
Birmingham Bloomfield Art Center
ArtAccess Programs



BIRMINGHAM BLOOMFIELD
ArtCenter

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Evaluation Report

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August 25, 2015

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EXECUTIVE SUMMARY

The Birmingham Bloomfield Art Center (BBAC) evaluation program began in 2015 as a way to assess the achievements of the ArtAccess Programs: *ArtBridge*, *Meet Me @ the BBAC*, and *Studio 1*. For more than 50 years, the BBAC has offered the finest visual arts education programs to students of all ages and abilities. In 2008, this programming expanded to ensure that an even wider audience would have access to the highest quality of visual arts education. These programs are designed to provide the opportunity for all, despite any social, physical, emotional, and developmental disabilities, to access the arts and to benefit from its transformative power.

This evaluation report will provide clear evidence of the impact these programs have had on those who participated and how their lives have improved. This evaluation summary will provide cumulative and summative evaluation findings, often required by funding agencies. It will also assist the Board of Directors and the staff to make decisions about program continuation or expansion.

A comprehensive analysis of the focus group discussions, staff interviews, and surveys reveal that these programs have a tremendous impact on those who participated in them. When asked, 100% of those surveyed indicated that they would, without question, recommend the ArtAccess programs to others.

The evaluation process includes both qualitative and quantitative approaches, yielding a comprehensive understanding of how the programs have impacted participants. It has also given stakeholders the opportunity to make suggestions on how to improve each program.

The *ArtBridge* focus group consisted of seven (7) current students from the 2014-2015 semesters. . . .

Eleven (11) graduates of *ArtBridge* were surveyed. The findings from this survey reveal that 100% of these students furthered their education at a college or university; 87% indicated that *ArtBridge* program exposed them to an intensive pre-college art curriculum and assisted them in completing a college admission portfolio. This program, offered to youth living in underserved areas without access to such programs in their schools, provides students with the skills needed to be successful and to compete in a highly competitive college admission process. Since the program's inception in 2006, every student who completed *ArtBridge* has been accepted into college, many with scholarships.

Twenty-eight (28) caregivers of individuals with Alzheimer's disease from the *Meet Me @ The BBAC* program were surveyed. In all categories, caregivers responded that they either strongly agreed or agreed about the benefits of this program. When asked if they enjoyed discussing artwork and working in the art studio 69% strongly agreed that they enjoyed discussing art and 75% enjoyed art studio time; 31% agreed that they enjoyed discussing art and 25% agreed that they enjoyed art studio time; 86% strongly agreed and 14% agreed that they were satisfied with the program and would recommend this program to others. All caregivers either strongly agreed (68%) or agreed (32%) that they learned something new. When asked how the program could be improved, their responses were "Offer it more often!"; "I think it is perfect"; "Can't think of improvements." Only two caregivers offered suggestions for improving programs by "allowing more time on projects" and "keep projects simple."

For the *Studio 1* program, six (6) administrators and residence supervisors of Children's Village, Friendship Club, and Angel's Place, were surveyed. All (100%) strongly agree that Studio 1 sessions foster social engagement and cognitive stimulation, encourage self-determination and a sense of accomplishment, increase self-confidence and self-esteem, and encourage creativity.

Faculty interviews were conducted for all *Studio 1* programs. These interviews helped to reach a better understanding of the challenges of each program. Surprisingly, the greatest challenges presented in Studio 1 programs were not with students or curriculum but with those who were there to aid students. These interviews shed light on the need for future in-service session for aides so they may better understand that the intended program outcomes are not about the product but about the process. Over the course of these programs the faculty has observed a definite increase in skill levels, engagement, and positive mood of those participating.

It should be noted that two (2) of the three (3) faculty members responsible for teaching the *Studio 1* classes have been teaching since program inception in 2008 and have both been teaching at the BBAC since the 1990s. The third faculty member has taught at BBAC since 2010 and been with the *Studio 1* program since 2014. This consistency speaks volumes to their experience and ability to work with special needs populations and to the strength of the program itself.

The impressive results of these evaluations clearly reveal that the BBAC has successfully created programs of the highest quality and appropriateness for underserved youth, disabled individuals, and individuals with dementia and their caregivers.

Although the BBAC faculty has been observing and verbally surveying participants since the programs' inception, and have adapted programs based on this information, a formal

survey process had not begun until February 2015. Therefore, a longer-term evaluation process is recommended with a larger number of participants to corroborate and expand on the findings. This ongoing methodical approach of collection information to evaluate programs will reveal even broader outcomes in the future and provide additional evidence for future programming.



Background

The Birmingham Bloomfield Art Center (BBAC) is one of the largest comprehensive art centers in the Midwest. The BBAC serves more than 100 communities in southeastern Michigan; it offers 500-plus classes and serves more than 9,000 individuals annually from ages ranging from preschool to senior citizens. The art center also has four exhibition galleries - each with its own focus. Local, regional and national artists exhibit as well as community and school art groups, BBAC faculty, and students.

The BBAC, founded in 1957, serves the Detroit region's visual arts community by fulfilling its mission "to connect people of all ages and abilities with visual arts education, exhibition, and other creative experiences."

BBAC ArtAccess programs provide authentic art experiences to those without access due to more pressing life challenges that preempt benefits often provided by art. Factors include physical limitations due to age; medical conditions; developmental challenges; and other physical-mental-emotional barriers, or living in an environment that neither values nor offers opportunities for art experiences.

The BBAC has inhabited the same facility since the early 1960s, thus creating a "home" for what is now three generations of artists, students, and art-lovers. The BBAC's population is a diverse mix of ages, nationalities, and religions from more than 100 Michigan cities. The number and variety of classes, exhibitions, and events also serve regional artists and draw regional audiences.

ArtAccess @ the BBAC

The BBAC's ArtAccess programs, which began in 2008, continue to strive to provide the transformative power of art to those who may have only limited access, bringing meaningful hands-on experiences to those otherwise lacking the means to create and connect to the world of the visual arts.

ArtAccess programs consist of *ArtBridge*, *Meet Me @ The BBAC*, and *Studio 1*. The aim of *ArtBridge* is to help underserved young people realize their educational and artistic career aspirations. *ArtBridge* is a comprehensive program that prepares motivated and talented students by building their skills, making sure art fundamentals are well covered, providing college selection guidance and mentoring, and assisting with digital portfolio development and preparation. Each year dozens of exceptional students from Detroit and other underserved areas who are considering art as a career participate in this program for no cost. From 2013 to 2015 *ArtBridge* enrolled twenty-three (23) students from five (5) different schools.

Meet Me @ the BBAC is an art-looking and art-making program for individuals living with early and mid-stage Alzheimer's disease along with their caregivers, based on the

successful and groundbreaking work of New York's Museum of Modern Art. Sessions provide the opportunity to view and create art in a safe and barrier-free environment that encourages dialogue and creativity. The process is meant to inspire creative mind functioning as well as bolster self-esteem, which also benefits the patient/caregiver relationship. The BBAC partners with care organizations and residential groups that benefit individuals with Alzheimer's. *Meet Me @the BBAC* conducted twenty-one (21) sessions between February 14, 2014 and May 14, 2015. One-hundred-seventeen (117) participants and eighty (80) caregivers attended these sessions (participants are counted at each session).

Studio 1 addresses visual art education for special needs populations of all ages including historically underserved individuals and groups with unique physical, emotional, or developmental needs bringing meaningful hands-on experiences to those otherwise lacking the means to create and connect to the visual arts and make a positive, lasting impact. By working with partner organizations, those who serve people with special needs of many kinds, the BBAC promotes multiple levels and cross-sectors of collaboration. *Studio 1* conducted one-hundred-seventy (170) sessions between September 23, 2013 and June 17, 2015. One-thousand one-hundred-fifty-one (1,151) participants attended these sessions (participants are counted at each session).



Evaluation Questions and Methods

The goal of this evaluation is to assess the processes and outcomes of the ArtAccess programs, with the intent of furthering their development and improvement. The evaluation process was designed to respond to the needs of both those who participate in the programs and those who implement the programs. The findings of this evaluation process will allow the staff to make informed, data-based decisions about delivery of the programs.

The BBAC staff conducted research that involved both qualitative and quantitative approaches to collecting information. The assessment methods used for the *ArtBridge* program included a focus group discussion with current students and surveys completed by program graduates. Since participants of *Meet Me @ the BBAC* and *Studio 1* are unable to take surveys, due to ethical considerations, surveys were conducted with their caregivers/agencies.

The key questions in the surveys for program graduates of the *ArtBridge*:

Did the program provide:

- A diverse and stimulating environment to develop as a professional artist
- Opportunity to study under the direction of a highly qualified art faculty
- Exposure to a wide range of new techniques and media
- Help to develop art and design skills
- Challenges to strengthen my creative expression
- Help to build confidence needed in college
- Help to reach the goal of completing a college admission portfolio
- Exposure to an intense pre-college program that influenced my post-high school education

The key questions in the survey to caregivers for participants in *Meet Me @ The BBAC*:

- Did they enjoy time spent discussing art and time spent in art studio
 - Were they satisfied with the program
 - Would they recommend this program to others
 - Did they learn something new
 - Did the day and time of program fit their schedule
-

The key questions in the survey to caregivers/agencies for the *Studio 1 Program*:

- How many sessions did they attend
- Were the days and times of sessions conveniently scheduled
- Did sessions foster social engagement, cognitive stimulation, increase fine motor skills, increase self-confidence and self-esteem
- Did sessions encourage creative expression of the participants
- Was the environment supportive and stimulating, allowing participants to create without pressure, fear, or competitiveness
- Would caregivers/agencies recommend program

The evaluation team consisted of Annie VanGelderren, President, and CEO; Susan Owens, Director of Youth and ArtAccess Programs; Judith Wineman, Development Consultant; and Julie Laforet, Development Assistant.

The following outlines details on the type of methods used to collect feedback from program providers, participants, caregivers, or agencies.

Survey - The evaluation team developed surveys for each program. The survey forms (*Appendix 1, 2 & 3*) were designed to be both quantitative and qualitative as a way to capture greater depth and clarity about each program. Above key questions were asked with an option to select: Strongly Agree, Agree, Disagree, Strongly Disagree. Surveys for *Meet Me @ The BBAC* (*Appendix 2*) and *Studio 1* (*Appendix 3*) programs provided an opportunity for participants to record input on what they liked about the programs and how they thought they could be improved.

Eleven (11) graduates of the 2014-15 *ArtBridge* program were surveyed by Susan Owens using a Google Form (*Appendix 1*). Twenty-eight (28) caregiver participants from the Alzheimer's Association who participated in the *Meet Me @ the BBAC* program were surveyed by Julie Laforet or Jean Barnas, MA, program coordinator from the Alzheimer's Association/Greater Michigan Chapter. Susan Owens sent *Studio 1* program questionnaires via email to six (6) agency administrators, who forwarded them to their staff for completion.

Focus Group - Judith Wineman and Julie Laforet co-facilitated a focus group of current *ArtBridge* students. A focus group of seven (7) current students from 2014-15 *ArtBridge* was conducted on February 28, 2015.

