts organizations served through SFAC's work, along with the agency's monetary support for individual artists and arts organizations. The fifth measure addresses the equity component of SFAC's grantmaking work.

The second set of proposed measures captures agency inputs, outputs, and efficiency. Measures can be categorized by vertical.

- (1) Total number of grants awarded
- (2) Total dollar amount awarded
- (3) Number of application workshops
- (4) Total number of workshop attendees
- (5) Total number of grant applicants
- (6) Number of staff hours spent on grant processing (e.g. RFP development, application review, distributing awards)
- (7) Dollar amount of staff hours on grant processing
- (8) Cost in dollars of grant processing over amount in dollars of distributed grants
- (9) Total number of annual Street Artist licenses distributed per year
- (10) Total number quarterly licenses distributed per year
- (11) Average number of licenses in circulation per month
- (12) Percentage of grants awarded to individuals from or organizations representing historically underserved communities
- (13) Number of completed public art projects
- (14) Number of major restorations
- (15) Number of minor conservation/repair
- (16) Number of exhibitions per year
- (17) Number of artists represented at exhibitions
- (18) Number of exhibition-linked public programs
- (19) Number of Civic Design Review projects reviewed annually

Nine of the measures above are geared toward grantmaking work and fall under the umbrella of the Community Investment vertical. Three of the nineteen measures are connected to the Street Artists program and seven measures are related to the Urban Environment vertical. Together, agency-wide and vertical-specific measures capture the gist of SFAC inputs, outputs, and efficiency.

## From Performance Measures to a Logic Model

### Logic Model Defined

A logic model is a multi-purpose tool that an agency can use to, one, better understand how activities relate to its intended mission and impact, and two, to understand and improve the life cycle of a specific initiative or program. The overarching purpose of a logic model is to provide stakeholders with a road map that links program activities to intended outcomes and impact.<sup>10</sup>

An added, and crucial, benefit is that logic models strengthen the case for program investment. An agency or program that uses a logic model to illustrate what it is doing

and why, and that also identifies essential data to collect, is in a much better position to (1) make improvements as needed and (2) make the case for continued investment. For the SFAC, the case being made is that investment in the arts via grantmaking and capacity building, along with the enlivening of the urban environment via the commissioning and maintenance of public art, enriches the lives of San Francisco residents, visitors, and employees.

### Logic Model Components

**Activities** are actions or strategies undertaken by the organization that are the subject of the logic model. These activities usually take place in the context of ongoing programs, although they can also be one-time projects or special initiatives.

**Measures** or indicators fall into one of three categories -- output measures, outcome measures, and impact measures. Measures, particularly the output measures, are usually *quantitative* data points that shed light on the degree to which each result has been achieved.

