

**ART + INVENTION
2009-2010**

A Year of Art + Invention

The Stanford University Creative Campus Project, 2009-2010

Stanford Institute for Creativity and the Arts
Stanford Lively Arts

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A Year of Art + Invention
The Stanford University Creative Campus Project, 2009-2010
Stanford Institute for Creativity and the Arts (SiCa)
Stanford Lively Arts
<http://ai0910.stanford.edu>

Final Evaluation Report, July 2010

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Cover photograph: *Spark of Being* premiere at Memorial Auditorium, April 24, 2010
Performed by Dave Douglas and Keystone, film by Bill Morrison
Photo credit: Joel Simon



*Spark of Being commission premiere at Memorial Auditorium, April 24, 2010
Dave Douglas, trumpet & composition; performed by Dave Douglas and Keystone; film by Bill Morrison – photo by Joel Simon*

Introduction

The Art + Invention project (A+I) was a year-long Stanford University program celebrating the arts, creativity and collaboration across the campus during the 2009-2010 academic year. Along with many campus partners, the project was co-organized by the Stanford Institute for Creativity and the Arts (SiCa) and Stanford Lively Arts (SLA). Jazz composer/musician Dave Douglas and filmmaker Bill Morrison were the project's lead artists, developing their work on campus and interfacing with students during a series of intensive residency periods. As the project centerpiece, Lively Arts commissioned Douglas and Morrison to create an evening-length work of live music and film, *Spark of Being*, which received its world premiere at Stanford in April 2010. As a pilot project which sought for the first time to connect the campus through a central arts programming theme, A+I acted as a catalyst and incubator for new activities, partnerships, courses, events and collaborations between and within academic departments, student organizations, and arts groups on and off campus.

A+I was made possible in part by a Creative Campus Innovations Grant from the Association of Performing Arts Presenters. With funding from the Doris Duke Charitable Foundation, the Association of Performing Arts Presenters awarded the grant to Stanford Lively Arts, which then involved SiCa as a co-organizer and full project partner. A+I was one of eight university-based projects across the United States that were part of the Creative Campus Innovations Grant Program.

A key element in the Creative Campus granting program, and in each university's project, is a final project evaluation. What follows is the Stanford A+I project's final evaluation report. Along with brief project and evaluation process summaries, the evaluation report provides analysis of A+I's progress toward the outcomes identified at the beginning of the project, as well as key learnings for future activities at Stanford and beyond.



Hanging, by Michael Berger as part of the Intermedia Workshop, Winter 2010

Background & Project Overview

A note from SiCa and Stanford Lively Arts



Stanford Improvisation Collective at the Student Works Festival – photo by Jason Chuang

In 2006 Stanford University launched a campus-wide presidential initiative to expand, enhance and embrace the arts across the university. The Stanford Arts Initiative included the creation of a new Vice President for the Arts role, and established an ambitious set of goals, including enriching student life; strengthening core arts programs; establishing world-class arts facilities; and expanding partnerships off- and on-campus. The Stanford Institute for Creativity and the Arts (SiCa) was also created to serve as the administrative and strategic center for this vision, providing and administering new resources to support activities that cut across existing programs and traditional academic boundaries. As a start-up organization, SiCa was not fully staffed and operating at capacity until mid-2008. By Fall 2008, SiCa and Lively Arts began collaborating on the Creative Campus project around a new work by first-time collaborators, Dave Douglas and Bill Morrison.

From the planning process for the Douglas/Morrison residency emerged new partnerships,

particularly Lively Arts' working relationship with SiCa, and the idea for a campus-wide arts "theme year" dubbed "**Art + Invention.**" This particular theme quickly captured the campus imagination because it highlighted particular strengths at Stanford: imagination, innovation, and interdisciplinary thinking.

Art + Invention evolved into a collaboration between Stanford Lively Arts, SiCa, and a host of partners, including campus arts organizations, academic departments, student groups, and off-campus arts institutions. The programming theme was applied to public events and campus-based projects, courses, residencies, research, seminars, and symposia. Art + Invention now marks Stanford's inaugural year of themed campus programming, and planning and implementation for the 2010-11 theme year – "**Memory**" - has already begun.

Douglas and Morrison premiered their newly-commissioned film and live music collaboration *Spark of Being* in conjunction with a festival of Stanford student film, music, dance,

and sound installation works in April 2010.

Beyond that centerpiece commission, Art + Invention showcased projects across campus within the Art, Biology and Music departments and School of Engineering, as well as the Creative Writing Program, the Center for Computer Research in Music and Acoustics (CCRMA), the Cantor Arts Center, and the Institute for Diversity in the Arts (IDA).

Stanford students were provided unmatched experiences creating work alongside visiting artists in classrooms and studios. An astonishing array of major artistic figures visiting campus contributed to Art + Invention programs, including choreographers Ann Carlson and Ralph Lemon, filmmaker Mary Ellen Strom, composer Steve Reich, performance artist Laurie Anderson, sound artist DJ Olive, kinetic sculptor Reuben Margolin, data visualization artist Aaron Koblin, and new music ensembles Kronos Quartet and So Percussion.

The success of the partnerships initiated

through the Creative Campus/Art + Invention project is viewed across campus as a central, precedent-setting example of the goals of Stanford's Arts Initiative. With a set of relatively modest resources, strategic partnerships, creative thinking, and rolled-up sleeves, Art + Invention has set in motion a standard for collaboration, and a set of planning and programming processes that will be replicated for years to come.



Aaron Koblin, data visualization artist at SiCa Presents – photo by Wyatt Roy

Project Statistics



Design for Exploration exhibit at the Exploratorium – photo by Jason Chuang

Art + Invention included 75 separate activities: 17 student-focused activities (courses, workshops, residencies), 55 public/campus activities, and 3 activities for high school students and their teachers. There were also 4 video projects connected to the overall A+I project. More than 8,400 people participated in A+I activities throughout the 2009-2010 school year (not counting two Cantor Arts Center exhibitions and an annual student-directed festival called An Art Affair, for which attendance counts were not available).

The depth and repeated nature of some of the activities are important to note. Activities ranged from quarter-long courses taught by artists, with weekly student contact; to art exhibitions on view for multiple months; to one-time performances with days, weeks, or months of preparation; to more impromptu events. In addition, some of the people participating in A+I programs took part in or attended multiple activities, and therefore some may have been counted more than once when calculating the overall program participation.

SLA and SiCa collaborated with more than 16 additional partners to make these activities possible. Campus partners included: the Summer Arts Intensive program, the Center for Computer Research in Music and Acoustics (CCRMA), the Music Department, Stanford Jazz Workshop, the Cantor Arts Center, the Aurora Forum, the Hasso Plattner Institute of Design, the School of Engineering, the Department of Art and Art History, the Philosophy Department, the Dance Division and Department of Drama, the Stanford Humanities Center, and the Student Organizing Committee for the Arts (SOCA). The San Francisco Exploratorium was the main off campus partner, as well as the College Track program for teens in East Palo Alto.

Key Activities

The following are brief summaries of specific activities that will be discussed, highlighted, and/or referenced throughout this evaluation report in order to illustrate the project's progress toward the identified outcomes.

“I enjoyed getting to know two very different but equally interesting artistic perspectives. The presentation from Morrison/Douglas taught me about the process of collaboration, and inspired me to pursue collaborative projects in the future.”

– Senior, Arts and Humanities double major



Douglas/Morrison Residency

Musician Dave Douglas and filmmaker Bill Morrison visited the Stanford campus four times (ca. 1 week per visit) to collaborate on their new work *Spark of Being* as well as to conduct workshops, master classes, coachings, and course visits with students in partnership with Stanford faculty and their academic departments. Some of the artists' specific activities included: teaching film and music workshops in the Summer Arts Intensive program; a visit to a new Intermedia course co-taught by music and art faculty; master classes for students in the MFA Documentary Film program; repeated visits to courses in Jazz Arranging/Composition and Jazz Theory; and Dave Douglas' performance of his music alongside students in the Stanford Jazz Orchestra.

2009-2010



Design for Exploration Course

Design for Exploration was a first-time course funded by the SiCa Curricular Innovation in the Arts grant program, and taught jointly by Art Department lecturer John Edmark and physicist Sebastian Martin from the San Francisco Exploratorium. During the course, students investigated and experimented with all aspects of the creation of interactive museum exhibits. Students attended exhibit floor sessions, prototyping workshops, and lectures from Exploratorium staff about exhibit design. During the course, students designed and constructed exhibits for temporary placement at the Exploratorium.

Fall Quarter 2009

Key Activities (Continued)



Spring Break NY Arts Immersion

Initiated by SiCa, the Spring Break Arts Immersion in New York was a new, pilot program that provided first-hand, in-depth experience of the New York art world for arts-oriented Stanford upperclassmen. Under the guidance of the Arts Initiative/SiCa co-directors, students met with leaders of major cultural institutions such as Lincoln Center, the Public Theater, and MOMA. They traversed Manhattan from the Apollo Theater in Harlem to a meeting with Cultural Commissioner Kate Levin at City Hall, taking in jazz club shows, rehearsals, galleries, and artist studios. A shared project assignment allowed the students to use their time in New York to discover, witness, and document their experiences. The students were asked to create an interactive electronic map of New York's cultural geography. Each student created his or her own, unique visual, auditory "map" documenting their experience of the week and shared it in electronic form.

March 2010



Interdisciplinary Workshop Reuben Margolin

With funding from SiCa's Curricular Innovation in the Arts grant program, San Francisco-based sculptor Reuben Margolin conducted a quarter-long interdisciplinary workshop in partnership with the sculpture program in the Art Department and the School of Engineering's Product Realization Lab. As an artist Reuben Margolin produces large-scale undulating installations that combine the logic of mathematics with the sensuousness of nature. He taught and worked jointly with students on a new kinetic sculpture for which there were campus showings and a public lecture. The resulting work will begin exhibition at the Pasadena Museum in July 2010. The final sculpture will be displayed at the Jet Propulsion Laboratory at NASA's headquarters in Pasadena.

Spring Quarter 2010



Laboratory of Creative Practice Ann Carlson

In the Laboratory of Creative Practice course in the Dance Division, visiting artist Ann Carlson and her students created a series of dance performance pieces based on Carlson's "Real People" series. The course culminated in an evening-length, site-specific unfolding of the work across multiple campus sites. It involved not only those in her course but approximately 70 freshman students from the Introduction to Humanities "Arts & Ideas" course. Ann Carlson collaborated closely with a graduate student in the Drama department, crediting him as co-director of the final work.

Spring Quarter 2010



Intermedia Workshop

Co-taught by Art and Music Department faculty, the Intermedia Workshop course allowed student composers and visual artists to collaborate and produce works across media and disciplines. The course involved study of a wide spectrum of audiovisual practices including experimental animation, video art, dance, performance, non-narrative forms, interactive art, and installation art. The focus was on works that use music/sound and image as equal partners. Dave Douglas and Bill Morrison were among the guest artists that visited this course.

Winter Quarter 2010



From Their Studios Exhibition Cantor Arts Center

"From their Studios," a major exhibition in fall 2009, highlighted the creative work of thirteen artists who teach studio art at Stanford. The exhibition featured a range of visual art, including film, printmaking, photography, painting, sculpture, and imaginative new media. "From their Studios" reflected not only the excellence of current studio art practice at Stanford, but also the exchange of ideas between faculty and students, and the quality of the art experience on campus. It also marked the first time that faculty work had been exhibited collectively at the Cantor.

Sept. 16, 2009 – Jan. 3, 2010



Art + Invention Exhibition Cantor Arts Center

As part of A+I the Cantor Arts Center presented photographs depicting scenes of labor and industrialization set in Europe and America during the first half of the 20th century. Artists included Lewis Hine and Peter Stackpole. Also on view were loans of German expressionist works and paintings by Hungarian artists. The selection documented technological advancements in construction and depicted modern marvels of civil engineering, such as bridges, dams, and skyscrapers.

Nov. 18, 2009 – May 2, 2010

Key Activities (Continued)



2010 Music and the Brain Forum

Begun in 2006 by SiCa, the annual symposium on Music and the Brain has become an internationally renowned and respected interdisciplinary meeting of the world's finest scholars, researchers and practitioners exploring the neuroscience of music. In 2010, Music and the Brain featured three talks: Dr. Aniruddh Patel on "Music and Biological Evolution," Dr. Mark Tramo MD on "Neurobiological Foundations for the Theory of Harmony in Western Tonal Music," and Dr. Petr Janata on "Music, Memories, and the Brain."

Winter Quarter 2010



Stanford Lively Arts Opening Acts

Created by SLA in 2009-2010, the Opening Acts program initiated six student curators into the world of arts programming and administration. After selection through an application process, the small group of undergraduate and graduate students were paid an honorarium and provided with a budget and staff support to curate Stanford student performers in opening performances for artists in SLA's season.

2009-2010



Art + Invention Speaker Series Aurora Forum

During 2009-2010, the Aurora Forum, which has annually facilitated free public conversations with nationally and internationally renowned figures in the arts, humanities, and civic life since 2003, explored the topic of artistic creation. Forum director Mark Gonnerman conducted intimate public interviews with artists Ralph Lemon, Steve Reich and Beryl Korot, Ann Carlson and Mary Ellen Strom, the artists of L.A. Theatre Works, and Laurie Anderson.

2009-2010



An Art Affair / FutureFest 2010

Led by the Student Organizing Committee for the Arts (SOCA), An Art Affair is an annual, day-long, student-led celebration of the arts at Stanford. It showcases over 50 performances on multiple stages, over 350 visual artworks, and a film festival, among other activities. In 2010, SOCA joined forces with the Stanford Concert Network and the Green Alliance for Innovative Action to present a joint festival of Arts and Sustainability - *FutureFest 2010*. Through funding from SiCa, SOCA incorporated the A+I theme into the festival by creating a mini-grant program through which eight \$100 grants were given to students to create artworks on the theme of Art + Invention. From brain-controlled noise mobiles, pointillist renderings of tumors in mice, a series of portraits and poetry exploring self-invention, to a bicycle transformed into a spin-art machine, the student projects exposed passion, creativity, and inspiration derived from the A+I theme.

April 15-17, 2010



Art + Invention Student Works Festival

In April 2010, SLA and SiCa collaborated to present an evening of faculty-nominated student works as one of the culminating events in the Art + Invention project. Student composers, choreographers, filmmakers, improvisers, and interdisciplinary artists presented original works they created in courses throughout the school year. Students performed on Stanford's Memorial Auditorium stage, with a professional production team, for an audience of their peers and prospective Stanford students who were visiting for Admit Weekend. SLA and SiCa presented the Festival the evening before the *Spark of Being* premiere in the same venue, and promoted the Festival side-by-side with *Spark of Being* in print and web materials.

April 23, 2010

“The New York Arts Immersion trip made me realize both how I want the arts to be part of my life overall and also got me acquainted with a new peer group and new perspectives on art appreciation.”

– *Sophomore, Humanities major*



Jenny Bilfield with Dave Douglas and Bill Morrison in a talk-back after the *Spark of Being* commission premiere, April 24, 2010 – photo by Joel Simon

Lead Artists

Dave Douglas and Bill Morrison

The following notes on the *Spark of Being* collaboration were written by the artists for the program at the work's premiere.