Faculty Interviews - Annie VanGelderren and Susan Owens co-facilitated interviews with three (3) instructors of the *Studio 1* program on July 16, 2015. It was felt that faculty observations were critical to support caregiver/agency surveys. Since participants

themselves cannot complete questionnaires, faculty observations will provide a broader understanding of program successes and needs. These interviews also investigated the teacher's own experience, which is also a very important perspective because it provides important insight on how this program has changed them.



Evaluation Findings

The overall consensus of those who participated in the evaluation process is that they all "strongly agree" or "agree" that these programs have value. No one surveyed indicated that they "disagree" or "strongly disagree" with statements about the benefit of these programs. One-hundred percent (100%) of the participants surveyed indicated that they would recommend the programs.

However, more importantly, these surveys clearly reveal that the ArtAccess programs fulfil their ultimate goal of serving the unmet needs of communities that have not had access to high quality arts programming and that such programming has enhanced their lives.

There has been a wealth of research done on the impact that art making has on individuals of all ages, including those with health challenges, physical disabilities, and dementia. These studies reveal that the act of making art improved and enhanced the physical, mental, and emotional well-being of those who participated, and "improved the quality-of-life."

Most of these studies broadly categorize the definition of "art making." Art processes often used in such programs are a simple type of "craft," something not requiring a great deal of skill to accomplish, but this did not generally teach an artistic technique. This evaluation process has shed light on the unique quality of the BBAC ArtAccess programs. The BBAC uses the same teaching criteria for these programs as they do in any of their education programs but adapt fine art techniques to the special limitations of participants, while retaining their high standards of providing the best quality art programming for all students. This demonstrates the true commitment of the BBAC to not only provide programs for those with limited access to the arts, but provide the "very best" arts programs. When making art at the BBAC with professionally trained artists, ArtAccess participants are treated like every other student who take classes ---they are treated with respect and dignity.

The *ArtBridge* program has leveled the playing field for high school students from underserved communities without access to adequate school art programs. They have helped developed the skills students need to create high quality art work and a professional college admission portfolio. One-hundred per cent (100%) of students who entered this program have been accepted a college or university, and many of these students received scholarships because of the quality of their portfolios.

The *ArtBridge* program focus group also demonstrates the success of this program. The graduates were extremely engaged in the process and demonstrated great leadership skills. They made very valuable recommendations that will potentially impact the lives of

future students. One important recommendation that the BBAC is seriously considering is to begin this program at an earlier stage in a student's artistic development. They felt that if they had begun this type of rigorous training in middle school, that they would have been much further ahead in high school.

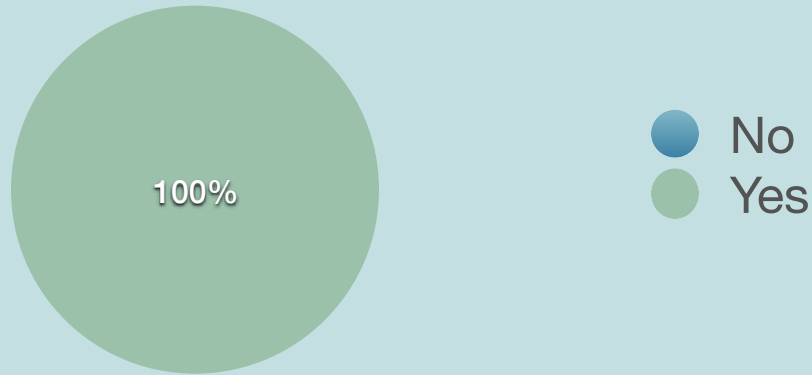
Recommendations

In a very short period of time, a tremendous amount of valuable information was collected that clearly demonstrates the benefits these programs have on all who participate. To develop a full and accurate picture of these programs it is recommended that everyone enrolled (participants, caregivers, or agencies) in the programs be required to filled out surveys at the end of each semester; and to continue to collect data, both quantitative and qualitative, to remain current on program needs.

To further demonstrate the long-term impact the *Art Bridge* program has on graduates, it will be necessary to track their ongoing progress on a yearly basis. When developing a middle school program, a system of tracking student progress should be developed at the inception of the program.

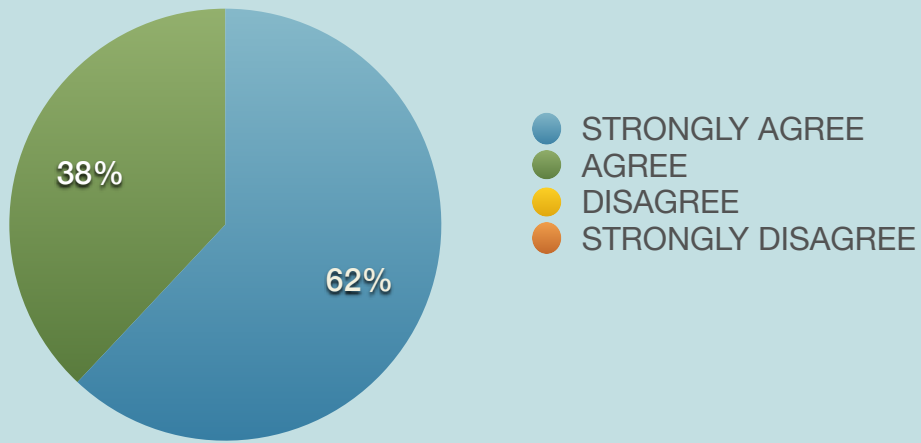
Additional ways to gain greater insight on the benefits of the *Studio 1* program and to improve programming would be to: a) develop and implement a rubric to measure gains in cognitive and artistic skills of participants; (b) interview or hold focus groups with the students with disabilities (when possible) to gain appreciation of their views regarding the program; (c) create an in-service session for all aides and agencies; and (d) require staff to keep journals to record observations after every session and conduct interviews with staff after each semester.

Did you attend a college or university after completing the *ArtBridge* program ? (n=11)

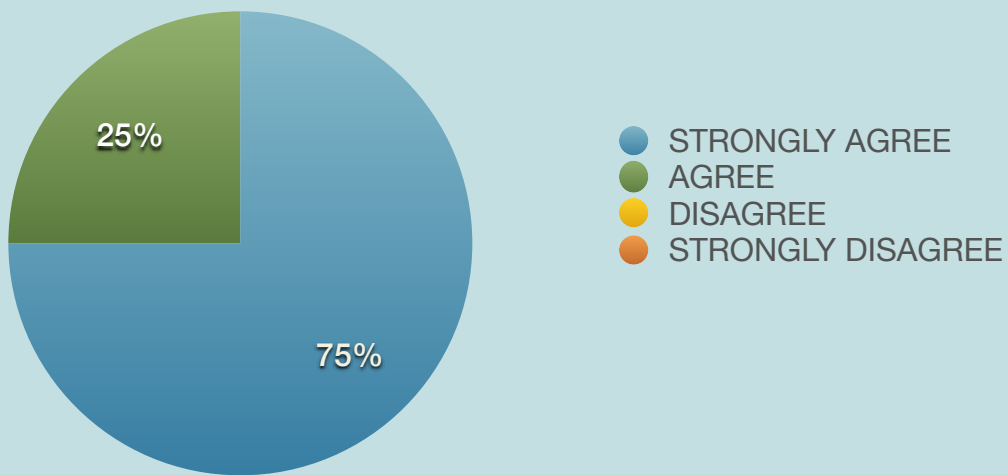


If yes, please provide the name of the college or university.	Please provide the name of the degree/ certification program (field of study) in which you enrolled.
Columbia College - Chicago	Arts Management
Savannah College of Art and Design	Animation (BFA)
Kendall College of Art and Design	Illustration (BFA)
College for Creative Studies (CCS)	1. Entertainment Arts: Game Design
	2. Illustration
University of Michigan Ann Arbor	Ecology and Evolutionary Biology
Western Michigan University	Visual Arts
Columbia College Chicago	Fashion Studies
Oakland Community College	
Kent State University	Bachelors of Arts in Fashion Design
Eastern Michigan University	Computer Engineering Technology

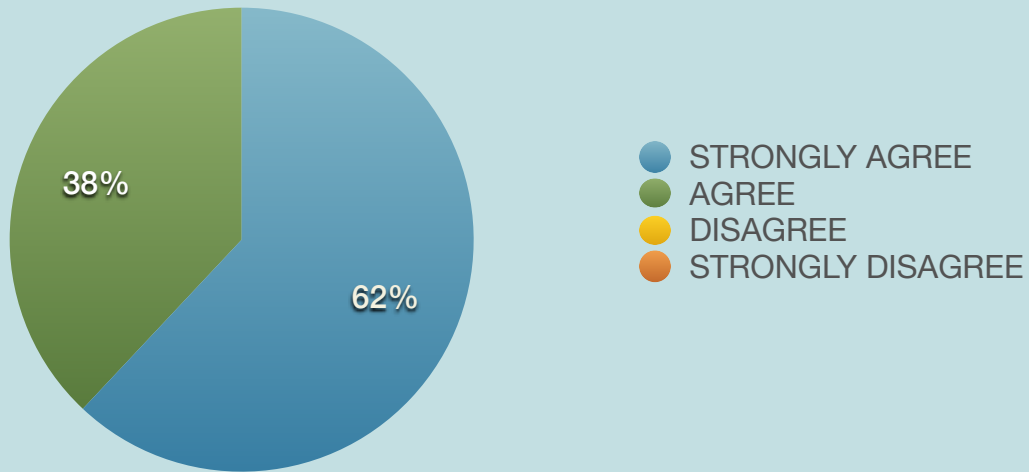
ArtBridge provided a diverse and stimulating learning environment to develop as a professional artist. (n=8)



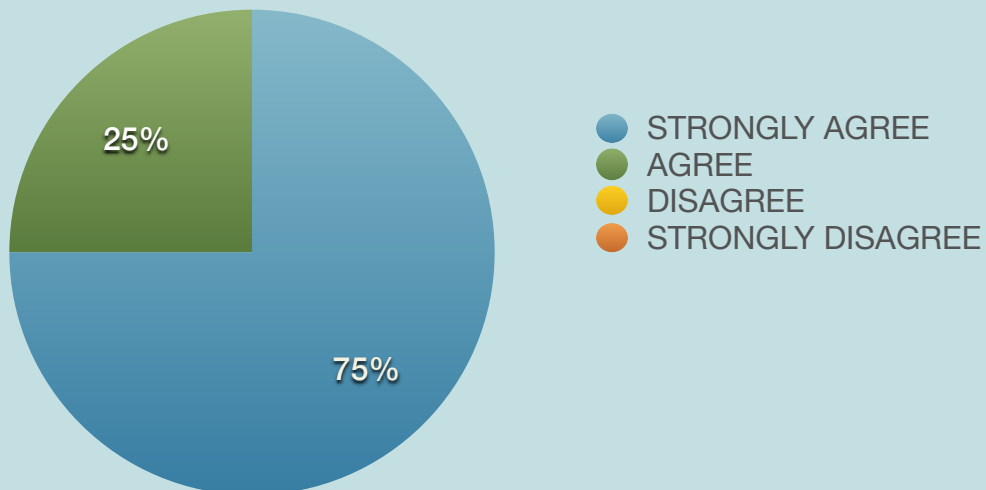
ArtBridge provided me the opportunity to study under the direction of a highly qualified art faculty (class instruction, tutoring, and career guidance). (n=8)