**Outputs** refer to observable indications that activities are being implemented correctly and as designed.

**Outcomes** are the desired short-, medium-, or long-term results of a successful program.

**Impacts** represent the highest purpose of the program or agency—whichever is the subject of the logic model.

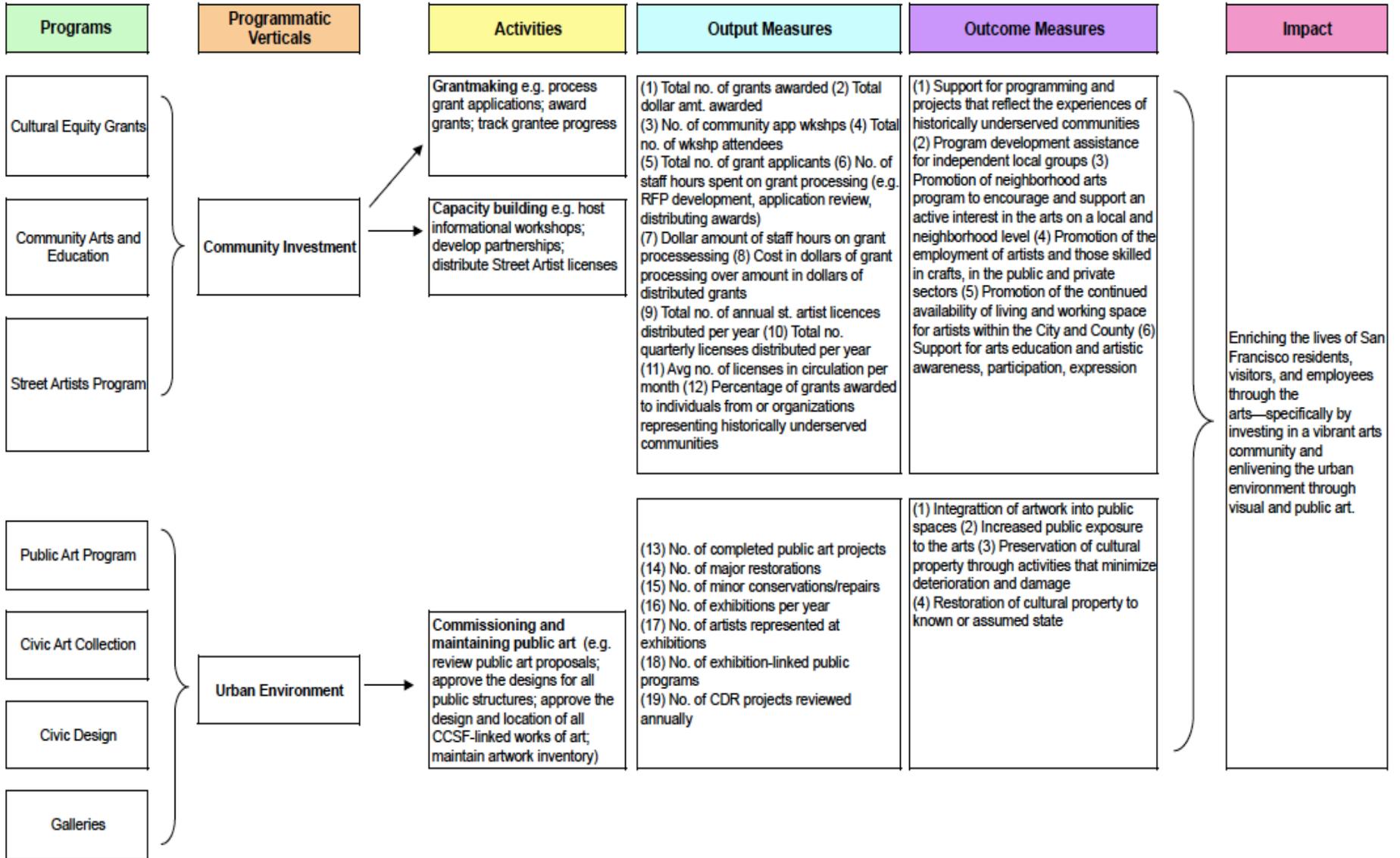
### SFAC Logic Model

Part of the motivation for this project is to meaningfully capture the impact of the SFAC's work. Placing performance measures into a broader logic model is a necessary step toward capturing the agency's impact. The logic model is a road map connecting programs and activities to outcomes and impact.

The SFAC agency-wide logic model below places all SFAC programs into one of two programmatic verticals then fleshes out the verticals by primary activities such as grantmaking, capacity building, and commissioning and maintaining public art. The activities column is followed by output and outcome measures. The output measures column consists of 19 vertical-specific measures and the outcome measures are based on intended outcomes of specific programs as stated in the legislative language that created the given program. The last column of the logic model is devoted to the

SFAC's agency-wide mission and intended impact: to enrich the lives of San Francisco residents, visitors, and employees through the arts by investing in a vibrant arts community and enlivening the urban environment through visual and public art.

# San Francisco Arts Commission Logic Model



## Logic Modeling for Program Improvement

Logic models are also an important tool for understanding and improving the life cycle of a specific program or agency-wide initiative. Logic models are helpful during program planning and design, program implementation and management, and program evaluation and communication. They also contextualize input, output, and efficiency measures like the 19 in SFAC's logic model.