ARTIST BIOS

Dave Douglas

Two-time Grammy-nominated jazz musician Dave Douglas is arguably the most prolific and original trumpeter/composer of his generation. From his New York base, where he's lived since the mid-1980s, Douglas has continued to earn lavish national and international acclaim, winning prizes from such organizations as the New York Jazz Awards, *Down Beat*, *JazzTimes*, *Jazziz*, and the Italian Jazz Critics' Society. His solo recording career began in 1993 with *Parallel Worlds* on Soul Note Records, and he has since released more than 30 recordings. In 2005, after seven critically acclaimed albums for Bluebird/RCA, Douglas launched his own record label, Greenleaf Music. The same year, he was honored with a Guggenheim Fellow-

ship. On Greenleaf, he has released albums with his long-standing quintet, the electronic sextet Keystone, and the mixed chamber ensemble Nomad. In 2009, he released *Spirit Moves* with his new brass quintet, Brass Ecstasy, and his first big-band recording, *A Single Sky*, a collaboration with Jim McNeely and Frankfurt Radio Bigband.

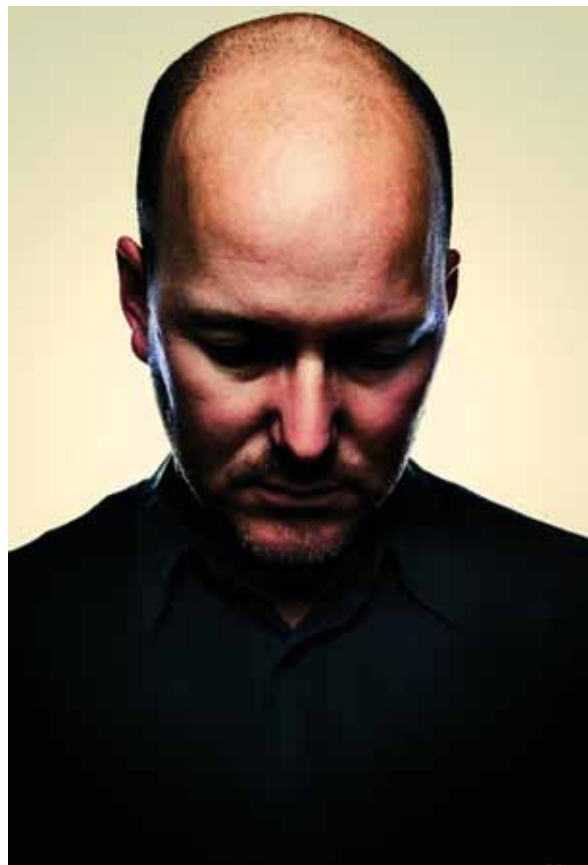
Dave Douglas is currently the artistic director of the Workshop in Jazz and Creative Music at the Banff Centre in Canada and the cofounder and director of the Festival of New Trumpet Music, which celebrates its eighth anniversary in 2010. As a composer, Douglas has been commissioned by the Trisha Brown Dance Company, Birmingham Contemporary Music Group, Norddeutscher Rundfunk, Philharmonie Essen, the Library of Congress, the Turning Point Ensemble, the Walker Art Center, and Stanford University.

www.davedouglas.com
www.greenleafmusic.com



Dave Douglas, trumpeter & composer

Lead Artists (Continued)



Bill Morrison

Bill Morrison's films and videos have been shown in festivals, theaters, museums, and concert halls worldwide, including Carnegie Hall, Lincoln Center, the Museum of Modern Art, the Royal Festival Hall, the Sundance Film Festival, Tate Modern, and Walt Disney Concert Hall. He has created films to accompany live performances of music by some of the most important composers of our time, including John Adams, Gavin Bryars, Richard Einhorn, Bill Frisell, Michael Gordon, Henryk Górecki, David Lang, Harry Partch, Steve Reich, and Julia Wolfe.

Morrison is a Guggenheim Fellow and has received the Alpert Award for the Arts, an NEA Creativity Grant, a Creative Capital grant, and a fellowship from the Foundation for Contemporary Arts. His work with Ridge Theater has been recognized with two Bessie Awards and an Obie Award. *Decasia*, his feature-length collaboration with composer Michael Gordon, was described by J. Hoberman in the *Village Voice* as "the most widely acclaimed American avant-garde film of the fin de siècle."

SPARK OF BEING

Note from composer and trumpeter Dave Douglas

Leaving Stanford's McClatchy Hall after a lecture-demonstration on film and music, one of the students approached and asked how often we do "crit sessions."

I realized that other than being onstage I have never done a crit session in my life. Bill and I both seem accustomed to working alone or in a private dialogue with our collaborators.

The sessions here at Stanford have been really helpful. Developing this piece in tandem with campus presentations, oftentimes unrelated to the piece, pushed me towards both a longer process and a sharper focus than I often have the resources to enjoy.

Spark of Being began its life as a meditation on humanity and technology. Through the lens of contemporary music and film, Bill Morrison

and I were both interested in a collaboration that showed the various uses for invention, from the quirky to the profound, from the benign to the murderous. After we had struggled with various approaches to representation and collected materials for months, Bill mentioned a metaphoric work that he always felt had mirrored his process: Mary Shelley's *Frankenstein*. Seeing as Bill uses archival sources of footage to create his work and I use samplers and references to various musics, the Creature seemed a frighteningly appropriate body to build our piece around.

I've always felt that no matter how complex the music gets, it should always be built from the smallest and simplest of ideas. Beginning with a few small motifs suggested by the materials Bill showed me, the score for *Spark of Being* was conceived with the musicians in Keystone very much in mind. A lot of the development of the piece comes about through improvisation, but there is also a great deal of empathy on the part of the musicians towards the smallest bits of information given to them.

The most remarkable thing for me in rereading Shelley's *Frankenstein* is that the Monster is not, as is usually depicted, an imbecilic, shambling menace-machine. When Shelley's creature first opens his mouth, he pours forth in flowing Victorian speech, with fully formed sentiments and well-reasoned arguments. His incomprehension at being spurned by his very creator is both poignant and recognizably human in its heartfelt intimacy. This invented being knows a lot about being human and, not surprisingly, wants to have it all. And we're forced to ask ourselves why he shouldn't have it.

The resources of CCRMA at the Knoll were indispensable to me in making this piece. Many thanks to Chris Chafe, Carr Wilkerson, and Jay Kadis for their openness and generosity. It was also a thrill to meet John Chowning, who may recognize some of his influence on the sound world of *Spark of Being*.

Thanks to Jim Nadel and Fred Berry, who welcomed me warmly into the world of jazz

at Stanford. Thanks also to Lisa Mezzacappa and everyone at Lively Arts, as well as to Mark Applebaum, for inviting me into the community of creative arts on campus. And finally a big thank you to Jenny Bilfield for planting the seed and having the patience and perseverance to see it nurtured to maturation. Now that the piece is fully formed, it will lumber out into the rest of the world representing one more creature from the foothills of Stanford, California.

Or, in the words of Mary Shelley herself:

... I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs...

Note from filmmaker Bill Morrison

I often work with archival footage, and I had

always harbored the idea of one day making a found-footage “Frankenstein” film, using pieces from other films to create a new, living, breathing film based on Shelley’s tale. The idea was to make a piece that would comment on its own creation. The use of others’ films reflects the doctor’s own process and also brings up the critical “fair use” question—when is reuse of material transformative, and when is it merely derivative?

As Dave also works with sampling—and gets musical inspiration from a number of disparate sources—this was an idea that resonated with him, as well. After rereading Shelley’s novel, we talked about how this might be applied to our project. We talked about how the Creature was what we were making and therefore defied literal representation. We talked about using, and then removing, exposition as a way to build the structure. And we arrived at our title, *Spark of Being*, taken from a passage describing the doctor’s creation: “I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet.” We

Lead Artists (Continued)

both set about doing just that, gathering the tools to make our piece.

Working together in the context of the Stanford residency allowed us great access to each other’s work. There was a lot of dialogue about our respective contributions, which is rare in cross-discipline collaborations of this nature. We began by sharing raw material with one another, discussing where things could fit into the piece as a whole. One file I sent early on was a severely distressed reel from a “Davy Crockett” film. Dave immediately shared my excitement for this footage and understood its place in the project (even while his band mates feared that the file had been corrupted during transmission!).

Dave scheduled several recording sessions with Keystone during the course of the year and produced a tome of material that he then spent months editing. He would send me different edits of the work, and I would send him movie files matched to them. One tune in particular, “Creature,” struck me the first time I heard

it as a classic composition—one that might live on beyond this project in the jazz idiom. I urged Dave to consider this theme as a leit-motif that we would return to throughout the program.

And for his part, Dave would review my edits and suggest different ways to approach and structure the material. As the piece neared completion, we sat at CCRMA together and shaped what would go where, deleting and expanding sequences in our respective programs in what for me was a truly unique collaborative experience.

During the academic year, we had numerous interactions with students. One class we returned to repeatedly was Jamie Meltzer’s graduate documentary film class. After our introductory remarks in the fall, we explained how Shelley’s *Frankenstein* had inspired and informed our project, and we showed some sketches we were working on. One student asked, “Will love play a role in your project?” This simply stated and remarkably pointed

question stumped me for a moment. But I realized that she was asking a very pertinent question about Shelley’s text. It was for lack of love that the Creature sought revenge on its creator. And for this, he was denied the opportunity to be transformative.

Tonight our creature walks for the first time: it is the first time it is being played live with projections throughout. We are grateful to Jenny Bilfield, Lisa Mezzacappa, and the entire staff at Stanford Lively Arts and SiCa for giving us the room and resources to grow this monster. And while this premiere is an end in and of itself, it is also an important stage in the ongoing evolution of this piece. We look forward to watching it go out into the world.

“Dave Douglas gave me something to aspire to as a player, a way of playing, acting, and composing that I think helped me as a player.”

– Freshman, Sciences major



Dave Douglas teaching a masters class to students in Jim Nadel's jazz combo program – photo by Jason Chuang

Evaluation Process & Methods

PROCESS

In fall 2008, the Art + Invention evaluation process began with discussions about the project's logic model with consultants WolfBrown, the evaluator for the entire multi-campus Creative Campus program. (Discussions began with former SLA Associate Director, Michelle Witt, who left Lively Arts in February 2009). In early fall 2009, SLA contracted with consultant Nicole McGovern to conduct the A+I evaluation.

An evaluation team was assembled, consisting of SLA and SiCa staff Jenny Bilfield, Sarah Curran, Mary Dakin, Ben Frandzel, Lisa Mezzacappa, and Megan Miller. The evaluation team worked closely with the consultant to refine the logic model drafted by WolfBrown, in order to best reflect how the project had evolved over time. After the evaluation team identified and refined the project's outcomes with the consultant, the consultant then interviewed key Stanford leadership about the identified outcomes to provide further perspective

and engagement with the project evaluation, as well as to help refine the evaluation plan. *Please see Appendix B for the list of people interviewed.*

Implementation began in late October 2009, once the evaluation plan had been finalized and fully vetted by the evaluation team. The evaluation plan articulated specific evaluation methods as well as key people to involve. Throughout the process, the evaluation team vetted all evaluation protocols, which included surveys and interview protocols.

In order to provide opportunity for reflection and adjustments, in January 2010 the consultant prepared an interim report for the evaluation team. Together they discussed initial findings and chose to make some modifications to the evaluation process. Mid-process adjustments included revising two questions on the surveys to make them more accessible and understandable to respondents, as well as changing some of the groups of people involved in future focus groups.

OUTCOMES

Following are the Art + Invention project outcomes. Each will be assessed individually as part of this evaluation report.

Outcome 1 - Developing arts partnerships across campus: The project will serve to permanently expand SLA and SiCa's network across campus and create a structural change in the ways that SiCa, SLA, and other campus departments and organizations work together on arts partnerships.

Outcome 2 - Artistic collaboration and related interdisciplinary exchange: The creation of a significant new artistic work whose yearlong process leads to educational impact and interdisciplinary exchange throughout Stanford's campus.

Outcome 3 - Increasing understanding for evaluation: Creating new and increased understanding of program evaluation for SLA and SiCa.

Outcome 4 - Elevating the role of the arts, artistic collaboration, and interdisciplinary exchange on campus.

EVALUATION METHODS

To evaluate progress toward the identified outcomes, and to understand the project's impact over time, information was collected through a combination of facilitated meetings, phone and in-person interviews, focus groups, and email and paper surveys. This information is reflected in this report.

- Twenty-nine people were interviewed by the consultant: 12 staff, 11 faculty, and 6 students. Fifteen of those people were interviewed in fall 2009 as well as at the close of the project in May/June 2010. The remaining fourteen were only interviewed in May/June 2010.
- Four in-person facilitated discussions were held with the evaluation team and the consultant. The goal of the fourth and final evaluation team meeting was for the evaluation team to discuss their key learnings and conclusions for each outcome. The evaluation team's learnings are

incorporated in this evaluation report.

- The full evaluation team, which included six staff from SiCa and SLA, completed two questionnaires (November 2009 and June 2010) about their individual and department/organization's attitudes, values, barriers, and understandings related to evaluation.
- The consultant conducted six individual interviews (three with each artist) with the artists Bill Morrison and Dave Douglas.
- Three focus groups were conducted: 1) Opening Acts program participants 2) Student Works Festival participants and/or Art Affair mini-grant recipients 3) Students enrolled in Ann Carlson's Laboratory of Creative Practice course. Except for one faculty member, focus group participants were undergraduate students and graduate students.
- The Opening Acts focus group noted above also served as one of two focus group training sessions conducted by the consultant for the evaluation team. The evaluation team facilitated the two other focus groups.
- The consultant reviewed documentation collected by SiCa and SLA. Documentation included: an overall activity spreadsheet with summary information and descriptions for each

of the 75 activities, online project and activity-specific videos, SiCa and SLA project sections of their websites, flyers/eflyers/print promotions for the activities, Bill Morrison and Dave Douglas campus residency schedules, and project team meeting agendas, among others.

- Fifteen email surveys and two paper surveys were distributed to all of the participants in the following activities. Activities occurred between August 2009 and early June 2010.

Student-focused Activities:

- Summer Arts Intensive: Workshop in Film and Music taught by Dave Douglas and Bill Morrison
- Design for Exploration course in partnership with the Exploratorium
- Dave Douglas and Bill Morrison course visit to the Intermedia Workshop
- Documentary Film Master Classes with Dave Douglas and Bill Morrison
- Dave Douglas's Jazz Arranging and Composition course visit
- Dave Douglas's guest artist performance with the Stanford Jazz Orchestra

- Laurie Anderson's artist residency
- New York Arts Immersion program
- Kinetic Sculpture course with visiting artist Reuben Margolin

Public Events:

- Play it Loud! Clap along with So Percussion
- Jazz Tech/Talks: A survey was sent to people who attended the event in October 2009 and/or another event in the series in January 2010.
- CCRMA Cabarets: A survey was sent to people who attended the cabaret in October 2009 and/or another event in the series in January 2010.
- Art + Invention Speaker Series/Aurora Forum with Steve Reich and Beryl Korot
- Music & the Brain 2010 Forums
- Student Works Festival
- Spark of Being premiere

Other Activities:

- High school student matinee with Dave Douglas and his band, Keystone

All survey statistics noted in later sections of this report are statistically significant per analysis in SPSS, a computer program used for statistical analysis. Please see Appendix D for more information about survey analysis including individual activities' response rates.

Please see Appendices B and C for a list of the people interviewed as well as the people who participated in focus groups. In order to encourage candidness from the people interviewed, they were informed that their comments would not be attributed by name in this evaluation report.