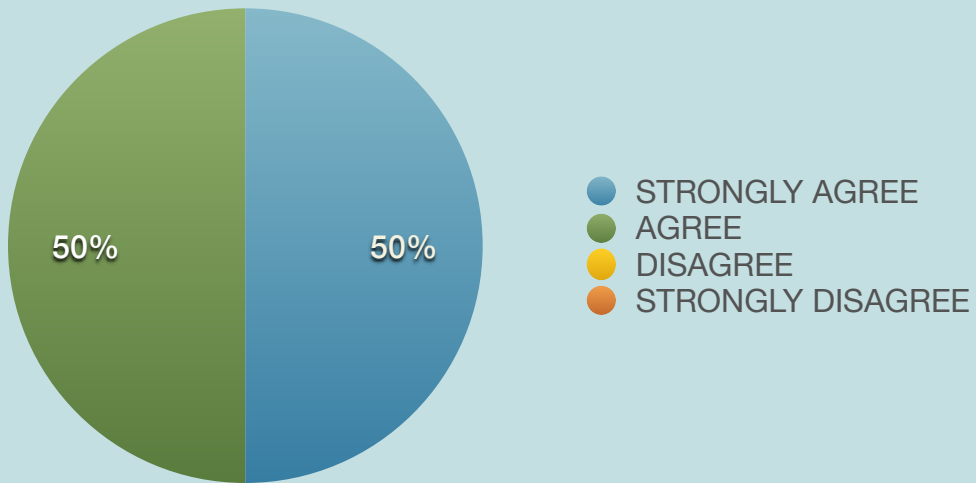
ArtBridge exposed me to a wide range of new techniques and media. (n=8)



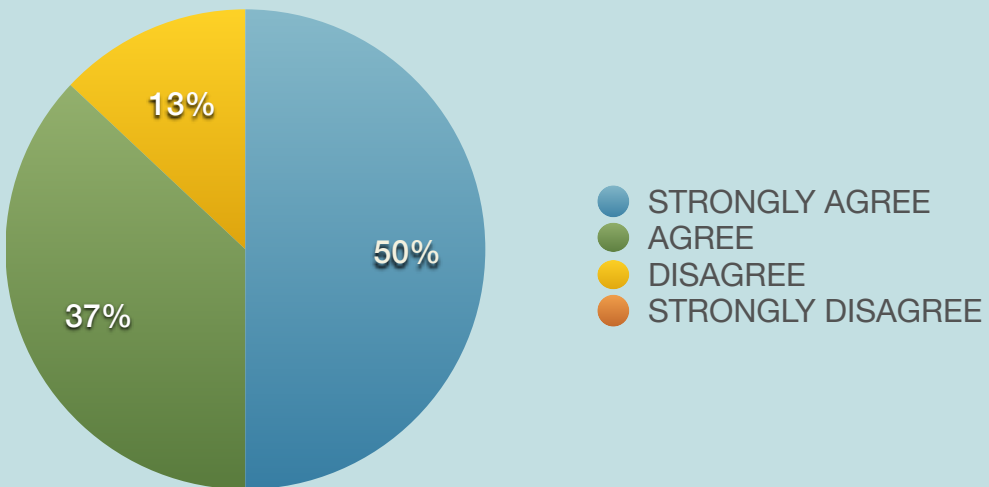
ArtBridge challenged me to strengthen my creative expression. (n=8)



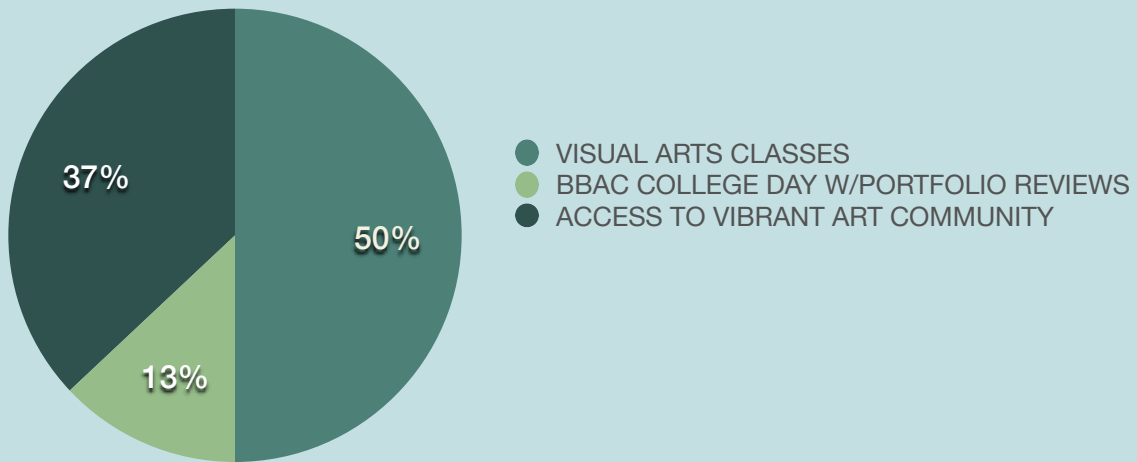
ArtBridge helped me build confidence needed for college. (n=8)



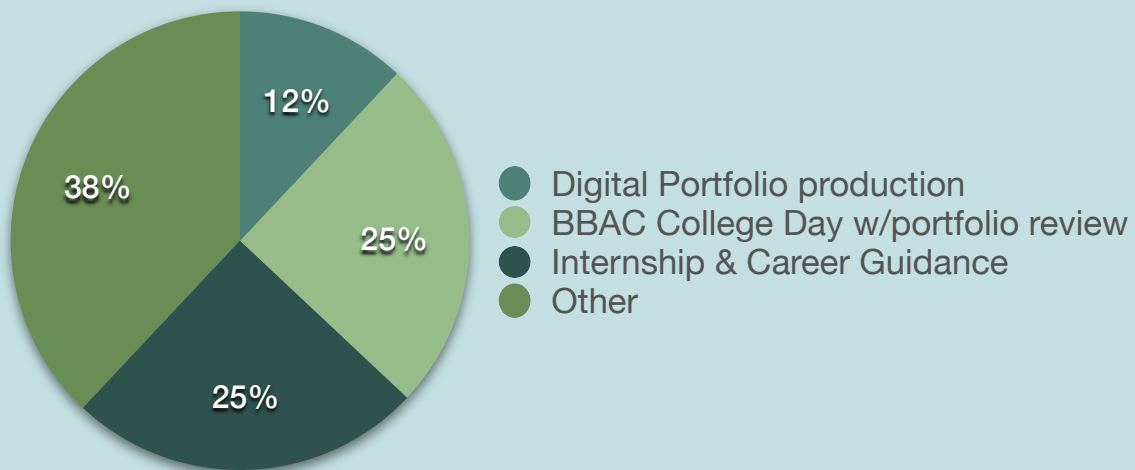
ArtBridge helped me reach my goal of completing a college admission portfolio. (n=8)

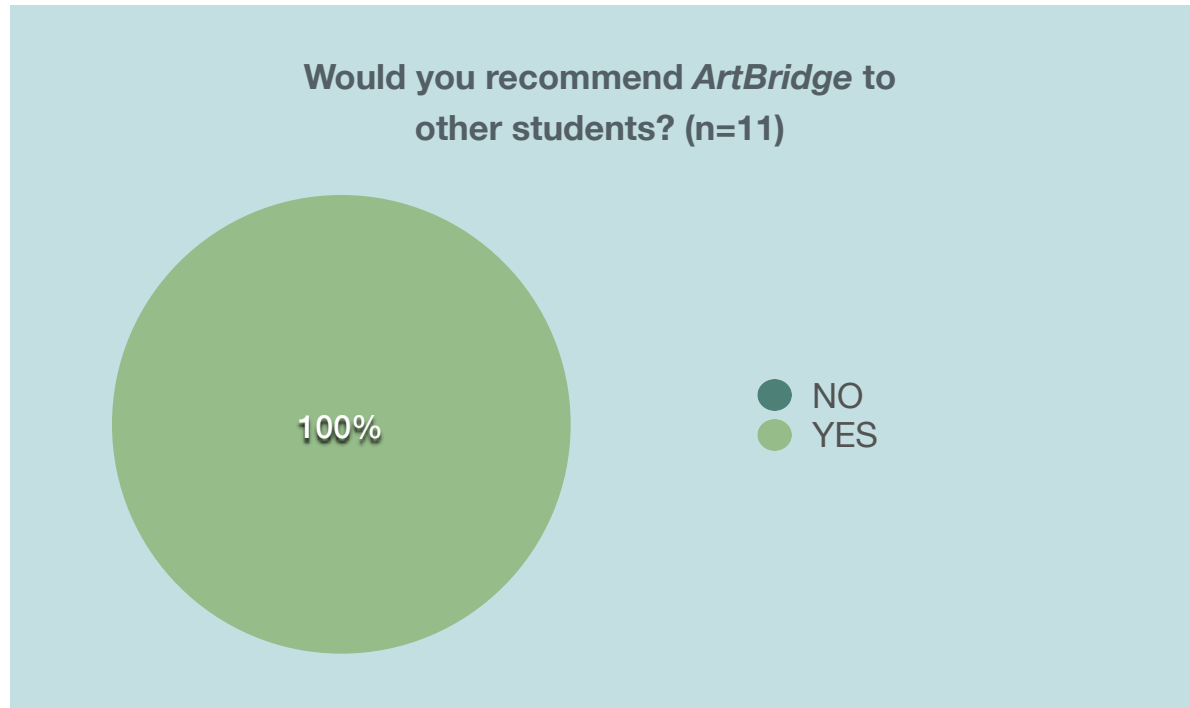


What was the MOST useful aspect of your experience with *ArtBridge*? (n=8)



What was the LEAST useful aspect of your experience with *ArtBridge*? (n=8)





Results of BBAC ArtBridge Focus Group (February 28, 2015)

SCHOOL-RELATED

Schools Attended:

(4) Southfield-Lathrup High School
(2) University Preparatory Academy
(1) Cass Tech

- My teacher, Mindy Mitchell, recommended me for this program.
- One day, I was walking to my math class, and my art teacher pulled me over like, “Hey we got an interview tomorrow, wear a suit, and bring some art.”
- My art teacher had recommended me, because she was trying to do an advanced art thing. She couldn’t really teach regular art and advanced art at the same time, so she recommended me to this program, so I could learn extra stuff that she couldn’t teach.
- My art teacher wanted me to be in this class; she wanted me to start from the basics, because I was thinking I’m really good at drawing, but she would say, “You should go back and learn the basics, and you’ll be better.”
- I was in my art class, and my teacher was like, “Hey, you should do this, because you’re really good at it, and you should improve some, because I can’t really help you too much.”
- I’ve been in art classes in school, but they really wasn’t (*sic*) teaching me stuff that I need.