**Program planning and design**<sup>11</sup> Logic models create a shared understanding of what is to take place. During the planning and design phase of a program, a logic model can give stakeholders clarity on the links between planned activities and expected outcomes and impact. Seeing a roadmap from the program to activities to expected outputs and outcomes and finally to impact, forces those designing and planning a program to think critically about whether those links—between program activities and a broader impact—are logic and achievable.

**Program implementation and management**<sup>12</sup> By helping identify data that needs to be collected, a logic model improves program implementation and management.

**Program evaluation and communication**<sup>13</sup> A logic model presents program activities, inputs, outputs, efficiency levels, and links to outcomes and impact, making it a stepping-stone for program evaluation and communication.

## From a Logic Model to Program Evaluation

Program evaluation is the only way to meaningfully answer questions about the impact of an agency or specific program. Program evaluation can also answer questions about the efficiency, effectiveness, and equity components of a specific program or agency overall. <sup>14</sup>

The framework introduced below builds on the proposed SFAC logic model and performance measures. Incorporating SFAC's logic model and measures into the agency's program evaluation framework provides a conceptual framework against which to evaluate agency-wide and vertical-specific activities, outputs, and impact.

The goal of the program evaluation frame is to (1) increase the likelihood of effective programming and (2) help the SFAC answer important strategic questions relevant to the agency as a whole. Program evaluation will ultimately help the SFAC answer questions about its impact—both at an agency-wide and vertical-specific level.

## SFAC Program Evaluation Framework

Program evaluation can be rooted in vertical-specific questions and strategic agency-wide questions that either program directors or agency management would like answered. The 'evaluation question development flowchart' below fleshes out some of the key questions that need to be asked when developing evaluation questions. *What is being evaluated? What key audience(s) will be interested in the evaluation? To what questions might the audience(s) want answers? How will the agency use information and data collected?*<sup>15</sup>

The evaluation focus area will vary depending on the needs of the agency at a given time. For the SFAC, the program evaluation target audience ranges from public officials, such as the Mayor's Office, Board of Supervisors, and Controller's Office, to potential funders such as the National Endowment for the Arts, to interested grantees or San Francisco residents.

Developing and answering questions around the agency's impact is at the program evaluation framework's core. The following two questions are intended to address the SFAC's impact:

1. How does our work in Community Investment support or reflect the experiences of historically underserved communities?
2. In what ways are San Francisco residents and tourists engaging in public art (e.g. educational programs around specific public art project; pictures take; blog posts written; comments on article related to public art project)?

Deciding how to use the information and data collected is the final element of the program evaluation framework. Data collection, analysis, and report writing is a considerable investment and the strategic use of collected data should be discussed at the beginning of every evaluation.<sup>16</sup>

As with any model or framework, shortcomings exist. In the case of this program evaluation framework, the difficulty of measuring the impact of public art is a formidable challenge.



## Evaluating the Impact of Public Art

Like all groups competing for funding, public art administrators increasingly need data to make the case for continued or increased support from funders of all kinds. The evaluation of public art matters because it helps build the case for continued or increased support. However, relying on short-term inputs, outputs, and efficiency measures to make the case for public arts' importance is not appropriate since those measures do little to capture impact.<sup>17</sup>

The challenges around evaluating public art are two-fold. One part of the challenge is that there is a limited amount of research on effective evaluation methods around for public art. The second—somewhat more complicated—challenge is skepticism around public art evaluation in general.<sup>18</sup>

### Public Art Research

Surveying and quantifying public art audiences is a formidable challenge as is defining and deciding what's being evaluated. That said there is some consensus around data art administrators are interested in collecting. This includes, but is not limited to, (1) audience engagement with public art (e.g. educational programs around specific public art project; pictures take; blog posts written; comments on article related to public art project), (2) benefits to participants (e.g. community development; social inclusion), and (3) community stewardship of public art project (e.g. vandalism rate).

### Skepticism of Public Art Evaluation

Public art evaluation is costly and skepticism about the value and impact of evaluation is understandable especially given that the return on investment for evaluation projects varies. The argument against public art evaluation goes more or less like this, "The value of art is intrinsic and immeasurable. Public art enlivens a community or neighborhood and its impossible to measure the impact of experiencing art in ones daily life." While there may be some truth to this view, the other side of the argument is as compelling.