*Pointillistic Mouse Tumors, by Sashendra Aponso
Art + Invention minigrant recipient*



DJ Olive performing at CCRMA Cabaret – photo by Wyatt Roy

Outcome One

Developing Arts Partnerships Across Campus

OVERVIEW

The project will serve to permanently expand SLA and SiCa's network across campus and create a structural change in the ways that SiCa, SLA, and other campus departments and organizations work together on arts partnerships.¹

Key indicators desired by June 2010

- The partners interviewed are more aware of SLA and SiCa's role on campus and see them as potential future partners.
- More than 75% of the partners interviewed would partner again with SiCa and/or SLA.
- For 2011, partnerships are being planned using relationships, models, structures, and mechanisms formed/created during the project.

Evaluation methods utilized

- Baseline – Interviews with key partners, SiCa, and SLA fall 2009
- Post – Interviews with key partners, SiCa, and SLA May/June 2010

Please see Appendix B for the list of specific people interviewed.

Conclusions Summary

The Art + Invention project made significant and sustainable structural change to arts partnerships at Stanford. The theme-year concept played a vital focusing role for the A+I partnerships and for future partnerships planned for 2010-2011. 100% of the people interviewed reported that they will partner again with SiCa and/or SLA. The partnership networks of both groups are expanding related to non-arts partnerships. However, interview responses indicate that overall awareness of SiCa and SLA's roles on campus did not change significantly as a result of A+I.

ARTS PARTNERSHIPS

Before analyzing the A+I project's progress toward this outcome, it is important to share some overall context about partnerships as part of the project.

Partnerships were central to the Art + Inven-

tion project from its early planning through completion. The core A+I partnership was between SiCa and SLA. While SLA was the Creative Campus grant recipient, SiCa became an integral partner and co-organizer with SLA beginning fall 2008. Together, they expanded the project beyond the core artist residency activities connected with Dave Douglas and Bill Morrison into a year that included 75 activities experienced by students, faculty, alumni, and community members. In tandem, they created and managed the A+I project and brought additional partners into the project. A+I ultimately involved over 16 different partners including Stanford departments/organizations, Stanford student groups, and off-campus partners.

It is important to understand this in the context of partnerships on the Stanford campus. While many of the people interviewed reported that partnerships are part of Stanford University's overall philosophy, they also shared that some of the traditional structures, divisions, and physically separate locations of the

¹ Arts partnerships are defined as project-based collaborations between arts disciplines as well as between arts and non-arts disciplines. Partnerships include those between various departments, organizations, and student groups on campus. Off-campus partnerships are desirable but not included in this outcome.

arts departments make partnerships at Stanford more difficult. People interviewed also shared that lack of communication and awareness between departments and groups in the past has also prevented them from taking full advantage of partnership opportunities. However, in the past year, campus-wide budget cuts, coupled with program impetus, have helped increase campus entities' openness to partnering.

Five main categories of partnerships, varying by the extent of the partnership relationship, emerged through the A+I project:

Please note that SiCa and SLA are not included in the categories below since the partnerships and partnership activities are being evaluated through the lenses of SiCa and SLA.

Family - As one staff person shared, some of the A+I partners are so connected and deeply integrated as a result of their work on the project that they are not merely partners, but family. They are continuously on each other's minds, and continue working together in a deep, repeated way that is fully integrated and

instrumental to each other's work. Examples include the Center for Computer Research in Music and Acoustics (CCRMA).

Integrated - These partnerships were developed specifically for the A+I project and/or the Douglas/Morrison residency. Most were built on past relationships and integrated with multiple activities throughout the school year. Examples include multiple activities with the Music Department's jazz program and the Art Affair mini-grants.

Connected - While some of these partnership activities may have been planned before the A+I project was fully conceived, these partnership activities are connected to the A+I theme and/or closely connected with direct relationships to the co-organizers and overall project. Examples include the Design for Exploration course with the Art Department and the Exploratorium, the New York Arts Immersion, and the Kinetic Sculpture course with the Art Department and the School of Engineering's Product Realization Lab.

Outcome One (Continued)

Re-aligned - Some partnership activities were connected to SiCa and/or SLA directly, yet were planned outside of and/or before the A+I theme was established. Examples include SLA's Opening Acts program and the Music & the Brain Forums.

Embraced - While some partnership activities had little direct connection to the theme and/or the co-organizers, the activities and the partners were embraced as part of the overall A+I marketing and communications as an important symbol of broad campus-wide inclusion in the project. They generally worked in parallel, not in concert, with the original partners. One example is the Cantor Arts Center and its photography exhibition.

This variety in depth and level of partnerships is viewed by the evaluator as well as SiCa and SLA as a positive aspect of the A+I project. Over time, it is expected that some of these partners and relationships will continue to develop along this continuum, so that SLA and SiCa have more partners they consider "inte-

grated" or "family."

It is important to note that the majority of A+I partners were arts departments and arts groups on campus. While interdisciplinary exchange will be discussed in the analysis of Outcome 4, multiple staff interviewed noted that the A+I partnerships are now strong models that they can use to make the case for partnerships to potential non-arts partners in the future.

Multiple staff shared that building partnerships and relationships with arts departments and organizations was needed first, before attempting to build successful partnerships with non-arts departments and organizations. In addition, staff noted that any additional partnerships beyond those with critical campus arts entities may have been unfeasible given staff workload.

Nevertheless, for 2010-2011, partnerships with non-arts departments and organizations are already underway, with Jewish Studies and Continuing Studies, for example. It is worth

noting that the aforementioned departments have worked with SLA in the past. Therefore, these partnerships will be growing and deepening previously established relationships.

ANALYSIS

Significant progress was made toward Outcome 1. The A+I project helped make structural change and expanded networks for arts partnerships on Stanford's campus in the following ways:

Theme Year

As a result of SiCa's partnership with SLA on the Creative Campus project, in spring 2009 SiCa initiated a theme for the 2009-2010 school year. The Art + Invention theme, initially distilled from the values of the Douglas/Morrison commission, was embraced as a campus-wide theme by SiCa, key arts faculty, and key campus leadership. The theme was also selected as a topic that would resonate

with the Douglas/Morrison work, but more importantly, would be open-ended and non-prescriptive enough to include numerous activities and partners across campus. SLA went on to embrace the theme for its entire season. The student group Student Organizing Committee for the Arts (SOCA) also embraced the theme for its annual Art Affair's mini-grants to students. *For more information about Art Affair please see the analysis of Outcome 2.*

The A+I theme became an effective mechanism to realign existing activities into a context larger than an individual, isolated event. For example, the Aurora Forum, which has been in existence for the past seven years and typically presents politically- and socially-engaged speakers for public conversations, was repositioned for this academic year to showcase conversations with significant artists who were part of SLA's performing arts season. The theme also embraced already planned activities and brought them into the fold of the overall A+I project messaging. For example, the Cantor Arts Center's "From their Studios"

exhibition, planned a few years earlier, was embraced by A+I. While the Cantor's partnership was less deep than others, SiCa noted it as an important success, not only because of the "From Their Studios" exhibit, but for the Cantor's willingness to create a new exhibit about industrialization and photography to align with A+I. In the past, the Cantor had not been an active partner with SiCa largely due to the Cantor's programming process taking place many years in advance of SiCa's programming process.

Finally, while some interview participants noted that there were no structures established in 2009-10 related to partnerships, the theme year is a clear structure that focused SiCa and SLA as collaborators, and additionally acted as a means to more clearly communicate about the project. SiCa has launched the theme "Memory" for academic year 2010-11, and SLA is again embracing the theme by making its season theme "Memory Forward." SiCa has already awarded some of its grants to faculty/ departments that incorporated the "Memory"

theme into their funding proposals for projects next year. Specific groups who have been awarded 2010-11 grants focused on "Memory" include: CCRMA, the Center for Longevity, the Department of Art and Art History, the Drama Department, the Dance Division, and the Department of Iberian and Latin American Cultures. SiCa is also planning on building a cohort of those grant recipients to more fully integrate them with each other and with the theme. In addition, SOCA has reported that they would once again embrace SiCa's theme for the year. For 2011-12 a theme focused on globalization of the arts has been discussed but it is yet to be finalized.

The Future

100% of the people interviewed said that they would partner again with SiCa and/or SLA. In addition, as noted in the previous section, 2010-11 partnership planning is well underway. Staff interviewed noted that partnership planning has begun earlier than in previous

Outcome One (Continued)

years. Along with the overall theme of "Memory," SLA has built another central, year-long artist residency, with Seattle-based inventor/ sculptor/musician Trimpin.

To date, the A+I partners that are continuing their close partnership in 2010-11 are CCRMA, the Art Department's Sculpture Program, and the Aurora Forum. CCRMA and the Art Department are planning courses designed around Trimpin as a guest instructor. Others have expressed interest in partnering next year, but do not yet have specific plans. In addition, in 2010-11 some partners will be financially contributing to their partnership, using grant funds they have secured independently to support artist teaching honoraria. This financial investment is a positive sign of deeper commitment and engagement with the partnership.

Other partners that have expressed interest in collaborating include non-arts departments such as Jewish Studies, History, the freshman IHUM program, and Continuing Studies.

Staff interviewed suggested that these partners are more open to partnership now, due to earlier planning as well as the positive partnership and communication models of A+I.

SiCa and SLA

The new partnership between SiCa and SLA exceeded expectations. The A+I project was an equal collaboration, with both entities bringing their specific strengths as organizations to the partnership. SLA brought its production experience as an arts programmer and producer, SiCa brought additional academic and student relationships. Through regular communication and problem-solving as well as a division of labor that empowered individuals to make decisions and connections in service of the project, the two groups were able to address issues and challenges as they arose.

Throughout the project, the SiCa and SLA marketing teams collaborated and supported each other. Partners interviewed reported an appreciation for these coordinated com-

munications efforts, especially the SiCa A+I e-newsletter. One partner noted that s/he did not see a line between SiCa and SLA, but that the lines were blurred. One SiCa staff person noted that the partnership with SLA established and raised the awareness and reputation of SiCa. Staff of both organizations also reported that their A+I relationship has caused them to think of each other as partners almost automatically. For example, SLA approached SiCa about its plans to bring Trimpin in 2010-11. In addition, SLA is planning to bring the Merce Cunningham Dance Company, a key resident company in past years, back to campus in 2011-12, and has already approached SiCa about partnering.

While most partners had a basic understanding of SiCa and SLA's roles on campus, some A+I partners interacted primarily with either SiCa or SLA. Therefore, the A+I project had limited impact on expanding the partners' understanding of the other organization with whom they were not working closely. Multiple people interviewed continued to express their

confusion about SiCa's role on campus. However, others interviewed who were more closely involved with SiCa reported that understanding and awareness of SiCa's mission was not important. SiCa's complex nature and its conflation with the broader Arts Initiative may be the root of this confusion. Thus, the A+I project did not accomplish the change in the perception and understanding of SiCa's role on campus as originally desired.

KEY LEARNINGS

Planning period - Multiple respondents articulated a need for even earlier partnership planning. SiCa and SLA believed that the results of deeper partnerships, such as course and curriculum integration, could possibly have expanded to partnerships with non-arts departments with earlier planning efforts. While the various department, organization, and individual planning time periods differ, SiCa and SLA seemed very aware of this feedback. In fact, the A + I project and the Douglas/Mor-

residency were planned by SLA along with key arts faculty at CCRMA, music, and documentary film as early as February 2008, but because of the pilot nature of this program, many faculty didn't realize they were being invited into the early planning stages because the full nature and depth of the Creative Campus project were not fully-formed concepts at that point in time. The magnitude and breadth of what was hoped for by the core programming group could not be fully conveyed by many partners in the earliest stages of planning. With "Memory" and Trimpin there appears to be a focus on earlier planning and curricular connection that is more directly influenced by the artist and theme. Now that the first theme year has happened with such success and reach, many more faculty are committing to the 2010-11 theme earlier because they can see what it can and will be like. Acknowledging that staff resources and time are limited, one faculty member suggested that planning for the 2011-12 theme year begin now.

Involvement with artist selection - While Dave Douglas and Bill Morrison were selected for the Creative Campus residency in consultation with faculty members and co-directors of SiCa Bryan Wolf and Jonathan Berger, as well as Assistant Vice President for the Arts Kären Nagy, followed by discussions about Douglas/Morrison with faculty from CCRMA, Music, and Documentary Film, more than one faculty member interviewed suggested that closer involvement with faculty before a specific artist is selected for a longer-term residency would help ensure true curricular engagement and partnerships.

Bringing into the fold - Partners could be brought into the project more closely so that they know how their activity fits with the rest of the project. This big picture connection may allow for more buy-in and commitment as well as understanding by the partners of how they add to and impact the partnership and the campus more broadly than their individual activity. This context will also create a community of partners, who may be more likely

Outcome One (Continued)

to collaborate with each other separately from SiCa and/or SLA in the future. This "community of partnerships" is a longer-term aspiration of this articulated project outcome.

Partnership readiness - Through A+I, SLA and SiCa heard more about the importance of early discussions with partners, to better understand their needs and interests and create an environment in which they are most receptive to partnering. They also learned about the importance of understanding and acknowledging partners' planning timeframe as well as their infrastructure and capacity issues. With the variety of partnerships at various degrees of involvement, SLA and SiCa believe that they laid important partnership groundwork that will be beneficial in the future.

Perception and ownership - Some of the comments from people interviewed for this report caused SLA and SiCa to think more about the perceptions of partners. While SiCa and SLA believe that they began planning sufficiently early and involved the needed people

in artist selection, SLA and SiCa realized that sometimes there is a difference between what is communicated and what is heard by others. Therefore, to address one aspect of this, beginning with the Trimpin project, they plan to be more explicit about faculty involvement by listing the specific names of the people involved in bringing an artist to campus. Listing those people by name in project materials would also give faculty members more ownership, buy-in, and accountability for the success of the residency, as well as explicitly show others who was involved with the artist selection.

Flexibility - A+I showed SLA and SiCa the importance of flexibility in partnership planning. SiCa and SLA learned that partnerships work best when they form organically from shared interests, and each partnership often requires its own unique timeline and touch-points as it is cultivated over the course of a project. Also, as a project gains momentum, more partners who can more clearly imagine partnering want to enter the fold once things are underway. Staff observed that it might

be wise in future projects to allow for a 10% contingency or momentum plan, allowing for additional time, funds, and other resources to be available as the need arises so that these later partners can be welcomed into the project.

Partnership imagination - A+I has acted as a model for true collaboration across campus, and helped partners imagine what is possible between campus programming entities. Instead of coming to SiCa or SLA only to seek funding for individual projects or interests, faculty and campus organizations are instead approaching SiCa and SLA to collaborate on projects that could not happen otherwise. In addition, there are campus entities, such as the Jewish Studies Department, for whom the idea of being part of a campus-wide program is incentive enough to change their existing programs to align with the theme for 2010-11.

OVERALL CONCLUSIONS

The Art + Invention project made significant sustainable and structural changes to arts part-

nerships on campus.

- The theme concept played a vital focusing role for A+I partners, and has caused a structural change in the way that partnerships will be developed in the future.
- The relationship between SiCa and SLA has become fully complementary and collaborative. Each group now better understands the other, creating a foundation for team programming and presenting that capitalizes on the unique strengths of each organization.
- 100% of people interviewed will partner again with SiCa and/or SLA. The majority are already planning to partner again in 2010-11.
- Interviews indicate that awareness of and/or clarity about SiCa and SLA's roles on campus have not changed as a result of A+I. However, the partnership networks of both groups are expanding.
- The majority of A+I partners were not aware of how their part of the project fit into the larger A+I project, and some did not consider their activity part of A+I. In the future, informing and engaging partners more thoroughly around the project and/or theme year could serve to deepen relationships and future partnerships, as well as partners' understanding of SiCa and SLA.