“I’ve learned that some techniques they won’t be able to teach you at your own school, for instance, DPS, because they have limited resources . . . so, that’s why you have to step out of your comfort zone, which is what I did, and come to programs outside of your school.”

- Being in school is not like here, and the classes at school is not really the same thing. Take a class like “creative art” and when you get there the stuff is just like egg projects and stuff.
- I wouldn’t say they’re not good. I don’t have an art class at Cass, but from what I see that they’re doing, I think it’s good. And they’re providing, but I don’t think they’re providing as much as this program does.

“It’s like in high school, they just tell you what to draw, and they expect you to already know it. So, it’s not really a good foundation. In my art class, you can tell when people can draw or not. You don’t really go over the stuff you need to actually improve the work, you just do it and you get a grade.”

- My teacher is Molly McNeese . . . she was teaching us, and she wanted to have an advanced class, so her last hour was me, but I had a bunch of ruffians.
- But it’s not really fair in a way because they don’t focus on the art programs; they don’t focus on the music programs; they focus on sports. Mainly, at our school, it’s football and basketball. I didn’t even know we had a golf team until like a month ago. I would’ve never known we had a swimming pool, until I walked on the track. They don’t focus on small stuff like that; they focus only on football and basketball, and that’s the only thing.
- Yeah, the big stuff that makes our name pretty big, Cass Tech is really known for football.
- Yeah, they don’t really focus on art. That’s just the one thing that damages the art program. That’s why we don’t have any fundraisers to raise money for new art stuff; that’s why we don’t have any afterschool art program.
- I feel like if art programs had more competitions, and more chances to actually show [themselves], they would want to improve it, instead of get rid of it. Why polish something that’s already dusty and left behind, when you got a brand new trophy; which is like sports and art: sports are up here, and art is down here; why polish this, when people are looking at this.

FAMILY-RELATED

- My mom told me about [the ArtBridge Program].
- The reason I say [I want to go into] graphic design is only because my dad is in advertising, and he’s a graphic designer.
- My aunt would draw little tiny circle fish things for me when I was a baby, and it really helped me get into [art].

- I was interested in art because my older brother draws, so I wanted to be him, and I looked up to him; so I started drawing for him, so that's how it started.
- I got into art around 4 or 5, because my older sister was really good at art, and I just wanted to be her and get her attention, and it worked.
- My family background is mainly art. I can only go back to my granddad, I'm not sure if my great-grandparents were interested, but my granddad was a painter, my dad is an artist currently working at . . . in Birmingham. And my brothers, and my mother, really like art too. That's actually where my parents met, at Cass Tech as sophomores in the Art Department, and I guess they just caught an eye for each other's talent. I'm guessing you could say it's in my blood or something like that.
- My dad . . . was interested in art; he's an artist. He doesn't really work in anything big in a program, but he always makes beautiful art, and gives me canvases and stuff like that.
- My mom would tell me stories about how I would get kicked out of class for not doing work and just drawing on stuff.

CAREER-RELATED; COLLEGE-RELATED

- *I want go to the Institute of Art in New York.*
- *I've seen CCS before, and they have some pretty sweet stuff.*
- *I'm definitely going to CCS.*
- *My dream career would be a comic book artist, or a multimedia 3D graphic designer.*
- *My dream career is, I want to be an animator, or an animation director.*
- *The career I want to do is graphic design, like working with video games and stuff.*
- *I want to go into animation, or graphic design.*
- *For a career, I want to be an automotive designer.*
- *I plan to be a graphic novelist, and animator.*
- *Probably illustration, or graphic design.*
- *I want to be an architectural designer; they design buildings and stuff, so we're the man behind the curtain.*

“If I had this when I was in middle school, I'd be so much better, and wouldn't have been doing half the stuff I was doing; I would've been more focused on the career.”

- [Art & crafts] was fun in like 5th grade, but you know . . . We're trying to make a career out of it now.
- With graphic design, it always starts off with a sketch of everything before you actually put it on the computer. And with games, when you design certain scenes, you have make the details look really good in order to draw. So, if you draw that out first, and then you upload it to the computer, it look[s] really good, like cinematic and stuff.

- With my career, I want to get my degrees in graphic design, fine arts, and culinary, and this is helping me with the first two, because I need that nice strong art background to be able to get these degrees, and this is teaching me the basics and it's going to help me with my portfolio for college.
- We can get recommendation letters from teachers here for colleges and stuff like that.
- This program is really helping us with preparing us for our portfolios to get ready to go off to college, and another big thing that I'm looking forward to is Portfolio Day.
- Yeah, to see the different colleges that offer a wide variety of art and stuff like that, so it's pretty neat.
- And with being humbling ourselves within our artwork, and giving us that art background under our belt for college, so it's giving us exposure to different things on every end of the scale.
- If you don't excel academically, and you excel at art, colleges will definitely overlook that.

“ArtBridge is more than just teaching us how to draw; they're getting us out there into the actual art world---giving us exposure.”

“Giving us exposure to a whole new way of looking at things, visually, new techniques, giving us exposure to colleges---being able to present an art portfolio in a professional environment with these colleges.”

WORKING WITH & LEARNING FROM PEERS;
HUMILITY, “BEING HUMBLE WITH ART”

- [I enjoy] meeting new people.
- Another [thing] that got me into art was seeing what other people [were] doing, and saying, “Hey, I want to be able to do that too, so let me try,” and I liked it, so I started drawing more and more.
- I feel like what he said, that I think everybody can draw; but some people who actually know how to do it, they're their hardest critics, so they might not think they can draw, but they really can. Like me, when I'm doing my artwork, I can see all the mistakes, and where I went wrong, and what other people see, “Oh! I don't know what you're talking about! I would've never pointed that out.”
- Right, so you gotta realize that you're your hardest critic. So, you can see things that other people don't; like you said, it's a visual.

“To be honest, I thought [ArtBridge] was going to be a bunch of competition. [I thought], “I hope he don't draw better than me.” But even though, I was trying to be humble, like, “I hope I don't draw better than them either.” So, I was trying to make it comfortable where I was. I thought it would be like a bunch of snooty people & stuff.”

- It was like, “wow! I'm not the only [person] that need[s] help on that certain thing!”
- But at least they didn't brag about it.
- You can feel a little bit of competition, because people try to show off in certain areas.

- It's a nice vibe in the competition.
- It helps, having a rival that pushes you.
- It makes you want to do better.
- Mildly competitive.
- Healthy competition! Yeah, not too much, but enough to motivate you.
- When I see someone drawing my media, and they're drawing it better, I go, "hey, how do you do this? How do you do that? And they help you out, and it's nice. It's like a social club for artists."

(Facilitator): You've all mentioned this, and it really struck me; you talk about being humble with your art. What does that mean to you?

- Being kind to someone and acknowledging their talent without bashing.
- Critique
- Well, constructive critique.
- Yeah, constructive criticism.
- I feel like being humble is knowing that you still have a chance to learn.
- Yeah, it's being humble to learn, and then to actually try to apply what you learn.

**WORKING WITH & LEARNING FROM PEERS:
HUMILITY, "BEING HUMBLE WITH ART", cont'd**

"You come here, and you think you're a good artist, and then you see all these other people, and it gives you--it humbles you--you humble yourself by looking at other people's art. And when you come into a room, and you see that somebody else has the same problem that you have you, [you're] like, "Oh, I'm not just the only one!" And so it kinda betters yourself in a way. Being in this type of program: It betters yourself, and it betters your artwork, so it's working on two things."

- Every single person on this world that does art, does art differently; every single person has a strong area in something, and a weak area in something. Maybe I can draw flowers, and then somebody can draw an animal better, but everybody has a different style of art.
- I think that everybody kind of looks at each other with their art the same way, so that they think like, "I'm better," or "I'm worse," but it's really like everybody has a different kind of style. So, it's not really something that you would look at in terms of "better" or "worse", because everybody has their differences and talents.

"When you see someone that draws better than you, but they're having trouble with the same thing you're having, it's like, "Wow! You're just like me! We can overcome this together, and learn as artists."

"I would say being humble to art means you know where you stand, and you don't try to hinder anybody else, or make it seem like you're better than anybody else. You grow with everybody; then y'all can see what y'all struggle with, or what y'all good at, and grow together."

- Basically we're all different, but we see the world the same; we're like, "you're my brother, and you're my sister, and let's all just get this done."
- Just how everybody here looks different from each other, and everybody draws different.

"I think it's just about respect your own artwork, and respect other's artwork."

"As an artist, we're all individually different, but we're also all the same, because we see the world in a different way than most people see it."

REGARDING ARTBRIDGE FOR MIDDLE-SCHOOLERS

- You're never too young to be active in a program like this, especially with the teachers that they have. They're never too young to do it.
- What the middle-schoolers need is a good foundation to start on, so they can later love it in the future. If I had this when I was in middle school, I'd be so much better, and wouldn't have been doing half the stuff I was doing; I would've been more focused on the career.

"When you teach them young to be humble with art, then their work will go to a whole other level."

- (Young man who came with his older brother): I'm in middle school. My art teacher is not good at all. They give them construction paper and crayons. I would love to have an art class to take but we don't do no art classes.
- Middle-schoolers need the same amount of attention for them to be able to get to that level without being a jerk.

"Ok, since you brought this up, the vision thing, Art for All, I think we should have a middle school, because they count."

"Right, they count too! They shouldn't have to wait till they're in high school to actually expand their horizons."

- Yeah, but get the ones that want to learn, because [if] you get a bunch of ones that don't want to learn in there with kids that [do] want to learn, they're going to get distracted, and they're not going be able to learn, they're not going to be able to focus.
 - Yeah, I'm just thinking you can tell which ones are serious and which ones are going to waste your time.
 - When I was in middle school, I was still passionate about art. I was drawing comics and stuff.
-

- It's like what he said, if they are genuinely positive they want to do this--they have to have the deep want to do--you have to have a deep passion to do art, not just come here & fool around and "oh yeah, I'm taking this art class on the weekend."

"Yeah, I agree with Art for All about the middle schools. I don't think that should be an issue trying to find which ones are serious, because each and every one of us had to apply for this program, right?"

SUGGESTIONS FOR IMPROVEMENT

- I think that should be a technique that they teach, like how to draw three dimensional objects and how they bring them out. My drawing teacher, Chris, shows us how to do it; but I think there should be a class that directly hits that point to really show us how to do it.
 - Instead of covering it in a project, and then moving to something else, I think that they should have something that pinpoints on that direct technique.
 - Chris is a good teacher, and I had her for my still life class. But, when she goes over something, she'll put her time into it, and then we'll move on. So, when I was learning how to do the--drawing the little circles, and the objects that were next to each other--I got it at one point, and then it left because we didn't stay on it long enough.
 - Yeah, sessions should be extended! If you're working on a project, you should be able to work on that project the entire session, so we can at least get the groundwork for what we're working on. And I direct that mainly to the drawing classes, because the paint class--with Todd--we were going to be working on it for the majority of the time that we're going to be here, so that's why I direct it to the drawing class. I have a bunch of pieces from my previous art class, but they're not all completed; we did it in two Saturdays, and that's really not enough. And I know we have the week to complete it, but some of us have school, and jobs, and other things that we have to do during the week. So, I feel that we should spend more time on the thing that we're doing, just so we can get the groundwork on what we're doing.
 - The classes could be longer.
 - The classes could be longer, and if there's any way, because I love coming here, if there's any way to not come here only on Saturdays--but is there any way to come more days, more than just two days for me, and I'm sure they agree with me, right? Because they want to come more, yeah. Because I would love to come more to this building and work on art; really, every day.
 - I would just love if this program could be extended
-

- Dedicated studio---that you could just come in any day, at all.
- More extended time.
- [I'd] like an anatomy class, because I struggle with anatomy a whole lot.
- One of the things that we [should] do [is] have a student show.