In the case of San Francisco, the Public Art program spent, in FY 2014, approximately \$8.6 million accounting for over 40 percent of the SFAC's budget. With public dollars going toward public art, it is appropriate and necessary to ask questions about impact.

## Ideas for the San Francisco Arts Commission

As mentioned above, there is a dearth of research literature examining public art and its impact. The evidence that exists around the impact of public art is largely anecdotal with varying data collection methods. Before embarking on a public art-specific evaluation, the SFAC should develop a project-specific logic model along with project-specific evaluation questions. The cost and time necessary for an evaluation should be built into the project budget and timeline.

The SFAC may consider collecting and synthesizing data in areas such as educational programs built around the project, press coverage and media response, or levels of audience engagement measured through web traffic, to develop a narrative around a public art project's impact.

## Next Steps and Looking Ahead

In July 2014, the SFAC will welcome a program evaluation fellow who will be responsible for developing and implementing a grants-specific program evaluation plan. This report is in part intended to serve as a stepping-stone for the fellow's two-year appointment.

Three 'next steps' for the SFAC are outlined below.

**Measures and Logic Model Review** Engage SFAC management, program directors and staff in a two-week performance measure and logic model review. The purpose of the review window is to improve and build consensus around the proposed measures and logic model. After the May 6 – May 23 window, feedback will be reviewed and potentially incorporated into a second iteration of the measures and logic model.

**Evaluation Question Review** Provide a two-week review and feedback window for proposed evaluation questions. During this time, SFAC management, program directors and staff may draft and submit their own agency-wide and vertical-specific evaluation questions.

**Data Collection and Analysis** Develop a streamlined data collection process and analyze data on at least a semi-annual basis to improve deliverables and strengthen the case for continued investment. This is a medium-term recommendation that can likely be implemented in approximately six months.

## Appendix

### Appendix A – Original Performance Measures

Program	Goal	Performance Measure
CIVIC COLLECTION	Maintain the City's Civic Art Collection	Number of major restorations of artwork in the Civic Art Collection
CIVIC COLLECTION	Maintain the City's Civic Art Collection	Number of minor cleaning, repair and conservation projects completed
CIVIC DESIGN	Ensure the quality of the built environment by providing design review of all City Building Projects.	Number of public building projects reviewed by the Civic Design Review Committee
COMMUNITY ARTS & EDUCATION	Cultural Centers sustain and support the cultural centers programs.	Number of required reports submitted annually by each Cultural Center
COMMUNITY ARTS & EDUCATION	Increase and improve arts education activities in San Francisco public schools.	Number of youth participating in the DPW sponsored Where Art Lives program.
COMMUNITY ARTS & EDUCATION	New initiatives increase visibility and raise profile of Arts Commission	Number of public murals created through the DPW sponsored Street SmARTS program.
COMMUNITY ARTS & EDUCATION	Provide access to the arts in all communities by providing creative writing classes to low income, immigrant & incarcerated youth.	Number of youth participating in WritersCorps
CULTURAL EQUITY	Facilitate access to assistance for potential grant applicants, especially first time applicants	Number of community application workshops
CULTURAL EQUITY	Provide financial support to cultural organizations to ensure all cultures of City are represented	Total amount of grants, in millions in 5 core grant categories

CULTURAL EQUITY	Provide financial support to cultural organizations to ensure all cultures of City are represented	Number of grants awarded by the Commission in 5 core grant categories
DEPARTMENT-WIDE/OTHER	All City employees have a current performance appraisal	# of employees for whom performance appraisals were scheduled
DEPARTMENT-WIDE/OTHER	All City employees have a current performance appraisal	# of employees for whom scheduled performance appraisals were completed
PUBLIC ART	Implement significant public art projects for the enjoyment of SF's residents and visitors, which are accessible to the blind and sight-impaired	Number of public art projects completed during the year
PUBLIC ART	Provide information and access to programs through outreach	Number of presentations made
STREET ARTISTS	Assist artists in supporting themselves through selling their work	Number of first-time artists screened
STREET ARTISTS	Assist artists in supporting themselves through selling their work	Number of new licenses issued
STREET ARTISTS	Assist artists in supporting themselves through selling their work	Number of licensed street artists (annual average)

## Appendix B – Interview Protocol

1. What's the most important thing you do here?

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2. What's the most important job of this agency?