Brain-controlled mobile, Art + Invention minigrant project displayed at An Art Affair, April 2010 – photo by Michael Rooney

Outcome Two

Artistic Collaboration and Related Interdisciplinary Exchange

OVERVIEW

The creation of a significant new artistic work whose yearlong process leads to educational impact and interdisciplinary exchange throughout Stanford's campus.

Key indicators desired by June 2010

- More than 75% of the faculty interviewed and involved with the project experience a positive impact on themselves educationally, creatively, and related to interdisciplinary exchange.
- More than 75% of the students surveyed or participating in focus groups as part of the project experience a positive impact educationally and creatively.

Evaluation methods utilized

- Facilitated focus group after completion of select project activities. Focus groups were with students who participated in: the Opening Acts program, Student Works Festival and/or Art Affair mini-grant recipients, and the Laboratory of Creative Practice course with Ann Carlson. *Please see Appendix C for the list of specific people who participated in each focus group.*

- Surveys after 17 project activities. Specific activities were selected to include a range of activity types and a range of depth of experiences by participants. *Specific activities surveyed and their response rates are noted in Appendix D.*
- Individual interviews with Dave Douglas and Bill Morrison three times during the year: baseline (September 2009), mid-point (February 2010), and post-premiere (May/June 2010).
- Project interviews with select faculty directly participating in the project (i.e. with a course or workshop). *Please see Appendix B for the list of specific people interviewed.*

Conclusions Summary

A majority of undergraduates surveyed who participated in A+I activities reported their experience to be artistically and creatively inspiring. Faculty reported being energized by visiting artists and by opportunities to express themselves creatively on campus, and by funding support for their own course ideas. The majority of all people surveyed reported being positively impacted – educationally, artistically, and overall² – by the A+I activities in which

they participated.

As described above, Outcome 2 was originally focused on the Dave Douglas and Bill Morrison artist residency, and the creation of their new work *Spark of Being*. However, SiCa and SLA, in developing the A+I theme together, chose to expand the scope and reach of the project to encompass many other activities, and additional artists-in-residence, not directly connected with Douglas and Morrison. Therefore, Outcome 2 is being analyzed in two main ways: 1) Activities directly connected to the Dave Douglas and Bill Morrison residency, and the creation of their new work and 2) All other activities considered part of A+I. In addition, while the main focus of this outcome was originally intellectual and creative impact on students and faculty, the “other activities” also impacted staff, community members, and alumni. Therefore, those additional impact groups are discussed when appropriate.

² See Appendix D's note on data consistency and analysis.

Outcome Two (Continued)

ANALYSIS

Dave Douglas & Bill Morrison

Students - The Dave Douglas and Bill Morrison residency had many strong points of contact with students. From the perspective of individual faculty interviewed, the artists' interactions with students were reported as overall positive. Since Dave Douglas had more contact with students than Bill Morrison, there are more Douglas-related highlights to share. For example, faculty interviewed noted that Douglas stretched and challenged the students. He was polite but truthful. The time and attention he gave to students meant a great deal to them personally and artistically. One faculty member shared that he could hear the resulting musical growth in the students who worked with Douglas, and could see how the students' growth influenced his peers. Some students also had the opportunity to create sounds for CCRMA's online database for Douglas to review and consider for use

in the electronic component of *Spark of Being* as it was developed. In addition, 90% of students participating in Douglas's guest artist performance with the Stanford Jazz Orchestra described it as a "positive experience." Overall, students noted that they enjoyed interacting with these professional artists.

"It was really inspiring and just generally very interesting/awesome to interact with a world-class musician. Dave is overall a wonderful guy!"
- Sophomore, Science major

"I received one on one comments on my compositions. I now can say that I've personally met and worked with famous professional jazz musicians. I learned another perspective on music, which is always beneficial, as it furthers your understanding not only on approaching composition, but how different people's approaches make them unique."
- Junior, Arts major

"I think Dave Douglas may have been my favorite guest artists I've had the privilege to play with in my four years with SJO (Stanford Jazz Orchestra). There have been some really superb artists we've played with, but to me Dave's music was the most challenging as well as the most rewarding to ulti-

mately succeed with. I think the experience really helped me develop more advanced musical skills, and enjoying it so much has encouraged me to continue pursuing music in some degree in graduate school next year."
-Senior, Science major

Some of the activities with students were one-time activities and interactions; others were repeated interactions over time. One faculty member noted that s/he would have liked more interactions with the artists and/or a follow-up after the initial visit to deepen their connection with the students. Multiple students who responded to surveys also suggested a deeper and continued connection through mentoring and advising by the artists.

Faculty - While both artists expressed that they had little connection with faculty, faculty reported positive results from their connection with Douglas and Morrison. One faculty member noted that the artists' openness and willingness to be vulnerable when showing their process early in the development of *Spark of Being* was very helpful and illuminating to

him/her as an artist and professor. Another faculty member noted that s/he plans to adopt a specific pedagogical technique Douglas used in his teaching. Faculty members praised the professionalism and skill of both artists. One faculty member shared that s/he now has a personal and professional relationship with the artists that s/he feels confident will continue, and potentially lead to artistic collaborations in the future. Dance Division faculty member Robert Moses initiated a new collaboration with Morrison during his residency, and enlisted Morrison to contribute film to his new dance work which premiered in winter 2010. After working with Douglas in the fall quarter, Jim Nadel, impressed by Douglas' teaching, hired him to be guest artist at the prestigious Stanford Jazz Workshop summer program for July 2010. Faculty members interviewed reported that the interaction with Douglas and Morrison helped expand their artistic networks.

Keystone - Douglas' ensemble Keystone had an active and important role in the Douglas/

Morrison residency and in A+I public programs on campus. The individual members of the group participated in public programs as part of a Jazz and Technology Talks lecture/demonstration series at the Cantor Arts Center, the Music Department and CCRMA. The final program in this series focused on the individual band members' careers outside of Keystone, their use of technology in their work, and their process as composers and improvisers. Keystone members also coached Stanford jazz combo musicians, helped students prepare material to be performed in the Student Works Festival, taught jazz theory and arranging courses with Douglas, and performed with students during jazz jam sessions at the student cafe on campus. Keystone member DJ Olive also launched the CCRMA Cabaret 2.0 performance series, a new collaboration with CCRMA faculty and staff which continues in 2010-11. In addition to the on-campus interactions, Keystone collaborated with the Stanford Jazz Workshop to perform music from *Spark of Being* for high school students

as part of a student matinee program. Finally, Keystone was in residence for a week in January 2010, along with Douglas, Morrison, and Douglas' professional recording engineer Geoff Countryman, when they recorded an entire studio album at CCRMA. The band interacted with CCRMA faculty, staff, and students all week. They also hosted with Douglas a work in progress salon for an overflow audience at the end of their residency week, inviting the campus community into their recording process, recording takes, listening back in the control room, and talking about recording techniques and musical aesthetics. A recent alumni of Stanford's MFA in documentary film program was contracted to document the recording process, and created a mini-documentary that was screened in the Memorial Auditorium on the night of the Spark of Being premiere. Overall, the members of Keystone greatly contributed to the Douglas/Morrison residency, and provided for more one-on-one and informal interactions with students.

Outcome Two

(Continued)

Spark of Being - Commissioned by SLA and primarily created at Stanford over the course of the 2009-10 school year, *Spark of Being* received its world premiere on April 24, 2010 in Stanford's Memorial Auditorium. Following the premiere, both Douglas and Morrison expressed great pride in the work and appreciation for their involvement with Stanford. *Spark of Being's* life beyond Stanford is already clear. It will be performed at the Walker Art Center in Minneapolis in fall 2010, with more than 40 performances of the music scheduled shortly thereafter. Approximately half of the performances will also include the film. The CD of the music and the DVD of the full music and film work will also be released for sale in summer 2010.

As stated in Outcome 2, the process of creating the new music and film work was intended to impact students and faculty. While there were some opportunities for student and faculty connections to the artistic process, especially early on in the development of the work, interviews suggest that many did not experience

deep and repeated connections to the artistic process. One faculty member and partner noted that there were some good opportunities early in the school year to see the artistic process, but since most of the artists' work was done very close to the premiere date, it was difficult for people to truly see the full arc of their work's development. The faculty member suggested that in the future, a core group of students be involved by hearing/seeing the piece over the entire residency period, especially at the very end when the work is nearing completion. Per the report of the artists themselves and key A+I partners, the artists' process was not fully open to participation by students and faculty. The artists themselves expressed a need to protect their work and their process when they were working together on campus. Both Douglas and Morrison reported that they saw the artistic work and the residency activities as distinct. This distinction is also clear in their program notes for *Spark of Being* -- they did not see the campus interactions as feeding the piece in a direct way. However, both

artists were open to a small group of students following or watching their process along the way. The artists often felt pulled away from their artistic work by the residency activities, and there was often tension between SLA and SiCa's expectations of residency activities and the artists' desires to work together on campus uninterrupted. The causes of this tension are valuable to note for any long-term campus residency: alignment of expectations between presenter and artist; the challenge of individual personalities, and acknowledgement of each artist's level of comfort or discomfort with revealing his or her process as they create a new work. One staff member suggested that in the future, SLA and SiCa get to know potential artists-in-residence by conducting shorter-term residencies with them before committing to a long-term endeavor.

One significant exception to this lack of student involvement in the artistic work was a small group of documentary film graduate students. These students and their instructor had two interactions with the artists through two

master class sessions. One student's comments to Morrison, asking about the theme of love in his work, were reported to have greatly influenced Morrison and the final piece. However, while this interaction was influential to the artists and the faculty member who appreciated Morrison's openness in sharing his early process, there is not sufficient information to know how or if the interaction was impactful to those participating students. Morrison was also not clear if the student who asked about the love theme ultimately knew the impact her comments made on him artistically.

Stanford Connection - Multiple faculty interviewed raised concerns about how the ultimate artistic work was Stanford-specific. One faculty member felt that *Spark of Being* did not fully take advantage of all the resources available at Stanford, and s/he did not feel that the artists' experiences at Stanford had influenced their work together. However, the artists' partnership with CCRMA -- the use of its facilities, collaboration with its staff, and its repository of sound elements created by its faculty and

students -- were critical to the development of the work. The previously mentioned graduate student's questions to Bill Morrison about the theme of love were very influential to the film.

In addition, the majority of the time Douglas and Morrison spent together working on the piece was at Stanford. Morrison noted that he had originally wanted to use the Hoover Institution's archival film footage he had collected on an early campus visit, but that footage did not suit the ultimate direction of the work. He was also interested in footage connected to the sciences and disease, yet that campus connection was too slow in forming to be included in the final work. However, the influences and experiences that ultimately shape a successful work of art are rarely literal or traceable. Individuals' expectations that the Douglas/Morrison work be directly connected to Stanford may have been the cause of some frustrations, but it is worth noting that SLA shared that this was never a stated or implied intention or desired outcome of the commissioned work. Douglas and Morrison were enthusiastically

given access to Stanford resources, but they had complete creative freedom to explore, use, or discard these resources, and ultimately shape the work as their artistic sensibilities dictated.

Whereas the SLA staff saw the connections to Stanford coming through the residency activities with the artists, any future campus-based expectations for a Stanford-specific commissioned work will be important for SLA and SiCa to understand when the organizations communicate to partners about artistic commissions and artist residencies in the future (alongside weighing issues of artistic expression and artistic freedom).

Other Activities

Students: Self-Expression - As part of the A+I project, students were given new opportunities to express their artistic voices on campus. All year long, SiCa and SLA hired student photographers, videographers, and writers to gather media and documentation of the A+I events and programs on campus, which were

then published in the Stanford Lively Arts magazine as well as on the SiCa and Lively Arts websites. This new process incorporated the voice and perspective of students into SLA and SiCa's communications to the campus and public. Through these opportunities, students were also able to expand their portfolios, meet artists, and engage with administrators and campus arts professionals. In addition, the new Opening Acts program initiated six student curators into the world of arts programming and administration. They were paid an honorarium and provided with a budget and staff support to curate their peers as opening acts for artists in SLA's season. Based on its initial success, the Opening Acts program will be repeated in 2010-11.

The Student Works Festival was another new opportunity for students to showcase original artistic work. Curated by faculty nomination in collaboration with SLA, the festival showcased student work on the stage on which SLA presents national and international artists. Some of the students who participated in ac-

tivities with Douglas and Morrison were showcased at the festival. Students who participated in a focus group afterwards greatly appreciated the professional production of their work, and the event made them feel more supported as artists on campus. It was also an opportunity to showcase relationships and artistic collaborations between students and faculty, which one student noted were underrepresented in the past. With many prospective students and their parents in the audience, the festival also promoted the diversity and quality of the arts at Stanford. While some in the focus group noted that the audience size was relatively small, the festival organizers shared that they were focused on the impact of the event on the student participants than on the audience. Finally, students participating in the focus group expressed an interest in 1) more interactions with their peers participating in the festival from other disciplines and departments and 2) more context about the festival above and beyond their role in it. *Please see Appendix C for the list of specific people who participated in the focus group.*

Outcome Two (Continued)

Altogether, multiple staff, partners, faculty members, as well as Morrison and Douglas highlighted the Student Works Festival as a great showcase of students that should be repeated again. Lisa Mezzacappa was highlighted as a vital force in making the event possible. Survey respondents also noted the festival's positive influence on increasing their understanding of the role of the arts at Stanford. *Please see Section VIII for more information.*

Students: Depth in Courses - Three specific A+I courses, which involved repeated interactions between students and faculty, had a positive impact on participating students.

During the Design for Exploration course, taught in partnership with the Exploratorium, an art and science museum in San Francisco, students worked closely with Exploratorium staff to design, prototype, and rework exhibitions that were then publicly displayed. The students were from the School of Engineering's product realization program, the School of Education, and other campus programs. The

professor noted that some of the students had never physically made anything before taking this course, and he felt the experience was very enriching for them, moving them out of the realm of the word to the realm of creation, taking their educational ideas and applying them to design. He also shared that three of the students from the course, who were not previously friends, went on to collaborate on a sculpture for Art Affair through a mini-grant. One part of their sculpture is also going to be permanently displayed at Stanford's d.School. Following are some highlights from the students' survey responses:

"It was nice to work with people from different academic backgrounds. In the class, we had JPD (Joint Product Design) students, education-side students, undergraduate Pders (Product Design), and more. Everyone brought something different to the table, and it was great to be able to learn from new perspectives."
- Junior Arts and Science double major

"...I would never in my wildest dreams have imagined to create an exhibit for the Exploratorium. It's been a blast. Another big learning was how

fuzzy the line can be between art and science." "It has impacted me greatly by allowing me make art without being an art major. I don't think I could ask for more."
- Senior Humanities major

"I learned how to generate ideas by being open and curious about the world around me, and that experimentation and brainstorming should be as spontaneous and unrestrained as possible. I also learned about what exhibit designers do and whether it might be a career I'm interested in."
- Junior (no major noted)

The New York Arts Immersion trip was an opportunity for students to experience the city's cultural life through the eyes of Stanford alumni in a single intensive, compressed spring break trip. One staff person interviewed shared that it was a true immersion experience, and that outside of the planned activities during the trip, students continued to grow from late night conversations with each other about the day's events. The trip created a peer group or cohort that outlasted the short trip. Some participating students reported that the trip helped them envision a career as an artist for

the first time. In addition, based on survey responses, 90% of students who went on the New York Arts Immersion trip strongly agree that it was "educationally and intellectually inspiring" while 100% strongly agree it was an overall "positive experience." Following are some highlights from the students' survey responses:

"The trip really reminded me how interdisciplinary art can be, and that there isn't just one 'type' of art - not just classical art like painting or sculpture, not just visual art, but also dance, theater, and music. It was also very interesting to see how various alumni have integrated the arts into their lives after Stanford."
- Junior, Science major

"In the short term it opened my eyes up to the art opportunities available, both in a giant metropolis like NYC, but also closer to home. It exposed me to branches of the arts I was previously less familiar with, and is a setting in which I had people to discuss it with. It was great to hear from alums who've succeeded in the arts and hear their path after Stanford—that was really reassuring for someone who has no idea what to do next after graduation."
- Senior, Humanities major

“I did things I never would have been able to do or had exposure to otherwise. Hearing other students’ insights, ideas, and responses to the art we experienced was equally wonderful.”