OTHER POSITIVE COMMENTS

- I'm just grateful to be part of this program. [It] really helped me grow as a young artist, and learning new techniques, and meeting new people.
- I like it a lot
- It's pretty fun.
- I didn't want to listen to [my art teacher] at first, because I don't really like trying new things, but I'm really glad that I took a second thought about this program. It's definitely opened me up to many more programs out there, as well.
- This is a beautiful building
- I was taken (sic) by the art that people were doing, and I'm looking at the prices like, "that's a lot of money!"

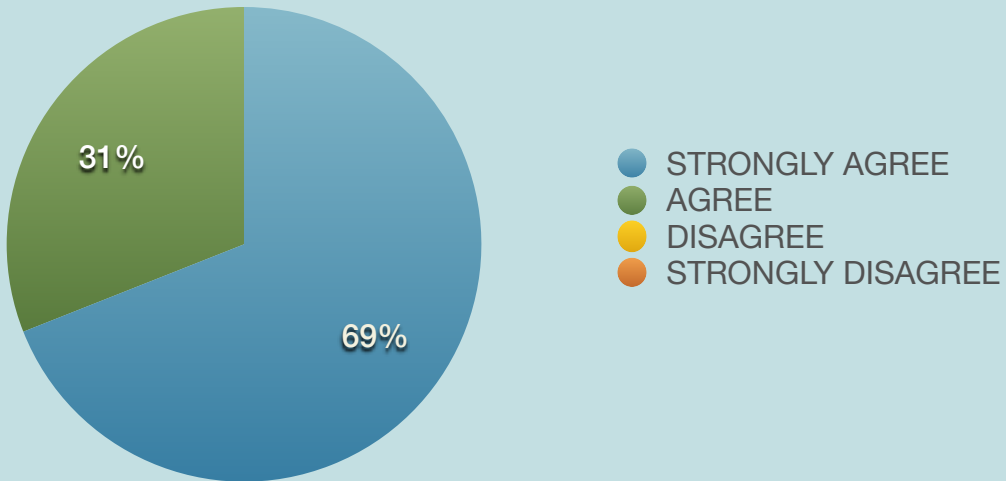
"I was just amazed at how much beautiful artwork could be just made here in this building. I'm not saying it's a bad building, but it doesn't seem like the place where you could find so much hidden talent."

- I just feel comfortable when I walk in here; it is a nice environment, friendly.
 - Welcoming
 - I can be myself in here.
 - I loved it.
 - Chris's class it was really social; it was very social, and everybody was comfortable with each other, and we had music on, and stories, and it helped it helped me. And when I was first here, I felt relaxed like I can think in my outlet--in my painting, or drawing, or whatever.
 - Since I've been in this program, I started to see how I could draw better because--I know how to draw already, but when I draw things [now], I'll be like, "I could've made this more detailed, or I could've shaded this better, or I could've rounded this curve a little sharper." Then you see how I could not make my--not draw it to perfection, but draw it to [the] closest thing to perfection; make it look good--better.
 - When I first got here, I had no idea how to a draw two point or three point perspective. I still don't know how to draw it, but at least I understand it.
-

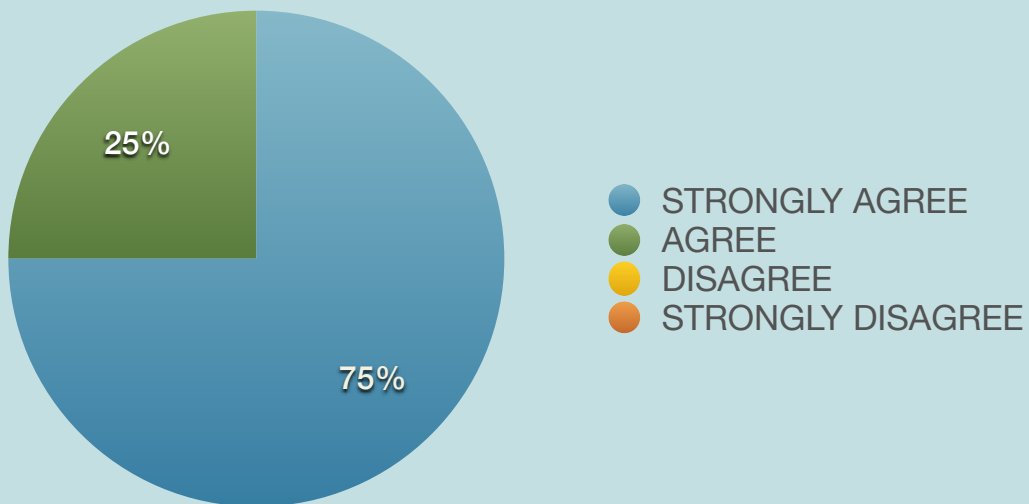
- It's giving us exposure to different things on every end of the scale.
- I like the environment here, it's nice.
- It's wonderful to draw and get that like sense of inspironment(sic)
- I like the nature around it. The nature around it just amazing.
- I like when the sun is setting.
- It's gonna be nice in the summer.
- It's peaceful

"I like how they try to like get something for everybody. When you say "Art for All" --literally for everybody, for kids, children--they have kids out there, with artwork for people, old people, young people, and disabled people".

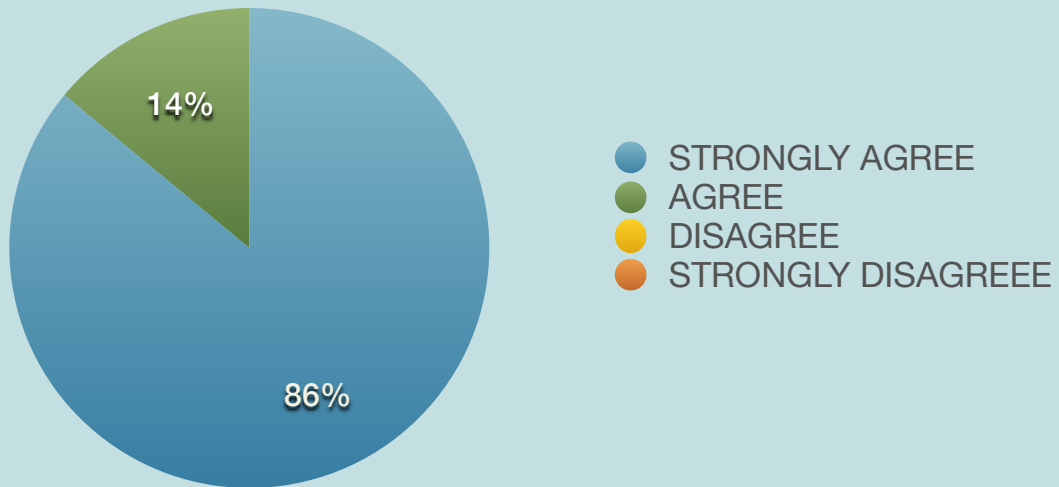
I enjoyed the time discussing the artwork. (n=28)



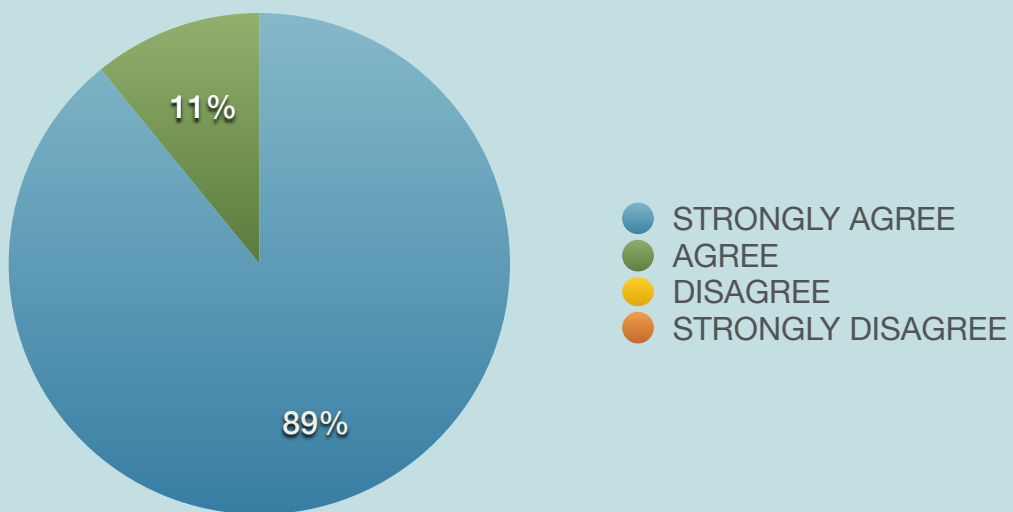
I enjoyed the time spent in the art studio. (n=28)



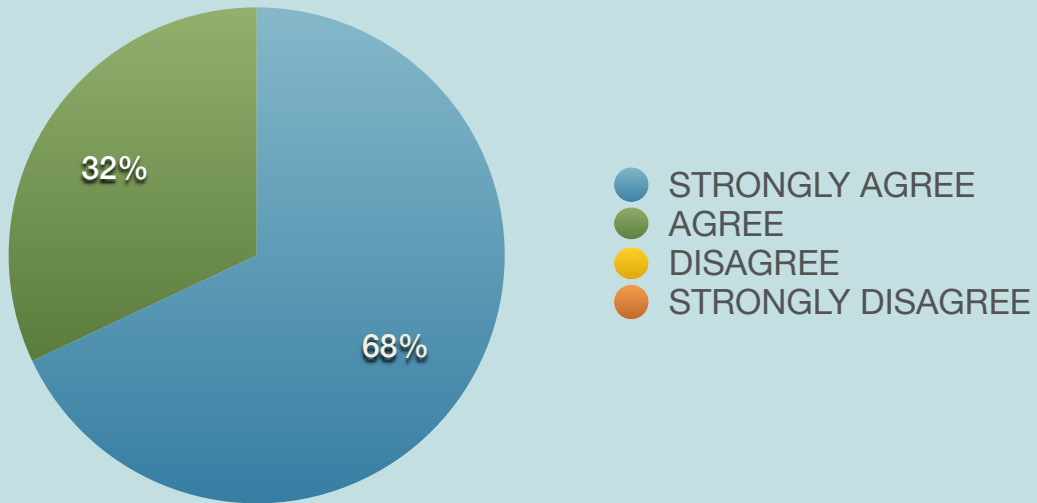
Overall, I was satisfied with this program. (n=28)