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3. Who do you feel like your serving?

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4. How do you define success in your job specifically and agency-wide?

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5. Do you think those things can be measured? If so, how?

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6. How familiar are you with the agency's performance measures?

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7. Do you think performance measures are important?

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8. What do you think is the purpose of performance measures?

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9. Do you think performance measures should focus on those creating the art or on the consumers of the art?

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10. If you were in an advocacy position on behalf of the SFAC, what kind of information or data about the agency's work would you want handy?

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Appendix C – Feedback Form

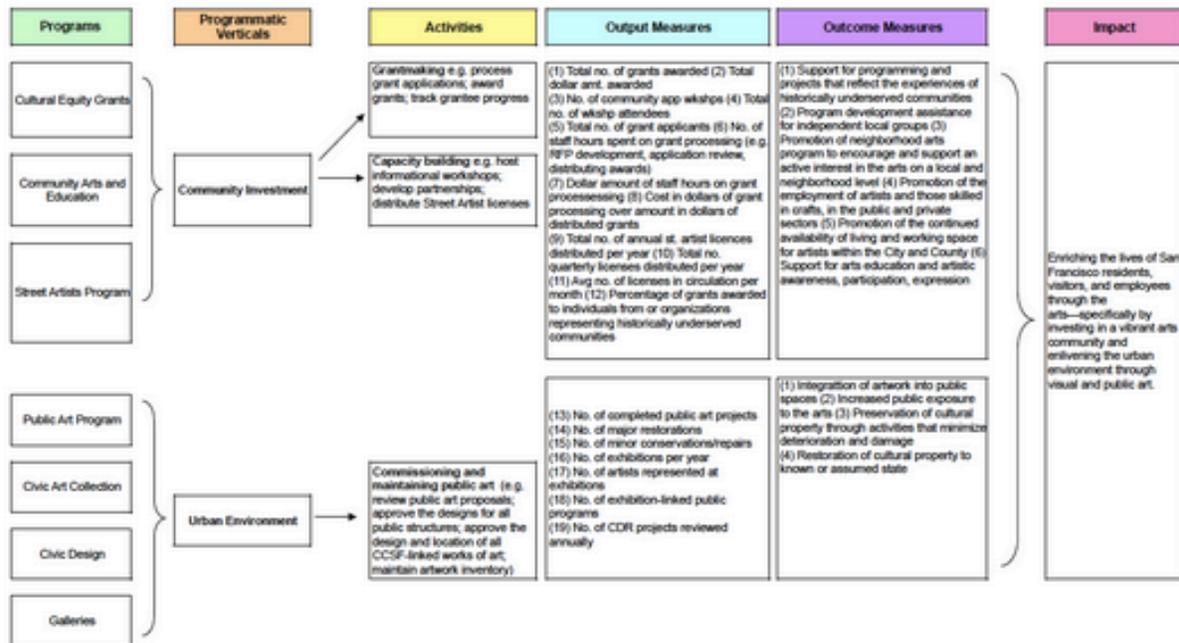
# Feedback: Logic Model and Evaluation Questions

The window for commentary and feedback on measures and evaluation questions is Tuesday, May 6 to Friday, May 23.

## Logic Model Feedback

Please share any questions or comments you have about the logic model below.