– Sophomore, Arts major

“The arts immersion trip was a wonderful experience, and amazingly well planned and run. It needs to happen every year!”

– Senior, Humanities major

“The arts immersion trip was highly influential in helping me discover the arts in a new way especially as it related to New York. I would highly recommend and suggest that it be repeated again.”

– Senior, Science major

The Kinetic Sculpture course with visiting artist Reuben Margolin involved students closely in the creation of artwork that would be displayed at the course’s end. Students were interviewed before participating in the course. The faculty member interviewed noted that students went above and beyond in their work for this course, often running to class and staying late. Some students will continue to work with Margolin to install the sculpture created in the course at NASA. The diverse backgrounds and

unique skills of the students allowed them to learn from each other, and the faculty and visiting artist reported learning from the students. The faculty member was very impressed with the students’ abilities to share ideas openly and at the same time be able to let their ideas go if another direction was chosen. The faculty member also reported being very impressed with the students’ team work. She shared that the course was particularly impactful for one biology major who is now considering switching her major to engineering. Based on survey responses, 87.5% of students participating in the course strongly agreed it was an overall “positive experience.” Finally, in 2010-11 the Kinetic Sculpture course will be structured around Trimpin’s artist residency, and will focus on musical instrument building. Following are some highlights from the student’s survey responses:

“I learned what it takes to realize a large-scale sculpture and with the kinds of commissions that you might get for public art as a sculptor. I also got a lot of experience with the integration of art

Outcome Two (Continued)

and engineering, as we had both the aesthetic and functional aspects of the project inform each other through the process.”

– Junior, Science and Arts double major

“It was awesome to work on a collaborative project that involved both art and engineering.”

– Graduate Student

“The collaborative process was fantastic. All the other students/members all have artistic and engineering capacities and it’s so great to actually get to know them as people and work together. I am actually considering adding ME (Mechanical Engineering) or PD (Product Design) as a second major or minor.”

– Junior, Science major

Students: Funding with Focus - SiCa funding helped encourage faculty ideas and creativity. For example, both the Design for Exploration and Kinetic Sculpture courses were funded through grant submissions submitted by the faculty members to SiCa. The courses were conceived by faculty members. In addition to the course funding, SiCa also provided event funding for some of the A+I events. One highlight was a celebration of Charles Darwin and

The Origin of Species by the commissioning of six musical compositions based on *The Origin of Species* as well as related public discussions and seminars. The project was led by the Philosophy and Biology Departments.

SiCa funding also energized the artistic lives of students. SiCa provided funding to the Student Organizing Committee for the Arts (SOCA) for a mini-grant program focused on the A+I theme at its annual Art Affair. Eight students selected through an application process received \$100 each to create their artwork. All of the work was inspired by the A+I theme. Some of the artists who received mini-grants participated in a focus group, and noted that the funding, timeline, and A+I theme/topic greatly motivated and inspired them to create their work. The students expressed great pride in having had their work exhibited. One student shared that receiving the mini-grant has caused her to re-think her chemistry major and her long-term career goals. She now sees herself as an artist. *Please see Appendix C for the list of specific people who participated in the focus group.*

Faculty - More than one faculty member noted that visiting artists who were part of A+I helped reconnect them to their own artistic practices. Visiting artists were also seen as a way for faculty to build and reconnect with professional contacts. Similarly, the Cantor Arts Center’s first-ever exhibition of faculty work in a group show was an important step toward acknowledging faculty and their artistic output. In addition, one Music faculty member’s composition was performed by students at the Student Works Festival. Just as students desire a space to share their artistic work, faculty appreciated having opportunities to have their creative work recognized, and they are equally inspired by interactions with visiting artists.

Funding support was also meaningful to faculty. Through grant requests submitted to SiCa by individual faculty, the Design for Exploration and Kinetic Sculpture classes were made possible. During their interviews, the faculty receiving the grants reported that they were energized to have their course ideas sup-

ported and encouraged. They also reported being pleased with the resulting impact on the students participating.

Alumni - The New York Arts Immersion was an opportunity for Stanford arts organizations to reconnect and build relationships with New York-based Stanford alumni in the arts. One staff member noted that as a result of these new relationships, those alumni now want to create a Stanford mentorship and alumni network for the arts. They are seeking specific ways to participate, nurture and support the arts at Stanford. Some of those alumni have already forwarded ideas, internship lists, and housing possibilities to SiCa. The New York Art Immersion was instrumental in opening this dialogue with alumni.

Community - The off-campus community appreciated the many activities offered this year as part of A+I. For example, the Music and the Brain forum, now in its fifth year, continued to draw an enthusiastic group of participants. In addition, in survey responses over 68% of

participants strongly agreed that the forums were “educationally and intellectually stimulating.” Following are some highlights from these survey responses:

“I walked away appreciating the power of music even more, as well as the work of scientists in discovering music and its impacts on the human brain.”

– Community Member

“It provided me a way to think about music for the first time in a deeper and less hedonistic way.”

– Stanford undergraduate

KEY LEARNINGS

A vital part of an extended campus-based artist residency is artist selection - choosing artists who want true engagement with the campus and are comfortable sharing and even inviting others into their artistic process. Also, personalities figure prominently in these long-term relationships among artists, presenter, and faculty members, so early trial courtship periods might be useful in the selection process. Staff and faculty have already demonstrated their learnings about the importance of artist selection. For the Trimpin artist residency in 2010-11, several faculty members and arts staff were invited to meet with the artist in his Seattle studio more than a year before he would begin his residency, and the artist was brought to campus for initial discussions and introductions before the full residency was confirmed. This prolonged “courting” phase allowed the artist and campus to get to know each other, and also helped campus partners invest more fully in the artist selection.

Outcome Two (Continued)

Another critical aspect of long-term artist residencies is clarity and communication between artist and presenter about residency expectations early in the contracting process. Also, different artistic disciplines may lend themselves to different degrees of transparency in the artistic process -- Douglas and Morrison were most comfortable working privately, and were comfortable sharing their process only in more formal, controlled contexts. SLA adjusted to this finding, creating an open recording event for Douglas and Keystone at CCRMA, for example. By contrast, Trimpin actively seeks others with complementary skill sets to be part of his artistic process – he inquired about campus engagement opportunities from his first conversations with Stanford.

Multiple people interviewed noted that some of the events, in particular the Student Works Festival, had low attendance. However, SiCa and SLA are often interested more in the depth of experience of the participants than attendance numbers (especially when there are competing events on campus that may diminish

attendance), and in the future can find ways to communicate this priority to other campus leaders. However, for some programs, attendance is critical - For example, SLA took an active role in encouraging attendance at *Spark of Being* by people who were actively involved with A+I. Over 200 complimentary tickets were given to students who worked with Douglas and Morrison throughout the year.

With A+I activities spread through the entire year, one faculty member and partner pointed out that the intensity of experiences and the concentration of awareness about activities were more dispersed. While Dave Douglas and Bill Morrison had focused and concentrated campus visits, their four, one week visits to campus were spread throughout the school year. During those times on campus, they interacted with a core group of jazz and film students as well as with additional new students. In contrast, the Ann Carlson residency and the Kinetic Sculpture course with Reuben Margolin involved regular, at minimum weekly meetings between the artist and the

same group of students. In addition, while not comparable to the referenced on-campus artist residencies, the strong impact of the New York Arts Immersion in its own way illustrates the value of concentrated experiences. Overall, based on survey responses, undergraduates reported a more positive experience educationally, artistically, related to their awareness of interdisciplinary exchange, and overall from student-focused activities such as courses and residencies compared with public events.³ The student-focused activities were mainly concentrated, repeated experiences compared with one-time public events.

Per the survey responses, the positive impact of the Design for Exploration and the Kinetic Sculpture courses on students illustrates the value of interdisciplinary courses in the curriculum.

The Opening Acts program allowed the participating students a great amount of freedom, as they interacted with SLA staff on individual timetables throughout the season. During the

Opening Acts focus group, students suggested that meeting as a group would allow individuals to share learnings and experiences along the way. SLA has taken this advice to heart and added required quarterly curator meetings for the 2010-11 Opening Acts program.

Initiating a year-long residency for the first time in SLA and SiCa’s history was a useful test of which kinds of artist residencies work best on the Stanford campus. Implementing such an ambitious residency also made the groups consider the capacity and infrastructure necessary to sustain a residency of this scale.

SLA and SiCa learned that funding is a critical tool in stimulating and empowering the artistic and creative lives of faculty and students on campus.

³ See Appendix D’s note on data consistency and analysis.

OVERALL CONCLUSIONS

People surveyed reported being positively impacted by the activity in which they participated - educationally, artistically, and overall.

- For all people responding to surveys, 83% strongly agreed or agreed that the activity they participated in was “educationally and intellectually stimulating.” 79% strongly agreed or agreed that the activity they participated in was “artistically and creatively inspiring.” In addition, 87% strongly agreed or agreed that the activity was overall a “positive experience.”⁴
- A+I activities surveyed were artistically and creatively inspiring to undergraduates who participated in them. 67% of undergraduates strongly agreed and another 22% agreed that the activity that they participated in was “artistically and creatively inspiring.” In addition, for activities such as Douglas’s guest artist performance with the Stanford Jazz Orchestra, the New York Arts Immersion, and the Kinetic Sculpture course, the majority of students responding to the surveys strongly agreed that the activity they participated in was overall a “positive experience.”⁴

Outcome Two (Continued)

Repeated and deep connections with students that are integrated into the curriculum are impactful and transformative to them educationally and creatively.

Students are appreciative of outlets for artistic expression on campus. The Students Works Festival and the Art Affair mini grants are successful examples of new SLA and SiCa initiatives that gave value, support, and space to student artwork this year.

Faculty are energized by visiting artists, opportunities to show or perform their work on campus, and funding support for new courses.

“I will remember the Design for Exploration course as one of the highlights of my undergraduate education.”

– *Junior, Sciences major, Arts minor*

“The New York Arts Immersion trip inspired me to pursue a career in the arts, knowing that one’s major in college is not so large a determining factor in one’s ultimate career.”

– *Senior, Humanities major*

⁴ See Appendix D’s note on data consistency and analysis.



*Kinetic sculpture created by students in visiting artist, Reuben Margolin’s workshop, June 2010
– photo courtesy of the Department of Art and Art History*



*Guest choreographer, Ann Carlson with students performing Still Life With Decoy
– photo by Jason Chuang*

Outcome Three ***Increasing Understanding for Evaluation***

OVERVIEW

Creating new and increased understanding of program evaluation for SLA and SiCa.

Key indicator desired by June 2010

SLA and SiCa incorporate appropriate evaluation findings, assessment tools, and structure/mechanisms into 2011 program planning.

Evaluation method utilized

The evaluation method used was a questionnaire completed by SiCa and SLA staff (evaluation team) in November 2009 and June 2010.
Please see Appendix A for the evaluation team members.

Conclusions Summary

Individually and collectively, the evaluation team learned about barriers to evaluation and methods they feel are best suited to their constituents on the Stanford campus. While no specific 2010-11 evaluation activities are planned at this time, all evaluation team

members expressed interest in incorporating focus groups into future program evaluation. Finally, the evaluation findings, reflections, and learnings from A+I have already been informing the organizations' 2010-11 planning.

ANALYSIS

Before the A+I project, the primary evaluation methods utilized by SiCa and SLA were collection of documentation, occasional surveying of participants, and informal and anecdotal conversations. Most of these were done after the project or activity was complete.

Through the A+I evaluation process, the evaluation team was exposed to evaluation planning through the consultant's work – including identifying outcomes and short-term indicators; identifying interview subjects; developing interview protocols; developing surveys; and training in focus group facilitation. In addition, the evaluation team vetted all protocols, distributed and collected all surveys, and

facilitated two of the focus groups. Vetting of protocols involved discussions with the consultant about question content and language. The consultant observed a focus group facilitated by SiCa's Megan Miller and SLA's Lisa Mezzacappa, who did an excellent job framing the big picture questions from the focus group protocol to connect directly with the students in the focus group. They elicited in-depth thoughts and important information from the students about the impact of the activities they participated in, allowing the students space to speak, but also guiding the conversation when needed. The evaluation team also had in-depth interim discussion about the project's progress in January 2010, and based on the interim report and survey responses to date, the team decided to reword two survey questions and modify the choice of participants in two of the focus groups.

All evaluation team members expressed the value of focus groups and conversational evaluation processes for their constituents as preferable to the limited response options of surveys.

Outcome Three (Continued)

They also expressed the importance of securing a strong response rate in surveys, which required making surveys and evaluation methods as accessible, fun, and/or painless as possible. Evaluation team members also shared that they learned the importance of clear evaluation planning while also having reflection time and opportunities for adjustments mid-stream. All team members shared that evaluation was more time consuming than they had anticipated, or had time for within their staff responsibilities. Being part of this process gave them a more realistic understanding of the time it takes to conduct this specific type of evaluation, with a broad menu of evaluation methods. Most critically, the team also learned more about Stanford's skepticism and barriers to evaluation. Specifically, the team's experience with the A+I evaluation reinforced expectations that faculty and campus leadership would be skeptical of quantitative (or, reductive) measurements of a program's success, and that audiences, students and faculty alike often found surveys (online and paper) somewhat tedious and laborious.

Multiple faculty members also neglected to return emails to set up interviews with the consultant because of this reluctance to participate in an evaluation process. By contrast, focus group participants often seemed glad to participate and have their opinions and reflections taken seriously by SLA and SiCa staff.

SiCa and SLA have already incorporated some of the evaluation findings into their 2010-11 planning. Their self-reflection along the way and through meetings as a planning/evaluation team made these adjustments possible. In addition, while there are currently no specific evaluation plans for "Memory" or the Trimpin residency, in the future, SLA and SiCa plan on conducting focus groups and continuing to collect documentation. Limited staff time and financial resources continue to be barriers to evaluation.

KEY LEARNINGS

The evaluation team learned about the importance of being able to modify and change an evaluation process along the way, and also learned about the kind of protocols and specific survey questions which were not as flexible as expected mid-point, because of comparative evaluation methods already in place.

The evaluation team learned that the Stanford community is more receptive to open-ended and informal evaluation methods such as focus groups and interviews.

The evaluation team observed that it often takes people longer to realize the impact of a specific activity than can be measured in a post-event survey. One member of the team suggested conducting focus groups with the same group of people over a longer time period in order to learn about longer-term impact.

The evaluation team learned about the importance of direct observation of activities in help-

ing to see and understand the activities and the participants' experience.

The evaluation team found documentation helpful for publicity, organizational memory, and as an internal communications tool. For example, videos documented activities, and also provided staff with a communications tool for working with potential partners, showing the campus what was happening as part of A+I as events unfolded. In addition, one evaluation team member noted the importance of documenting staff learnings throughout a project to inform future work and the progress of individual partnerships in the event of staff transition.

OVERALL CONCLUSIONS

While the evaluation team spent more time than anticipated on evaluation in 2009-10, individually and collectively the group learned about barriers to evaluation and methods best suited to their constituents. They all seem interested in incorporating focus groups again in the future.