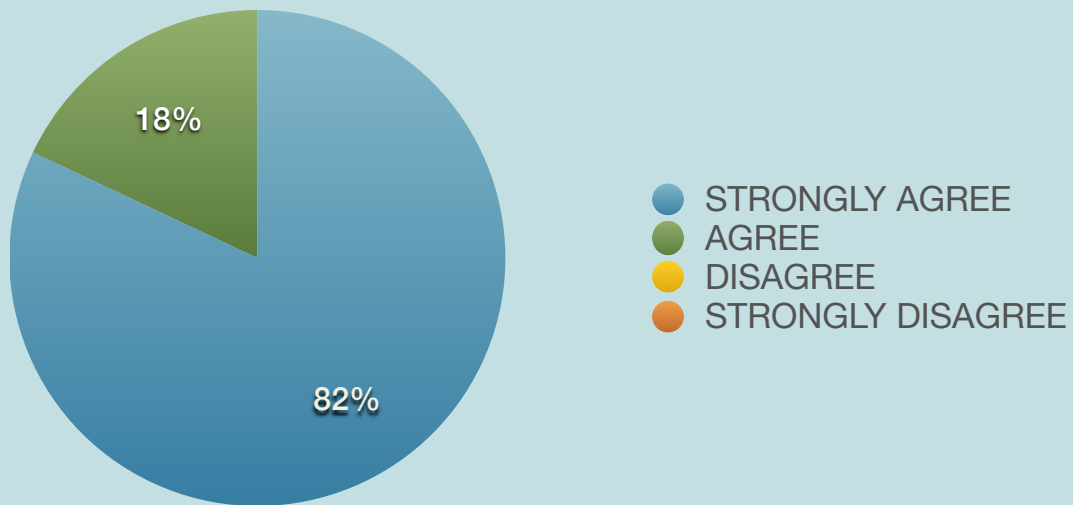
I would recommend this program to others. (n=28)



I learned something new. (n=28)



The day and time of this program fit well with my schedule. (n=28)



What did you like best about the Meet Me @ the BBAC program?
Kindness giving me help
Convenient location, new experiences
A nice activity to do with Ed.
Good, creative ideas
Very caring
I enjoyed doing the artwork.
I enjoyed discussing the artwork and also doing the picture of the sunflowers.
I only remember the period of time I spend working on my piece of artwork. It hangs on the wall in full view in my room at a senior living community.
It spoke directly to my mother's interests.
The kind staff seeing all the art and talking about a couple of pieces and making some piece of art work. I loved watching my dad create something, what he makes now is very different but I treasure the moments watching him make something and seeing what it is. The staff is kind to appreciate his things - even if childlike. Thank you for all that you did to make this program possible. I hope it continues on there are more this is better for us than the DIA. This program brings such joy to my dad and I - even just being with other people - he always loved art - me too.
The staff is nice to my dad even though he can't talk. My dad can't talk and understanding is hard so I also tried to think of things through his eyes.
The art studio projects.
Seeing the art and learning about the pieces.
Learning new things.
The Director's help.
Being with other and sharing. No wrong answers. Enjoyable time!
The program is excellent, the assistants are great; good for patient & caretaker - keep it going!!
Everything!
A time to express creativity.
The program in general & the opportunity for Mary to have some new social contacts.

What did you like best about the Meet Me @ the BBAC program?

That my dad enjoyed it - he loves art & enjoyed creating what you had to do - your projects were great & the discussions were nice - it was nice having the time with him. It was nice that the facility was small enough to see so many beautiful things. My dad & I really enjoyed - thank you - a great program.

Art exhibits

Opportunity to develop creative skills.

Socializing with others.

Annie's presentation.

Appreciating the art exhibits and discussing them.

Good art projects in the studio.

It is fine.

How could we improve this program?

I think it is perfect. Obviously a lot of thought and preparation goes into the class.

I would love to experience the workshop creating the artwork being done by "the group" as I did 1 time before (caregiver!)

I attended only a single class at the invitation of a friend; (I can no longer drive a car). I'm really not qualified to suggest improvements. I thoroughly enjoyed it.

Can't think of improvements. You are doing a great caring job.

It was nice to see him smile at the program.

Good as it is!

More time on projects & assistance with the dementia patients, because the caretaker needs to work on project as well - but that would be great, but it is OK the way it is.

Offer it more often!

Keep projects simple; the paper folding was too challenging.

Offer it more often.

What was your favorite activity in the art studio? Why?
Collage
I think Ed liked the scribble art.
It was all a great activity to enjoy as the caregiver. (We need a break to have fun.)
Collage
I enjoyed the workshop especially well because I could express myself with color and shape.
I did a chalk drawing of a vase of sunflowers. I'm proud of my accomplishment! It's attractive, pleasant and peaceful and it constantly warms my heart as I thankfully look at it!
We only did one, but really enjoyed it. We worked with the watercolor crayons and did an abstract design with mixing colors.
Clay, sunflowers - he had fun with the drawing of the dress and free painting with the paint and the projects were great. You find interesting and creating things to do - open to all levels of functioning - this is a great part of the program - being in the group my dad does create things - details like putting on frames makes the projects seem important a photo
It's not that I or we didn't like the DIA program cuz we did but it is so far away from where we [live].
Leaves.
All of it!
Leaves project.
Doing the pastels with milk, or the press styro plate print.
The one with the flower vase & chalk drawing.
Help Mary keeping mentally engaged.
The blue plate w/stick impressions was nice, but hard for him to understand - once my dad understood the (?), he enjoyed it. He liked drawing the flowers - he did it independently - he did another watercolor that was pretty, don't remember what it was with. You had great projects & just right amount of help.
Painting! I found I have a bit of talent!
Painting, it is expressing yourself.
Painting.
Everything hands on.

What was your least favorite activity in the art studio? Why?
Liked it all
Sunflowers
The flowers and copying the painting.
I enjoyed it all!!
All were good.
Christmas ornaments, just not that creative.
Not being involved in it, just walking around in the building observing - observing everything - was not as exciting as actually producing an artistic piece. At age 73, I can still create something artistic and inspiring! Since I cannot drive or impose on someone else to drive me from Northville, I know I can't participate in the program - but do continue this program!
None.
Can't think of any bad activity - whatever it was my dad created something at his level and enjoyed it. Thank you for making this opportunity possible.
Print making. It was intimidating, I think.
Doing the tiles.
As mentioned earlier, the paper folding.
None
Drawing the dress from the painting was difficult for my dad, but he did it w/o frustration - he did everything w/pleasure - he drew the dress, then made an abstract w/brown & white paint - staff was open to his change - the staff was good about supporting people w/what they were doing - can't think of least [favorite] - the whole experience was nice to be with my dad & w/art both (?) doing.
We enjoy all of it.
The paper project, too complicated.

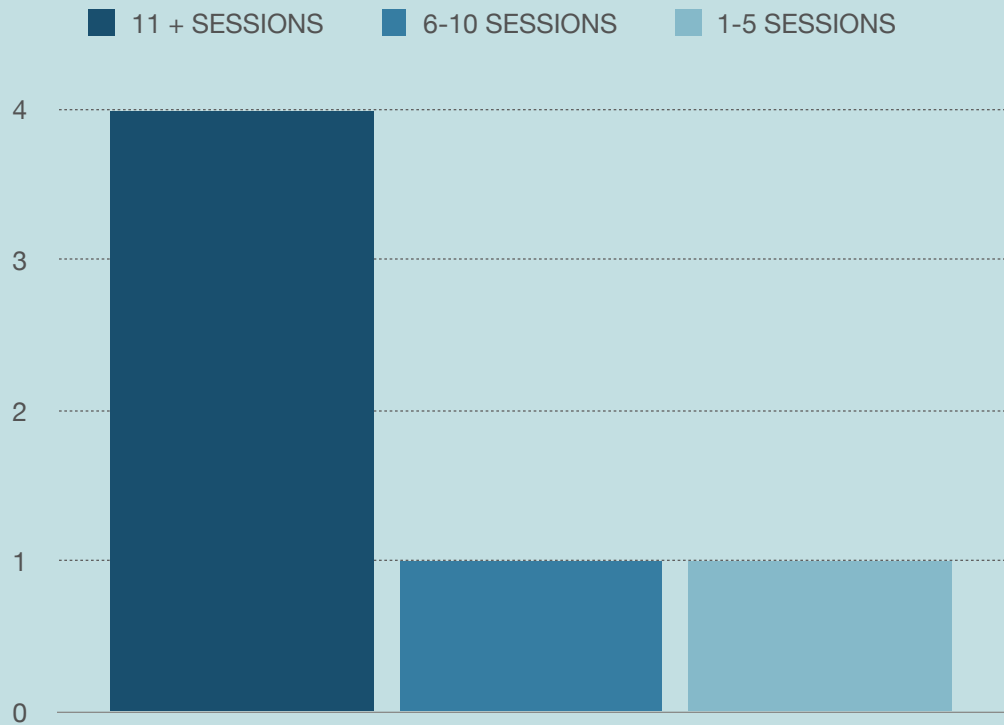
Additional Comment:

You had a wonderful program that enriched many people's hearts - whatever was wrong with them, you work to their ability - there was care & respect. Thank you. You should feel good know that you touched so many people w/art.

Thank you for having such an exceptional program for people w/Alzheimer's & other related disorders - I enjoyed it a lot in general & being w/my dad - my dad loves art, so it was nice to see your different shows while we waited for the program to start - my father couldn't talk, he could shake his head "yes" or "no", but it still took him awhile to process words - I tried to speak for him if I knew what he wanted to say - my dad was so limited to what he could do - he loved art & this opened a world of creativity touching his heart & spirit & again being together - everything you did was nice & you did your best to reach out to my dad - thank you for enriching his life - he died in September - your program was a good part of it. Your art institute is a good size to walk around & look at shows & the program for the day & then the studio part - he liked all of them - on behalf of my father - thank you - he loved your programs & looked forward to going until he got sick - know that you made his life better & gave my dad & I a special time together. Thank you for the time & effort you put into making such an excellent program that was good for people w/Alzheimer's & "frontal temporal lobe dementia w/primary progressive aphasia" my dad - he got so he could (?) & you were nice & helpful, & treated him dignity."