### San Francisco Arts Commission Logic Model



## Measures

### Proposed Measures

The following list of agency-wide performance measures capture core agency outputs:

- (1) Number of artists served through grants, contracts, and licenses
- (2) Number of arts organizations served through grants and contracts
- (3) Total number of grants and contracts awarded
- (4) Dollar amount of awarded grants and contracts
- (5) Percentage of grants or contracts awarded to individuals from or organizations representing historically underserved communities

The list of measures below captures agency inputs, outputs, and efficiency:

- (1) Total number of grants awarded
- (2) Total dollar amount awarded
- (3) Number of application workshops
- (4) Total number of workshop attendees
- (5) Total number of grant applicants
- (6) Number of staff hours spent on grant processing (e.g. RFP development, application review, distributing awards)
- (7) Dollar amount of staff hours on grant processing
- (8) Cost in dollars of grant processing over amount in dollars of distributed grants
- (9) Total number of annual Street Artist licenses distributed per year
- (10) Total number quarterly licenses distributed per year
- (11) Average number of licenses in circulation per month
- (12) Percentage of grants awarded to individuals from or organizations representing historically underserved communities
- (13) Number of completed public art projects
- (14) Number of major restorations
- (15) Number of minor conservation/repair
- (16) Number of exhibitions per year
- (17) Number of artists represented at exhibitions
- (18) Number of exhibition-linked public programs
- (19) Number of Civic Design Review projects reviewed annually

**Please share questions or comments on proposed measures.**

## Evaluation Questions

**Please share agency-wide or program-specific questions you would like answered.**

Proposed strategic evaluation questions: (1) How does our work in Community Investment support or reflect the experiences of historically underserved communities? (2) In what ways are San Francisco residents and tourists engaging in public art (e.g. educational programs around specific public art project; pictures take; blog posts written; comments on article related to public art project)?

**Thank you for your time! Please email [shirin.panahandeh@gmail.com](mailto:shirin.panahandeh@gmail.com) if you have any questions.**

<sup>1</sup> FY 2014-2015 Budget Form 1B *Budget Uses*, San Francisco Arts Commission.

<sup>2</sup> San Francisco Arts Commission, Public Art and Civic Art Collection

<http://www.sfartscommission.org/pubartcollection/about-public-art-and-civic-art-collection/program-information/>

<sup>3</sup> San Francisco Arts Commission, Public Art and Civic Art Collection

<http://www.sfartscommission.org/pubartcollection/about-public-art-and-civic-art-collection/program-information/>

<sup>4</sup> San Francisco Arts Commission, Galleries <http://www.sfartscommission.org/gallery/about/>

<sup>5</sup> San Francisco Arts Commission, Street Artists Program

[http://www.sfartscommission.org/street\\_artists\\_program/](http://www.sfartscommission.org/street_artists_program/)

<sup>6</sup> Civic Design Review, San Francisco Arts Commission

<http://www.sfartscommission.org/CDR/about/about.html>

<sup>7</sup> San Francisco Arts Commission Strategic Plan 2014-2019

<sup>8</sup> *Guide to Good Measures*, Controller's Office, City Services Auditor, July 2009

<sup>9</sup> *Guide to Good Measures*, Controller's Office, City Services Auditor, July 2009

<sup>10</sup> Barley, Z., Phillips, C., & Jenness, M. (1998). *Decoding Program Logic Models*. Workshop presented at the Annual Meeting of the American Evaluation Association, Chicago, IL, November, 1998.

<sup>11</sup> *Logic Model Development Guide*, Kellogg Foundation

<sup>12</sup> *Idib*.

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<sup>13</sup> *Idib.*

<sup>14</sup> Wholey, J. S., Hatry, H. P., & Newcomer, K. E. (Eds.). (1994). *Handbook of Practical Program Evaluation*. San Francisco: Jossey-Bass Publishers.

<sup>15</sup> 'Evaluation Question Flowchart' Adapted from Bond, S.L., Boyd, S.E., & Montgomery, D.L. (1997) *Taking Stock: A Practical Guide to Evaluation Your Own Programs*, Chapel Hill, NC: Horizon Research, Inc.

<sup>16</sup> Preskill, H. and Mach, K., *Building a Strategic Learning and Evaluation System for Your Organization*. FSG. 2000.

<sup>17</sup> Gressel, Katherine. *Public Art and the Challenge of Evaluation*, Createquity. January 2012

<sup>18</sup> *Idib.*