The evaluation findings, reflections, and learnings as part of this evaluation process have already informed their 2010-11 planning.



Student performing Mark Applebaum's Metaphysics of Notation at the Cantor Arts Center



*Jane Sheldon and the Firebird ensemble perform The Origin Cycle, fall 2009
– photo by Jason Chuang*

Outcome Four

Elevating the Role of the Arts, Artistic Collaboration, and Interdisciplinary Exchange on Campus

OVERVIEW

Elevating the role of the arts, artistic collaboration, and interdisciplinary exchange on campus. *When writing the Evaluation Plan, Outcome 4 was noted to be a longer-term outcome than the other outcomes. Therefore, for this outcome small short-term indicators that are realistic were particularly important in order to measure this outcome most appropriately.*

Key indicators desired by June 2010

- Most of the people interviewed/surveyed experience an increased understanding and awareness of the role of the arts, artistic collaboration, and interdisciplinary exchange over the course of the project year.
- More progress has been made toward campus awareness, interest and momentum in the pre-planning phase of the 2010-11 theme (“Memory”) than was the case at this stage of the A+I project planning.

Evaluation methods utilized

- Baseline - interviews with key staff, senior admin-

istrators, faculty, and student organization leaders in fall 2009.

- Post - interviews with key staff, senior administrators, faculty, and student organization leaders in May/June 2010.

Please see Appendix B for the list of specific people interviewed.

Conclusions Summary

While the A+I project cannot be proven to have directly facilitated progress toward this outcome, learnings and relationship building from the A+I project have already helped remove some barriers to interdisciplinary exchange on campus for 2010-11. In addition, there is already more awareness of and campus commitment to the “Memory” theme than there was with A+I at the pre-planning phase. Members of the core A+I team have observed that this is not necessarily because the new theme resonates more with the campus, but rather, because the learnings about artist

selection, partnership-building, and communication networks created during the A+I pilot year have made early participation possible this time around

ANALYSIS

Based on interviews, the role of the arts at Stanford is seen as: challenging people to think and act out of the box with no right or wrong “answer”; important for encouraging creativity and innovation, creative expression, and cultural understanding; necessary to become a well-rounded person; and vital in bringing people together and cutting across the boundaries of departments and disciplines. Artistic collaboration and interdisciplinary exchange at Stanford are seen as: expected aspects of Stanford and a university in general; a means to expand impact and reach; and not fully embraced as critical values across the campus. Multiple people interviewed noted that on

Outcome Four

(Continued)

campus, and among the parents of students, the perception is that the arts are mainly extracurricular rather than fully integrated into campus academic life.

With the establishment of the Arts Initiative and SiCa in 2006, the A+I project in 2009-10, and the groundbreaking for the Bing Concert Hall in May 2010, momentum and progress toward Outcome 4 have been occurring for a number of years. Therefore, the impact of the specific Art + Invention project on this outcome is difficult to isolate from these other large-scale campus arts initiatives.

Role of the Arts

No single conclusion can be drawn from interview responses on whether or how the role of the arts had shifted in 2009-10. Multiple respondents noted that the Bing Concert Hall groundbreaking was a significant event that showed a shift in the role of the arts on campus. Two staff people outside of the arts noted that the arts seemed to be getting more

attention this school year and getting closer to “making the arts inescapable.” Another person said that s/he was aware of SiCa grants for the first time. In addition, the Stanford Office of Development requested information and initiated an online video about the Douglas and Morrison residency that showcased images of their interaction with students, as well as discussion of the integration of the arts into the campus and the Stanford educational experience. While it had been in planning for some time, in 2010-11 an undergraduate dormitory, Kimball Hall, will become an arts theme house with SiCa providing academic oversight, resource assistance, and program coordination. SLA will also sponsor a regular series of artist events at the arts theme house.

However, since these activities cannot be directly tied to A+I and some have been in planning for a number of years, there is no clear, direct correspondence to A+I’s role in these shifts. Multiple people interviewed shared the view that the shift in the role of the arts has been occurring over the past few years,

since the creation of the Arts Initiative and SiCa. However the A+I project may have been helpful in raising awareness of the arts through additional press coverage, activities, partnerships, collaborations, funding opportunities and artist-campus interactions.

In particular, survey responses indicate that one specific A+I activity did increase participants’ understanding of the role of the arts at Stanford. 100% of community members, alumni, faculty, and others, including parents of prospective students who responded to a survey after attending the Student Works Festival strongly agreed or agreed that this event “increased their understanding of the role of the arts at Stanford.”

Responses to activity surveys highlighted current perspectives on the role of the arts on campus, and responses fell into four categories: Illustrative quotes for each category are listed below.

The arts are an integral part of overall education.

“Learning about the arts is important to a well-rounded education – they should be accessible and invite participation.”
– Junior (no major provided)

“An indispensable part of a complete education”
– Community Member

The arts are vital to developing creative thinking and imagination.

“The arts should have a much bigger role in the university, not just in an academic way, but in an experiential way. The arts foster the imagination and creative thinking, vital aspects of a well-rounded education.”
– Community Member

The arts bring people together.

“Arts are an avenue for communication between and among people who might otherwise not interact.”
– Alumnus

“To bring together people from different areas of study to collaborate on something meaningful that everyone can enjoy.”
– Junior, Science major

The Arts are not fully integrated into the Stanford environment.

“It doesn’t seem to be fully integrated into everyone’s experience, but is certainly there for those interested.”
– Junior, Science and Art double major

“In general, I think the arts are overlooked at Stanford in favor of pure science and technology.”
– Alumni

“I think the arts are under-appreciated, but play a central role in creating communal experiences on campus.”
– Senior, Science major

Artistic Collaboration

The A+I project was full of strong examples of artistic collaboration. From artist residencies to courses co-taught by arts faculty, to the Student Works Festival, artistic collaboration was an integral part of the A+I project.

From SLA and SiCa’s perspective, one highlight of artistic collaboration was the Intermedia Workshop that was co-taught by Art and

Music Department faculty members. During the course, student composers and visual artists collaborated to produce works together. Douglas and Morrison visited the course during one of their campus visits, as did the percussion ensemble So Percussion. After the course, one student went on to be commissioned by the Center for Computer Research in Music and Acoustics to create a sound sculpture to be installed on campus. Another student from the course later presented his work in a lobby installation for the Student Works Festival.

People interviewed did not report noticing a shift in the degree of artistic collaboration during 2009-10. However, among survey respondents, 75% strongly agreed or agreed that the activity they participated in increased their “awareness of artistic collaboration at Stanford.”⁵ However, there was often confusion among respondents and interview subjects about the term “artistic collaboration,” even though the intended definition of the term was clarified during interviews.

⁵ See Appendix D’s note on data consistency and analysis.

Outcome Four

(Continued)

Interdisciplinary Exchange

While there were clear successes with interdisciplinary courses such as the Kinetic Sculpture course and the Design for Exploration course, based on interviews and survey results, individuals did not observe a shift in the role of interdisciplinary exchange on campus in 2009-10. (Interdisciplinary exchange was defined as exchange between the arts and disciplines outside the arts.) Again however, survey respondents and interview subjects may have been confused about the term “interdisciplinary exchange,” even though the intended definition of the term was clarified during interviews.

Key observations on this topic include:

Many staff members noted that since the arts departments on campus were still building relationships with one another, often with SLA and SiCa’s help, breaking down the barriers to collaboration between the arts and other disciplines was deprioritized as the project gained momentum. While fostering arts exchange

with the sciences and humanities is still a long-term value and goal, staff from both SiCa and SLA agreed that strengthening and supporting the arts departments in their efforts to create new programs and curricula was critical in this pilot year of the program. One faculty member shared that interdisciplinary partnerships and exchange on campus happen organically and need personal relationships as catalysts.

Multiple staff members remarked that the overall A+I project and its publicity efforts, such as the SiCa e-newsletter and increased press coverage in the Stanford Daily and the Stanford Report, raised the arts awareness of departments and programs outside the arts. Non-arts groups and individuals are now approaching SiCa to collaborate, when in the past many were either unaware of SiCa or were solely seeking funding for non-collaborative projects. Non-arts groups and departments will also be participating in the 2010-11 theme year. These include Jewish Studies, History, Continuing Studies and the freshman IHUM course series.

Two staff members and a faculty member also shared that the A+I project helped them build capacity and infrastructure to better conduct interdisciplinary partnerships and exchanges in the future.

Finally, strong progress already made toward building partnerships in the context of SiCa and SLA’s overall partnership (Outcome 1) will play an important role in future progress toward elevating the role of the arts, artistic collaboration, and interdisciplinary exchange on campus (Outcome 4).

KEY LEARNINGS

SiCa and SLA shared that they expected only preliminary steps to be made toward this very long-term outcome in 2009-10. They felt that the increased press coverage of the arts and their organizations was a positive step toward this outcome. However, SiCa and SLA noted key institutional barriers that persist, and impede progress toward this outcome. In recent years, arts groups have had less and less access to prospective students and/or their parents. The Office of Admissions and the Alumni Association are not highlighting the arts on equal par with athletics and Stanford Nobel Prize winners. While the building of the Bing Concert Hall is a positive step in increasing the role of the arts on campus, SiCa and SLA believe that these barriers of communication and access are hindering further progress toward this outcome in terms of student recruitment and arts visibility.

SiCa and SLA acknowledged that there are “stages” of awareness of the arts at Stanford. In

addition, new students, faculty, and staff arrive each year. They hope to move people along a continuum of awareness of the arts, beginning with awareness of and attendance at specific activities, moving toward understanding of the roles of SLA and SiCa on campus, and on to a willingness and interest in creating new arts programs, partnerships and opportunities in collaboration with SLA and SiCa.

To raise awareness of the arts on campus and work more effectively toward this outcome, SiCa noted the need for additional marketing and communications funding and resources.

OVERALL CONCLUSIONS

Interview subjects appear to share a clear understanding of the basic role of the arts at Stanford. However, interviewees’ understanding of how the various arts disciplines collaborate with one another and the nature of interdisciplinary exchange is not as clear. According to survey respondents, A+I activities increased

awareness of artistic collaboration on campus. The A+I project modeled artistic collaboration multiple times through funding initiatives and programs. The A+I project was also able to model some successful examples of interdisciplinary exchange. However, as shared in Section V of Outcome 1, more progress can be made in fostering interdisciplinary exchange.

Learnings and relationship-building from the A+I project and planning for 2010-11 have already helped remove some barriers to interdisciplinary exchange. In addition, the deliberately broad theme of “Memory” and the strategic, inclusive, campus-wide theme planning sessions, as well as planning for Trimpin’s residency, are building significantly on and further developing the successes and learnings of the A+I project.



Fell, by Katharine Hawthorne, performed at the Dance Division Winter Works Festival – photo by Jason Chuang

The Theme

The specific theme of Art + Invention, as well as the establishment of a theme for the first time in 2009-10 provided important benefits to the success of the Creative Campus project at Stanford.

Organizational focus and energy - The theme energized and provided focus for SiCa and SLA. One staff person interviewed shared that articulating the theme was an important coalescing moment for the overall A+I project. For SiCa in particular, the theme provided a clear focus and drive. For an organization relatively young in its organizational development, the theme was helpful in empowering SiCa as a campus programming entity.

Framework and structure: Partnerships - As noted in Section V, the theme created a new structure for partnership development that is already in use for 2010-11. Within a larger context, partnership opportunities can now be more clearly articulated and partners are better able to envision their involvement.

Framework and structure: Students and faculty - The theme provided structure and parameters for students submitting mini-grant requests for Art Affair. The theme-based approach also provided a structure for some of the faculty involvement, both in 2009-10 and in planning for 2010-11. For example, SiCa incorporated the theme as an aspect of its annual grant program for faculty. While not a required part of faculty funding requests, many of the faculty are embracing the theme and tying it into their future requests, as seen in the round of SiCa grant applications received after the Memory theme for 2010-2011 was announced..

Communications tool - The theme acted as a framework and tool to communicate with students, the campus, and the public. For example, SiCa established an A+I e-newsletter that included video links about specific activities and the A+I theme. In addition, both SiCa and SLA created A+I sections of their websites to highlight some of the activities. A+I was a

means to tie activities together and make them part of something larger.

For SiCa and SLA, the pilot theme year was critical in providing access points for potential partners to engage with their organizations, and with campus arts programming in general. The theme, intentionally broad in scope, allowed faculty members, departments, campus organizations, and students a focused way to imagine how they might want to collaborate with SLA/SiCa, with each other, with one or more campus entities with which they had never interacted. The theme was an opportunity and an invitation, and for SLA and SiCa, its success was most important as a mechanism for transforming the role of the arts on campus through partnerships, collaboration, greater access to both organizations, and providing a structure and means for potential collaborators to create new programs. Participants' awareness of which activities were part of the theme, and which weren't, was of secondary importance to SLA and SiCa.

From an evaluation standpoint, to fully evaluate the success of the theme, some discussion of awareness of the theme is needed. The A+I theme was a coordinating element of programming, not a tag line or marketing ploy. The theme allowed for the repositioning of disparate activities and messaging them as one larger project. One closely-connected faculty member noted that the A+I theme was a test to see how and if the use of themes should be continued in the future. While the theme was selected to embrace some of the 2009-10 activities that pre-dated it, such as the Douglas/Morrison residency and Music and the Brain, the hope was that the broad topic would appeal widely to a variety of people and groups across campus. Some activities embraced the theme and were changed by the theme. These included the Art Affair mini-grants and the Aurora Forum's Art + Invention speaker series. Other activities were simply added to the A+I project, sometimes without the full knowledge of the people organizing them. The majority of the people interviewed did not know which

activities were specifically part of the A+I project. People interviewed who were directly involved with the project seemed to feel little connection and/or investment to the larger A+I project/theme but instead only to their individual activity. Based on survey responses, for people who participated in activities that were part of A+I, awareness of A+I was varied, with approximately 1/3 each not aware, became aware at that event, or were previously aware.⁶ In addition, based on survey responses, a person's awareness level of A+I was not influential to their experience of that activity as "increasing their awareness of artistic collaboration or interdisciplinary exchange at Stanford."⁶ While the theme had some very positive results for the co-organizers, such as establishing structures and serving as a communications tool, there is not sufficient data to support the conclusion that the theme was impactful for partners and participants.

The theme for 2010-11, "Memory" seems to be helping to create some important momentum. Multiple people interviewed knew about

the "Memory" theme, versus interviews in fall 2009 in which some had not heard about the A+I theme. In addition, multiple interview subjects were enthusiastic and excited about the "Memory" theme. Interview data suggests that the theme concept is already inspiring collaborations. Planning has also been opened to faculty and staff through a regular series of brown bag lunches that began in January 2010, which have attracted faculty and staff from across the disciplines. A core arts and humanities faculty reading group around the theme is also in the planning stages. SiCa has issued its annual grant application to encourage implementation of the theme of "Memory." SLA and SOCA have also already embraced the "Memory" theme for next year. Specific partnerships between arts and non-arts departments and groups on campus have already been established as part of the theme year. SiCa and the Arts Initiative are also now considering themes for the next few years, building toward the Bing Concert Hall's opening in 2012-13, which will be billed at Stan-

ford as the "Year of the Arts." Beginning with A+I, the hope was that along the way, each theme would capture and pull in unique partners and participants, building constituencies over time. Art + Invention this year brought a specific focus. The potential theme of the globalization of the arts in 2011-12 will attract new participants. The project planners hope that each year will be a stepping-stone toward the "Year of the Arts" in 2012-13.