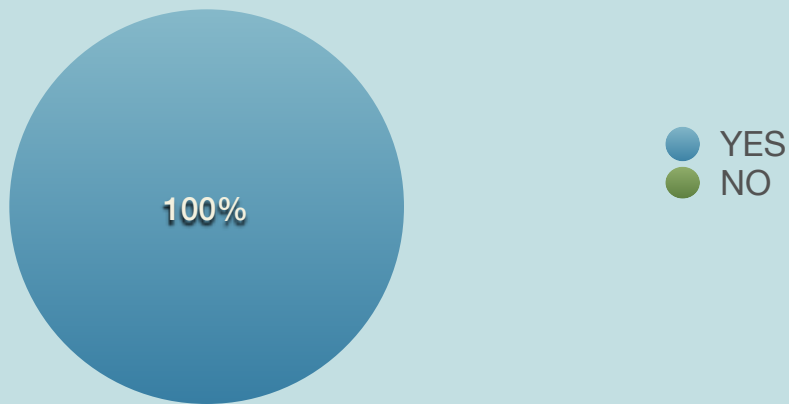
Results of *Studio 1* Survey (May, 2015)

What organization/agency are you from?	What is your role/job title?
Children's Village	Program Supervisor
Children's Village	Youth Specialist
Children's Village	Youth Specialist
Children's Village	Administrator
Friendship Club	Activity Assistant
Angel's Place	Abundant Life Director

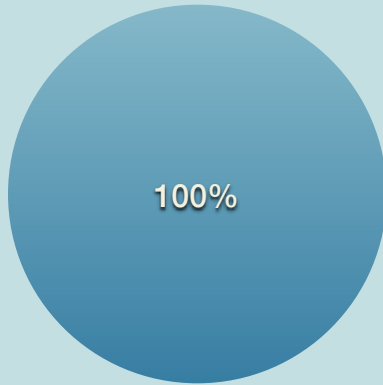


Approximately, how many *Studio 1* Sessions have you attended? (n=6)

Are the times/dates conveniently scheduled? (n=6)

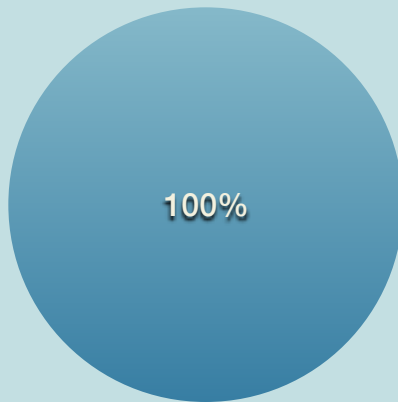


Studio 1 classes foster social engagement of participant. (n=6)



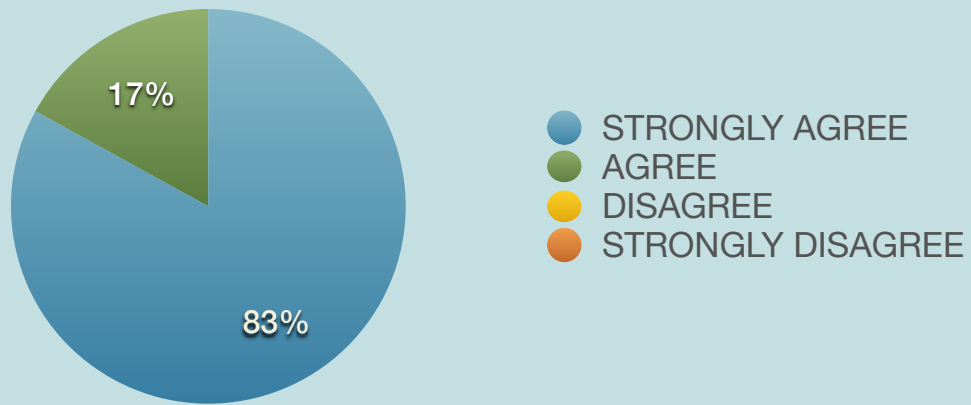
- STRONGLY AGREE
- AGREE
- DISAGREE
- STRONGLY DISAGREE

Studio 1 classes provided participation with cognitive stimulation. (n=6)

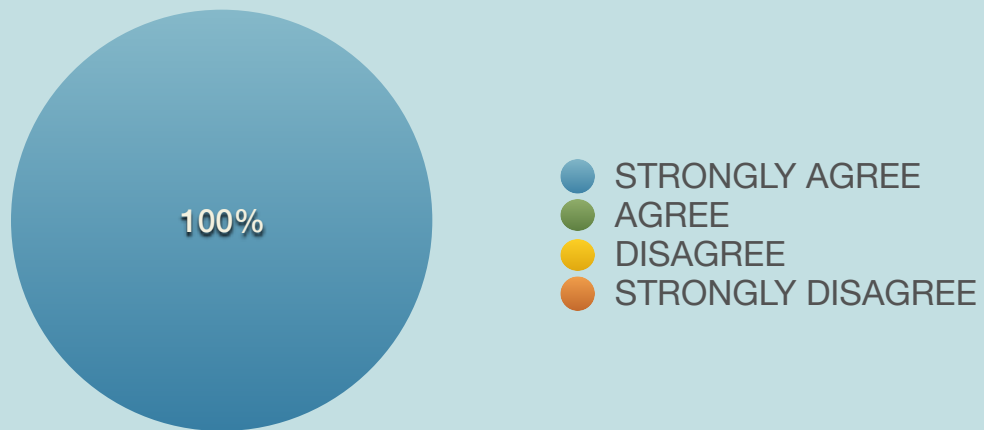


- STRONGLY AGREE
 - AGREE
 - DISAGREE
 - STRONGLY DISAGREE
-

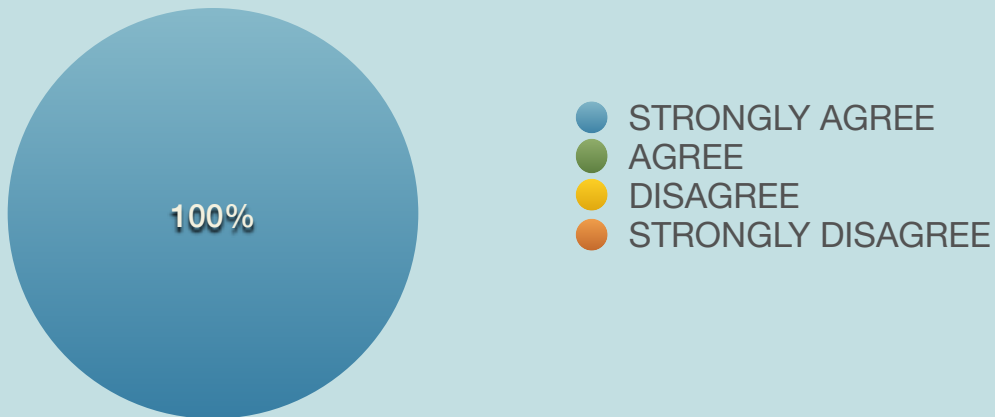
Studio 1 classes help to increase participants' fine motor skills. (n=6)



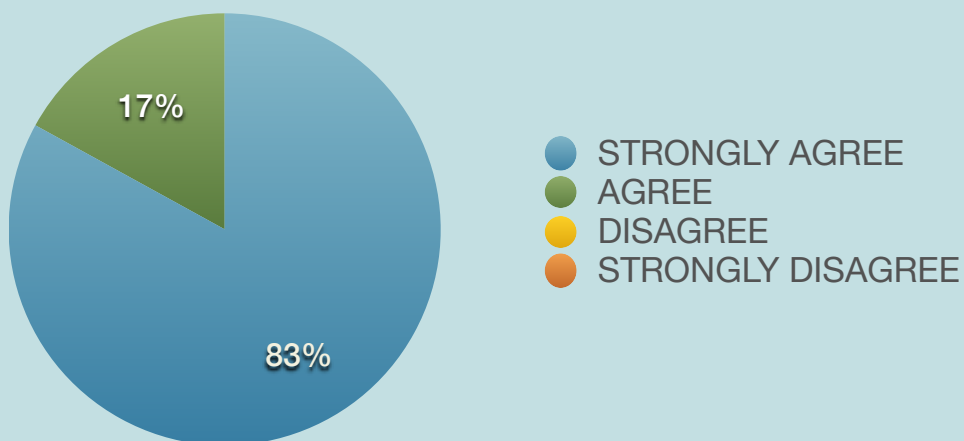
Studio 1 classes encourage self-determination and a sense of accomplishment in participants. (n=6)



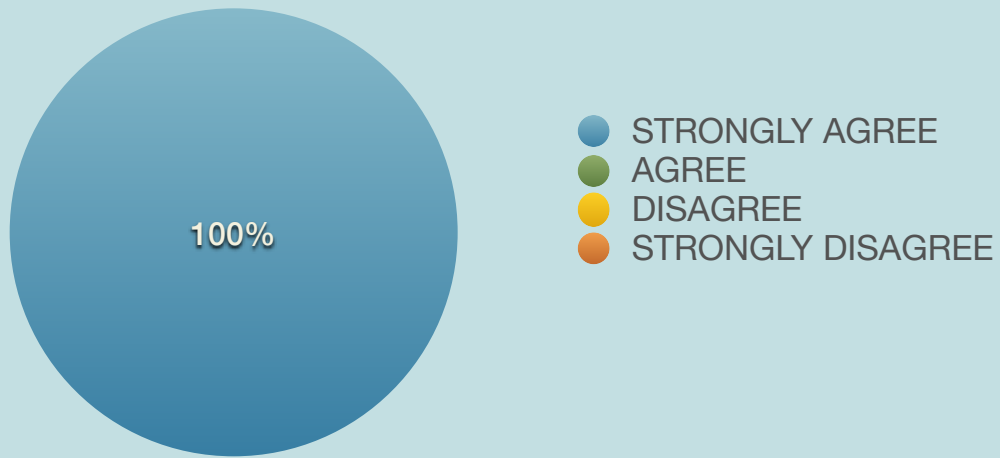
***Studio 1* classes nurture participants' inner artist, encouraging creative expression. (n=6)**



The supportive, stimulating environment of *Studio 1* classes allow participants to create without pressure, fear, or competitiveness. (n=6)



Would you recommend *Studio 1* program to other caregivers/agencies? (n=6)



Have you noticed any change in the client(s)/consumer(s) since attending the program?

Yes, they are proud of the artwork that they bring back to the building, and [they] experience a self-confidence when their individual work is posted in bldg.

Pure excitement from learning something new and using new terms like “pickling”. So exciting to learn how to work with metals.

Did not notice any change in clients; however, all clients [who] attended the program appeared to enjoy it.

Children and youth have gained confidence and skill.

Participants look forward to many interesting and creative projects. Participants utilize planning skills as they work under guidance by art therapist and staff support.

Yes, the residents love attending the classes and using the various media given to them. They have gained self-confidence and independency, which flows over in other areas as well. They like what they have learned, and are delighted to tell their experiences to anyone [who] will listen to them. They are less fearful of attempting new undertakings knowing that they can accomplish whatever they aspire to do. They have even stated that they didn't think they could do what they have done. I am very pleased and supportive of the [Studio 1 program]. Tracey does a phenomenal job getting the men and women to give their all, as well as love the new experiences she puts before them. She is a gem to have. She has patience and understanding, as well as acceptance of the men and women.

Summary of Discussion with BBAC Studio 1 Instructors (n=3)

July 16, 2015

What Studio 1 classes do you teach?

- 1: All offsite sessions; Seniors @the Center Drop-in; Presbyterian Village; Friendship Club; All Seasons - W. Bloomfield; Children's Village.
- 2: JARC (T/Th 6:30-8:00 pm - once/month; with WSU Medical students) ... (some are blind)
- 3: Angel's Place (twice/month); JARC (Mon. - once/month; with WSU Medical students); Children's Village

How long have you been teaching in the Studio 1 program?