KEY LEARNINGS

An important caveat raised by one faculty member interviewed was that a theme each year could cause people to chase the funding or focus instead of thinking about what is most important to their constituents.

Multiple people interviewed suggested that SiCa/SLA announce themes earlier to facilitate planning and encourage broader participation.

It is important to think about the life of the theme topic beyond its theme year. While the

theme of Art + Invention has come to a close, some feel connected to the theme and want to continue to use it. For example, the Aurora Forum is interested in continuing to use A+I as a theme to shape its conversations with visiting artists in 2010-11. In addition, SiCa is considering embracing A+I as the continued theme for its SiCa Center for Arts, Science, and Technology.

Clarity about awareness goals for a theme is important. SiCa and SLA shared that they did not want the theme to be intrusive to participants. While participants' awareness of the theme was welcome, the two organizations placed much greater importance on the quality of participants' experiences and the theme's role in inspiring greater collaboration, deeper partnerships, and shared goals. While awareness may not be necessary, it would be important for both organizations to consider the potential benefits of students and community members understanding how the course or event that they participate in is part of a larger project, as well as understanding the context of

the larger project's goals. This broader awareness may also be helpful in building participation in multiple events as well as relationships over time.

After some of the successes of the pilot theme year, SLA and SiCa are interested in exploring themes for shorter time periods and on different scales. They will continue to test how to best use themes at Stanford.



*Steve Reich and Beryl Korot with Mark Gonnerman
Art + Invention Speaker Series, January 2010 – photo by Jason Chuang*

Conclusion

Overall Successes and Learnings

The structural shift created by the collaboration between SiCa and SLA as well as the initiation of the theme year is a sustainable impact that will live beyond A+I. SiCa and SLA created and sustained a true cross-organizational collaboration, instigated and implemented the theme concept with creativity and resourcefulness, and skillfully programmed and managed a complex series of activities that enriched campus life and brought dozens of artists and their work in close contact with students, faculty and the broader community.

Art + Invention was a project that encompassed numerous public events, artist residencies and curricular programs, all positioned under a single theme. The individual activities with the greatest impact were those where students and campus constituents had repeated interactions with visiting artists, to create a true depth of experience, as well as those activities which were planned closely with faculty.

A+I provided numerous visiting artists, students, and faculty opportunities to create new

work, initiate new collaborations and reach out across campus to create partnerships and programs integrating visiting artists and the creative process into campus life and learning. The large number of activities programmed as part of the A+I project made the overall project harder to grasp. Sharing the context of the theme and the project scope more clearly with partners could serve to better engage them in multiple aspects of the project, pulling them out of their exclusive focus on their own activities.

Art + Invention pushed both SLA and SiCa beyond their typical workloads and roles. The project challenged each organization's capacity. It also provided a needed space to experiment and test new ways and methods of working with artists in residence, creating campus programs, and initiating and sustaining campus partnerships. The challenge of producing these ambitious programs with the small staff brought additional opportunities. The SLA and SiCa staffs reached a level of shared knowledge and creativity and a collec-

tive capacity well beyond that of past years, and have become more comfortable with uncharted territory such as encountered in the Douglas/Morrison residency. This process has already helped both groups plan for the future, especially regarding time and resource management.

Art + Invention's successes and learnings are already being incorporated into the planning for the "Memory" theme as well as the Trimpin residency in 2010-11. SLA and SiCa's new ideas about the importance of allocating a 10% contingency (in budget and staff time) for partnerships that arise during a project, and finding new ways to publicly acknowledge the involvement of faculty participating in the artist residency process are particularly important learnings as a result of this project.

Appendices

Appendix A: Evaluation Team

Appendix B: Interviewees

Appendix C: Focus Groups

Appendix D: Survey Analysis

Jenny Bilfield

Artistic and Executive Director, Stanford Lively Arts

Sarah Curran

Arts Programmer, Stanford Institute for Creativity and the Arts

Mary Dakin

Associate Director, Stanford Institute for Creativity and the Arts

Ben Frandzel

Institutional Gifts Officer, Stanford Lively Arts

Lisa Mezzacappa

Campus Programs Manager, Stanford Lively Arts

Megan Miller

Communications, Arts in Student Life, Stanford Institute for Creativity and the Arts

Appendix A

Evaluation Team

Appendix B

Interviewees

Close project partners

Jenny Bilfield, Artistic and Executive Director, Stanford Lively Arts**

Chris Chafe, Director of CCRMA and Faculty, Music Department*****

Sarah Curran, Arts Programmer, Stanford Institute for Creativity and the Arts**

Mary Dakin, Associate Director, Stanford Institute for Creativity and the Arts**

Jamie Meltzer, Faculty, Art Department (Film + Media Studies)*****

Lisa Mezzacappa, Campus Programs Manager, Stanford Lively Arts**

Jim Nadel, Director of Stanford Jazz Workshop & Faculty, Music Department (Jazz)*****

Collaborators involved in aspects of project

Mark Applebaum, Faculty, Music Department (Composition)***

Jonathan Berger, Co-director, Arts Initiative & Faculty, Music Department*****

Terry Berlier, Faculty, Art Department (Sculpture)***

Natalia Duong, Junior, Humanities Major, Arts Minor*

Mark Edmark, Lecturer, Art Department (Design)***

Mark Gonnerman, Director, Aurora Forum**

Ali McKeon, Student Organizing Committee for the Arts (SOCA)****

Bryan Wolf, Co-director, Arts Initiative & Faculty, Art History Department**

Patience Young, Museum Curator, Cantor Arts Center**

**Interviewed as part of the evaluation plan development.*

***Interviewed mainly to inform analysis of Outcome 1.*

****Interviewed mainly to inform analysis of Outcome 2.*

*****Interviewed mainly to inform analysis of Outcome 4.*

******Interviewed to inform analysis of multiple outcomes and/or an outcome and evaluation plan development.*

Appendix B

(Continued)

Campus arts leaders/students involved in the arts tangentially related to project

Harry Elam, Vice President of Undergraduate Education & Faculty, Drama Department*****
Alex Fialho, President, Student Arts Grant Program****
Rachel Hodve, Student Organizing Committee for the Arts (SOCA)**
Kären Nagy, Assistant Vice President for the Arts*****
Maurice Rehm, Faculty, Drama Department & Classics Department****
Michael St. Clair, Graduate Student, Arts (Drama)*
Vered Shemtov, Co-Director, Jewish Studies Center*****

Important campus leaders with no involvement in project, little or no participation or awareness

Shawn Abbott, Former Director of Admissions****
Devin Banerjee, Former Editor, Stanford Daily****
Kate Chesley, Associate Dir., University Communications & Kimball Resident Fellow****
Stephen Hinton, Senior Associate Dean for Humanities & Arts*
Lisa Lapin, Assistant Vice President for University Communications****
Jeffrey Wachtel, Senior Assistant to the President****

**Interviewed as part of the evaluation plan development.*

***Interviewed mainly to inform analysis of Outcome 1.*

****Interviewed mainly to inform analysis of Outcome 2.*

*****Interviewed mainly to inform analysis of Outcome 4.*

******Interviewed to inform analysis of multiple outcomes and/or an outcome and evaluation plan development.*

Appendix C

Focus Groups

Opening Acts Focus Group Participants:

Sebastián Calderón Bentin, Graduate Student, Arts (Drama)
Natalia Duong, Junior, Humanities major, Arts minor
Hayoung Heidi Lee, Graduate Student, Arts (Musicology)

Student Works Fest and Art Affair Mini-grant Focus Group Participants:

Kendra Allenby, Senior, Humanities major
Sashendra Aponso, Junior, Science major
Blair Nicole Foley, co-term, Arts major
Katharine Hawthorne, Senior, Science and Arts double major
Aleta Hayes, Faculty, faculty, Dance Division
Ian Macartney, Senior, Science major
Adrian Owen Wagner, Junior, Arts major
Angela Torney, Junior, Science major

Ann Carlson Focus Group Participants:

Sebastián Calderón Bentin, Graduate Student, Arts (Drama)
Samuel Chui, Senior Humanities major, Arts minor
Chihway Chang, Graduate Student, Sciences
Laura Baker Puentes, non-Stanford student auditing the course
Kishelle Webster, Senior, Science major
Ellery Wulczyn, Sophomore, Science major

Appendix D

Survey Analysis and Charts

Between August 2009 and May 2010, participants in 17 A+I activities were sent surveys. 15 of the surveys were e-surveys emailed as links to participants who then completed them through zoomerang.com. Two surveys were paper surveys distributed at the beginning of the two activities (Steve Reich/Beryl Korot and the Student Works Festival).

In total 210 people responded to all surveys. Survey data was analyzed in SPSS, which is a computer program used for statistical analysis. All survey data was reviewed for each individual survey as well as for all survey data combined. When reviewing all survey data combined, cross tabulation reports were used to determine significance of one variable to another. If significant findings were found they were then noted as appropriate in the body of this evaluation report. Below is some information about survey respondents and the response rates of individual activity surveys:

Please note that response rates were based on the total number of people sent/given the survey and the total number of people completing the survey. For some activities such as certain public events, there were more people who attended the event than people who were able to be given a survey.

Respondents

- 27.6% Undergraduates
- 23.8% Community Members
- 10% Faculty
- 9.5% Graduate Students
- 8.6% Alumni
- 7.6% Staff
- 12.9% Other

Undergraduates by Major and Minor

- 39.5% Science Major
- 23.3% Humanities Major
- 11.6% Arts Major
- 11.6% Arts Major, Science Major
- 9.3% Arts Major, Humanities Major
- 2.3% Science Major, Arts Minor
- 2.3% Undecided

Activity Type

30% of responses were from student-focused activities such as courses, residencies, and workshops. Below are the specific student-focused activities surveyed and their specific response rate:

- Summer Arts Intensive: Workshop in Film and Music taught by Dave Douglas and Bill Morrison (69% response rate)
- Design for Exploration course in partnership with the Exploratorium (57% response rate)
- Intermedia Workshop with Dave Douglas and Bill Morrison course visit (42% response rate)
- Documentary Film Master Classes with Dave Douglas and Bill Morrison (15% response rate)
- Dave Douglas's Jazz Arranging and Composition course visit (25% response rate)
- Dave Douglas's guest artist concert with the Stanford Jazz Orchestra (67% response rate)
- Laurie Anderson's Artist Residency (15% response rate)
- New York Arts Immersion (50% response rate)
- Kinetic Sculpture course with visiting artist Reuben Margolin (57% response rate)

69% of responses were from public events. Below are the specific public activities surveyed and their specific response rate:

- Play it Loud! Clap along with So Percussion (24% response rate)
- Jazz Tech/Talks: A survey was sent to people who attended the event in October 2009 and/or another in January 2010. (9% response rate)
- CCRMA Cabarets: A survey was sent to people who attended the DJ Olive cabaret in October 2009 as well as the Eve Beglarian cabaret in January 2010. (9% response rate)
- Art + Invention Speaker Series/Aurora Forum with Steve Reich and Beryl Koror (17% response rate)
- Music & the Brain Forums: A survey was sent to everyone on the email list for the forum, which included people who had attended in past years. Data was only included for those who attended one of the forum events in January, February, and/or March 2010. (7% response rate)
- Student Works Festival (16% response rate)
- *Spark of Being* premiere (22% response rate)

1% of responses were from other activities. Below is the activity surveyed and its specific response rate:

- High school student matinee with Dave Douglas and his band Keystone (25% response rate)

**NOTE ABOUT DATA
CONSISTENCY & ANALYSIS**

The above information in Appendix D describes the full 210 responses to the surveys. However, two survey questions 1) one related to the activity's educational/intellectual and artistic/creative impact on the participants as well as the activities' impact on the participants' awareness of the role of the arts, artistic collaboration, and interdisciplinary exchange and 2) a second related to ranking participants awareness of the A+I project were changed after the interim report in order to make the questions more accessible to participants. Therefore, statistics in the full report and the below charts related to those topics only include the survey responses that had the same wording of the questions, the revised version. Therefore, 137 (65%) of the total 210 responses were included in the statistics noted in the full report on those subjects. The 137 represents full responses to the following surveys: Documentary Film Master Classes with Dave Douglas and

Bill Morrison, Dave Douglas's Jazz Arranging and Composition course visit, Dave Douglas's guest artist with the Stanford Jazz Orchestra, Laurie Anderson Artist Residency, New York Arts Immersion, Kinetic Sculpture course with visiting artist Reuben Margolin, CCRMA Cabarets, Music & the Brain Forums, High school student matinee with Dave Douglas and his band Keystone, Student Works Festival, and *Spark of Being* premiere.

Please note that while SLA and SiCa requested the aforementioned change in two survey questions, after reviewing this final evaluation report they shared that were not fully aware that this change would lead to six surveys being eliminated from an aspect of the final statistical analysis. Both organizations had hoped to include the statistical data from the initial six surveys, as they were drawn from important elements of the project such as the Design for Exploration Course and the Summer Arts Intensive. They also shared that a fuller understanding of the implications of the decision to

Appendix D
(Continued)

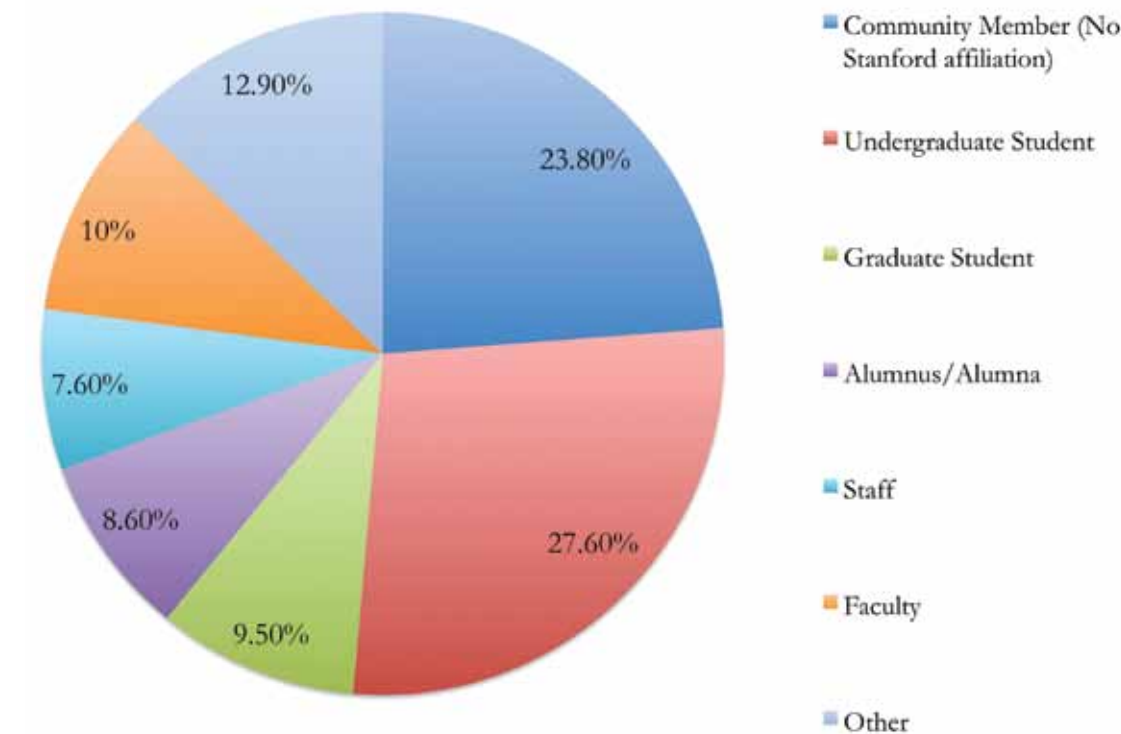
change the wording of the questions may have led to a different approach.