- 1: Since the inception of the program.
- 2: Since Sept. 2014
- 3: Since the inception of the program.

How long have you been affiliated with the BBAC?

- 1: Since 1997
- 2: Since 2010 (started taking classes) ... (teaching in Studio 1 & youth program since 2014)
- 3: Since 1996 (started taking classes in Figurative Drawing) ... (teaching since 2004)

What other organizations, schools, or venues do you teach at?

- 1: Jewish Community Center: Janice Charach Gallery; Applebaum Jewish Community Campus: Meer Apts., Fleischman Residence, and Hechtman Apts.; Taubman Jewish Community Campus: Teitel Apts. and Prentis Apts.
- 2: Cranbrook - Summer Art Studio Camp (ages 7-14); Utica Schools - Student Teacher; Sacred Heart - Asst. Early Childhood Teacher
- 3: Rochester Public Schools; Pewabic; Detroit Public Schools (through Skillman grant) - set up ceramic program at three different schools; Paint Creek Art Center; Paint-a-Miracle

What do you think is working well in the sessions?

- [The participants] come & have interaction with new people. For people with dementia, it's something new every day.
- The participants gain confidence; there is no right or wrong; they take a lot of pride in their work.
- There is a lot of honest mark-making. [The participants] have music going on in their heads & you can see this in mark-making.

- There is a lot of positivity & enthusiasm - their faces light up when they come in.
- [The participants] are not afraid to ask for help.
- [The participants] love to stop & look at the art.
- [The participants] get to engage with materials they have never been exposed to.
- [The participants] “So happy & doing their own thing”
- Some very challenged individuals come (esp. with JARC); always having a separate project planned, because you never know who is going to show up, has been a useful strategy.
- WSU Medical students: Some do better than others; some are more personable. One specific WSU student was mentioned as being “phenomenal!” - he has a high level of enthusiasm, and has done a lot of mission work, as well as work with individuals who have special needs.
- When Friendship Club came here, their eyes lit up. Even those who were nonverbal throughout the entire session will comment upon leaving: “I liked this!” Sometimes it’s in displaying their project (compared to the moment you open a present). Specific example:

One specific participant who had been nonverbal surprised the caregivers when he asked, “Did I do this?” (referring to his completed project) at the end of a session. This man had been nonverbal for so long that the instructor & caregivers were shocked by the sound of his voice.

What do you think could be done better? / Do you have any ideas for improvements of the program or the sessions?

- JARC Aides: they don’t seem to be interested; not caring; don’t understand their job/role; a lot of times they are late; they show up after the project has already been started
 - Sometimes the aide will take over the project; especially with the blind students
 - Sometimes the facilitator is more interested in the end project & forgets that the process is part of the experience - “they take over the project.”
- “[The participants] have a vision - it may not be my vision or someone else’s - but it’s theirs!”***
- Would like to more information (prior to sessions) about who is coming in in order to be prepared with an appropriate project to engage them with.

*****suggestions made by management, based on the above comments:**

- *Perhaps hold an in-service for aides to prepare beforehand; communicate with the facilities to make sure the caregivers/staff understand their role.*
- *Give name tags to participants.*

If you have been working with the same group over a period of time, have you noticed any changes (positive or negative) in the artists/students?

- Angel's Place: Skill level has increased: they could not hold a brush at the beginning; they couldn't even draw a circle, and now they are doing faces and flowers.
- JARC: They become more comfortable & more confident over time; they come to know it as a safe place.
- Angel's Place: The first two classes, they were timid; one day they just opened up & started talking a lot. Certain triggers get certain participants to talk/engage.
- Friendship Club: When they see the instructor arrive, they know they are going to be doing art - recall of past (positive) experiences.
- It is more noticeable in independent facilities; it is cumulative:
The belief that "this is fun & I can do it," repeated over time, results in very positive experiences.
- [The participants'] ability to pick up a skill without any previous experience.
- Increase in smiles & perceived happiness.
- It is something they have that adds to & enhances their lives.
- Consistency with the instructor is important, because it allows you to see the growth: "I had no idea that they never have used scissors before."
- [When participants had] An opportunity to come here & didn't want to mess up; [they] respond to each other and communicate with each other.
- Specific example:

One participant who has tremors in her hands was very apprehensive about drawing because the final project would be affected by her shakiness. The instructor used music to encourage her, comparing the movement of the music to the movement of her hands . . . this opened the participant up to the activity, and resulted in the creation of a

wonderful piece of art.

Any negative experiences?

- When working with dementia patients, it can be very challenging to “bring them back” if they are agitated/having a difficult day/in a bad mood.
- When working with blind participants, they will often just sit there unless someone is holding/guiding their hands. The aides have failed to assist them in this way, at times.
- Preparing the lesson plan can be a challenge. Ideally, you want the outcome positive and aesthetically acceptable to that participant; however, some projects are less appropriate for certain individuals, based on their particular disability.

How would you describe your experience in teaching in the Studio 1 program?

- Witnessing the attitude change by the end of the session; they begin hesitant, but leave excited by what they have done - to see that enthusiasm & to have that experience with others is “uplifting, exciting, and inspiring for me.” The students are different to be around; they never complain & they are not afraid to use the materials.
- It makes me feel good; I love them - they are so sweet! I feel like I make their day. Likes to hear the students say, “I’m going to hang this up in my room.” Recalls an interaction with a participant named Clay: - “Clay, have you ever used clay?”, “Yeah, we see Clay every day.” - “Clay is so sweet; he always wants my approval. It’s great, I feel good.” Clay was very enthusiastic about the facility, and he wanted to see the Gallery & the ceramic studio.
- It is really gratifying - you can be having a bad day & they are so happy to see you, they are enthusiastic, they don’t have complaints; they are totally in the moment, it gets you to focus, reflect, and redirect your priority to what is really important.
- Looks at the experience as “*filling up your bucket*” (i.e. a fulfilling venture that allows her to cross items off of her “bucket list”)
- The impact is tenfold.
- “They need this interaction & creativity” as opposed to the usual/typical “outings,” which include BINGO and trips to Walgreen’s/CVS.
- “*When they are out in society, their disability is noticed; when they are here, they can just BE.*”

Dear ArtBridge Graduate

We are in the process of evaluating our ArtBridge Program, and we would like to ask for your feedback. Your participation in this survey is voluntary. All responses are confidential. Thank you in advance for helping us to improve our ArtBridge programming.

1. Did you attend a college or university after completing the ArtBridge program? Yes No

If yes, please provide the name of the college or university: _____ Please provide the name of the degree/certification program (field of study) in which you enrolled: _____

2. For each of the following statements, please highlight the response that best describes your experience in ArtBridge

a. ArtBridge provided a diverse and stimulating learning environment to develop as a professional artist.

Strongly Agree Agree Disagree Strongly Disagree

b. ArtBridge provided me the opportunity to study under the direction of a highly qualified art faculty (class instruction, tutoring, and career guidance).

Strongly Agree Agree Disagree Strongly Disagree

c. ArtBridge exposed me to a wide range of new techniques and media.

Strongly Agree Agree Disagree Strongly Disagree

d. ArtBridge helped me develop my art & design skills.

Strongly Agree Agree Disagree Strongly Disagree

e. ArtBridge challenged me to strengthen my creative expression.

Strongly Agree Agree Disagree Strongly Disagree

f. ArtBridge helped me build confidence needed for college.

Strongly Agree Agree Disagree Strongly Disagree

g. ArtBridge helped me reach my goal of completing a college admissions portfolio.

Strongly Agree Agree Disagree Strongly Disagree

h. Through my ArtBridge experience, I was exposed to an intense pre-college program that influenced my post-high school education track.

Strongly Agree Agree Disagree Strongly Disagree

3. What was the most useful aspect of your experience with ArtBridge? (PLEASE CHOOSE ONLY ONE)

Access to a vibrant art community Internships & Career Guidance

BBAC College Day with portfolio reviews Private tutoring & art critiques

Digital portfolio production Visual art classes

Other (Please specify): _____

4. What was the most useful aspect of your experience with ArtBridge? (PLEASE CHOOSE ONLY ONE)

Access to a vibrant art community Internships & Career Guidance

BBAC College Day with portfolio reviews Private tutoring & art critiques

Digital portfolio production Visual art classes

Other (Please specify): _____

5. Would you recommend ArtBridge to other students? Yes No

If you have any questions or concerns, please feel free to contact me: SUSANOWENS@bbartcenter.org

Thank you!

Meet Me @ the BBAC - Participant Satisfaction Survey

Your participation in this survey is completely **voluntary**. Surveys will be handled in a way that will preserve **confidentiality** of all participants. Please answer all questions to the best of your ability. However, you may **skip** any question that you do not wish to answer and **stop** at any time without penalty or loss of access to programs at the BBAC. We sincerely appreciate your help with this evaluation.

Date: _____

1. I enjoyed the time spent discussing the artwork.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

2. I enjoyed the time spent in the art studio.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

3. Overall, I was satisfied with this program.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

4. I would recommend this program to others.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

5. I learned something new.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

6. The day and time of this program fit well with my schedule.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

7. What did you like best about the Meet Me @ the BBAC program?

8. How could we improve this program?

9. What was your favorite activity in the art studio? Why?

10. What was your least favorite activity in the art studio? Why?

Thank you for taking the time to complete this survey! Your responses allow us to continue improving services to carry out our vision: "Art for All!"

Dear Studio 1 Partner:

The BBAC is in the process of evaluating our Studio 1 program, and would like to ask for your feedback. Your participation in this survey is completely voluntary. Surveys will be handled in a way that will preserve confidentiality of all participants. Please answer all questions to the best of your ability. However, you may skip any question that you do not wish to answer, and you may stop at any time. We sincerely appreciate your help with this evaluation. Thank you in advance for helping us to improve our Studio 1 programming.

Date: _____

1. What organization/agency are you from? _____

2. What is your role/job title? _____

3. Approximately, how many Studio 1 sessions have you attended?

1 - 5 sessions 6 - 10 sessions 11 or more sessions

4. Are the times/days conveniently scheduled? Yes No

If NO, please explain: _____

Please choose the response that most accurately describes your experience regarding Studio 1:

11. Studio 1 classes foster social engagement of participants.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

12. Studio 1 classes provide participants with cognitive stimulation.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

13. Studio 1 classes help to increase participants' fine motor skills.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

14. Studio 1 classes encourage self-determination and a sense of accomplishment in participants.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

15. Studio 1 classes increase self-confidence and self-esteem in participants.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

16. Studio 1 classes nurture participants' inner artist, encouraging creative expression.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

17. The supportive, stimulating environment of Studio 1 classes allow participants to create without pressure, fear, or competitiveness.

- Strongly Agree
 Agree
 Disagree
 Strongly Disagree

8. Have you noticed any change in the client(s)/consumer(s) since attending the program?

If yes, please explain (use back if necessary):

9. Would you recommend Studio 1 to other caregivers/agencies? Yes No

Thank you for taking the time to complete this survey!

Your responses allow us to continue improving services to carry out our vision: *"Art for All!"*