Open-ended responses and response per individual activities were analyzed for all surveys. Only statistics with statistical significance were included or cited in the body of this report.

SURVEY DATA CHARTS

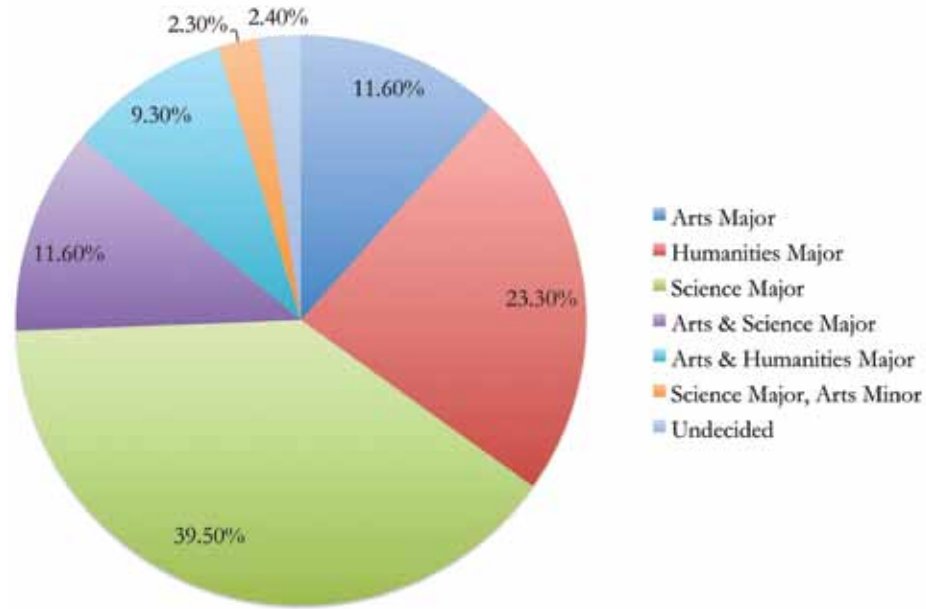
The following are a series of charts showing summaries of the survey data collected.

Survey Respondent Categories

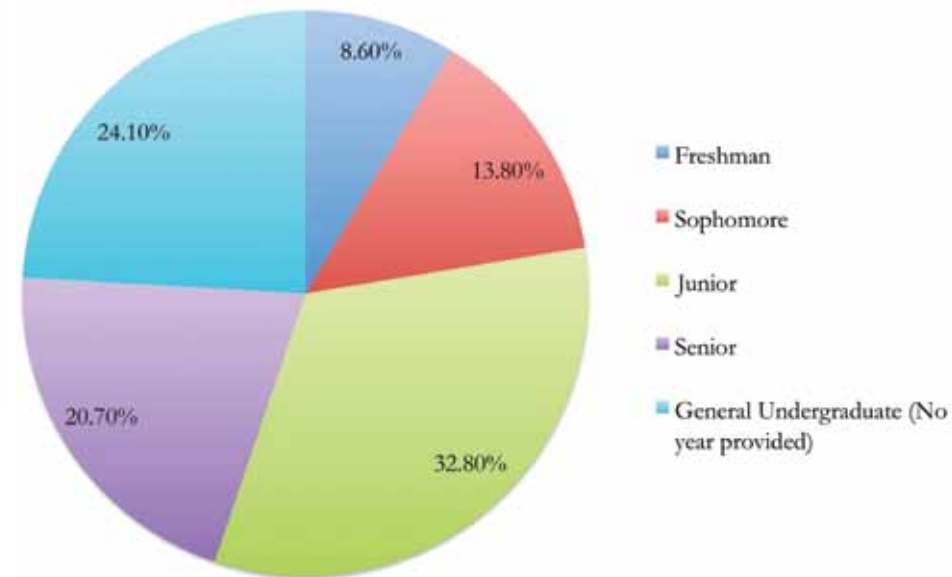


Appendix D (Continued)

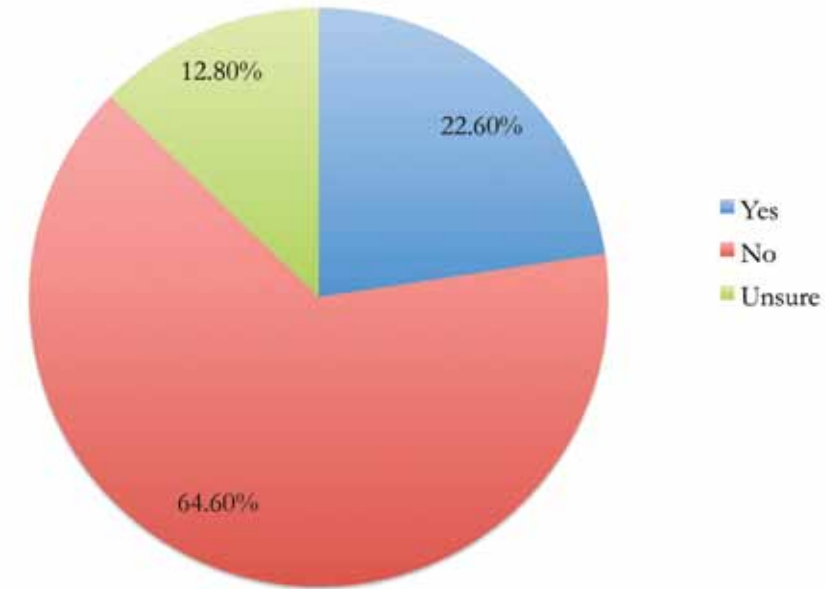
Undergraduate Respondents by Major and Minor



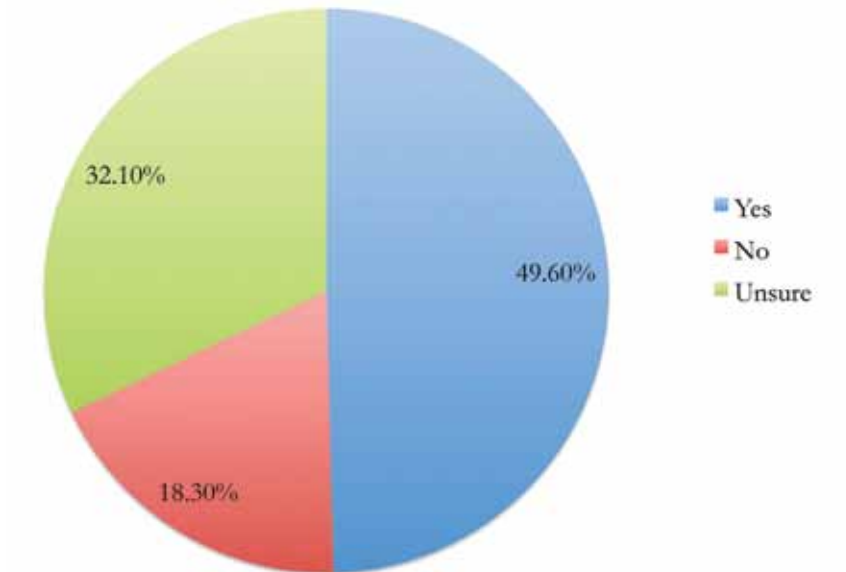
Undergraduate Respondents by Academic Year



Before participating in this activity have you participated in other Art + Invention project activities and events?

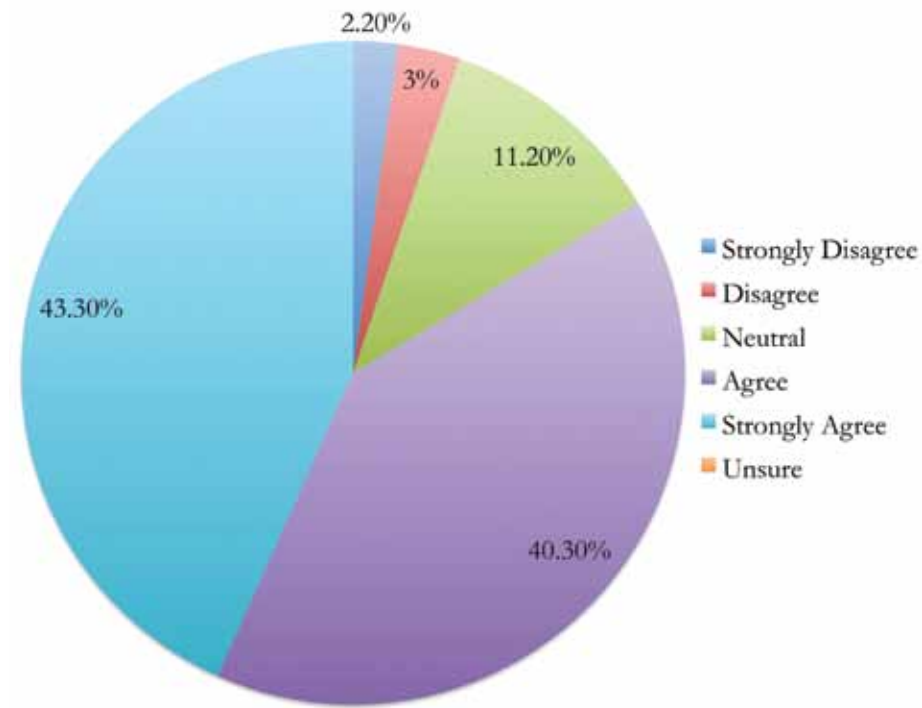


Do you plan to attend or participate in other Art + Invention activities this year?

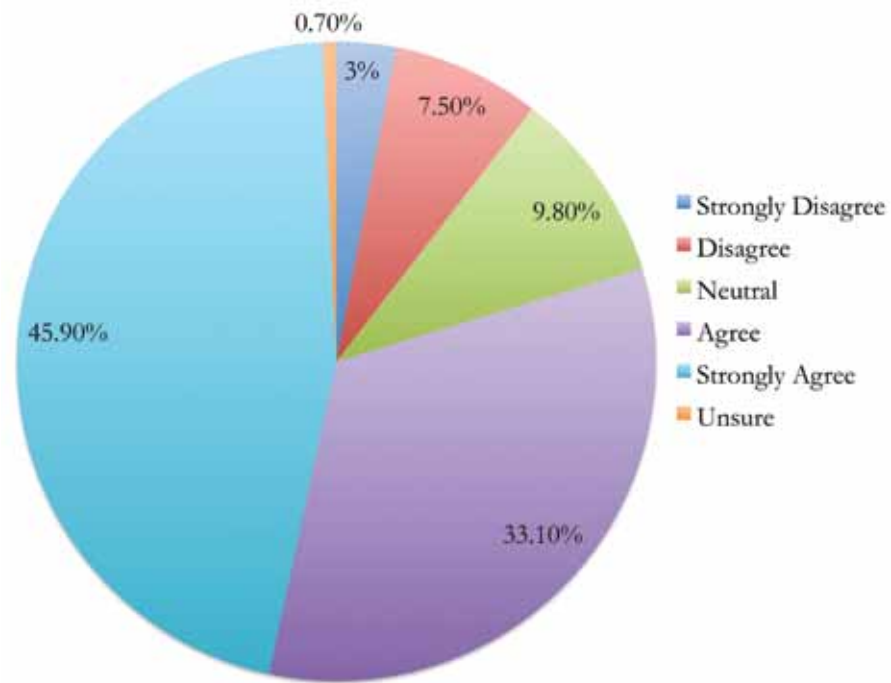


Appendix D (Continued)

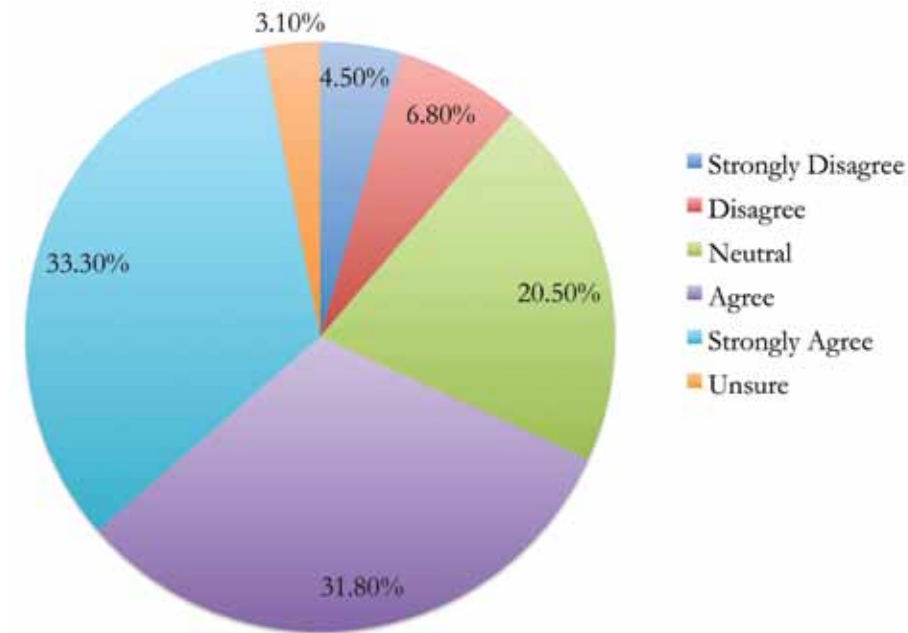
The activity was educationally and intellectually stimulating.



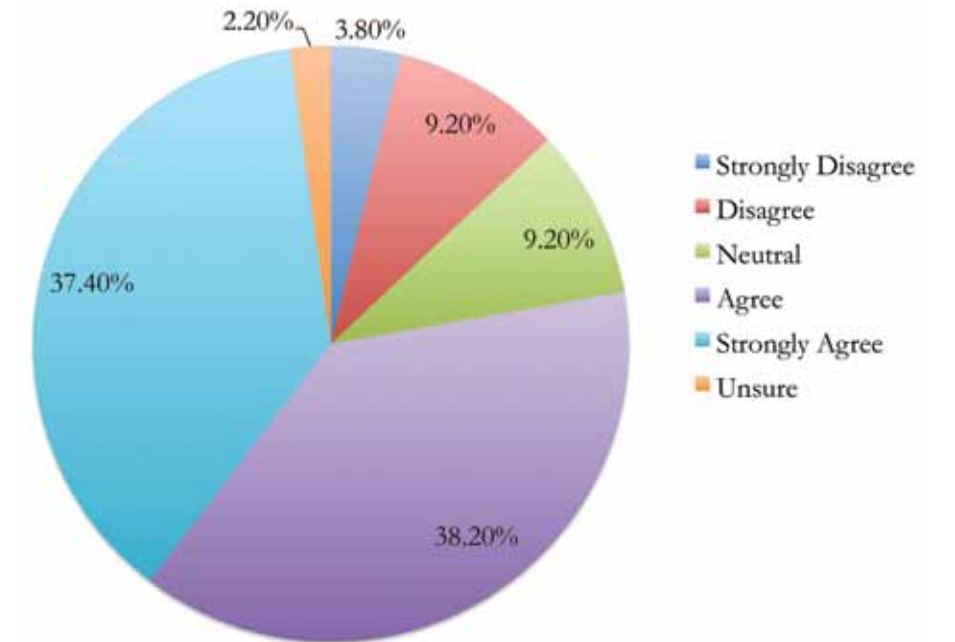
The activity was artistically and creatively inspiring.



The activity increased my understanding of the role of the arts at Stanford.

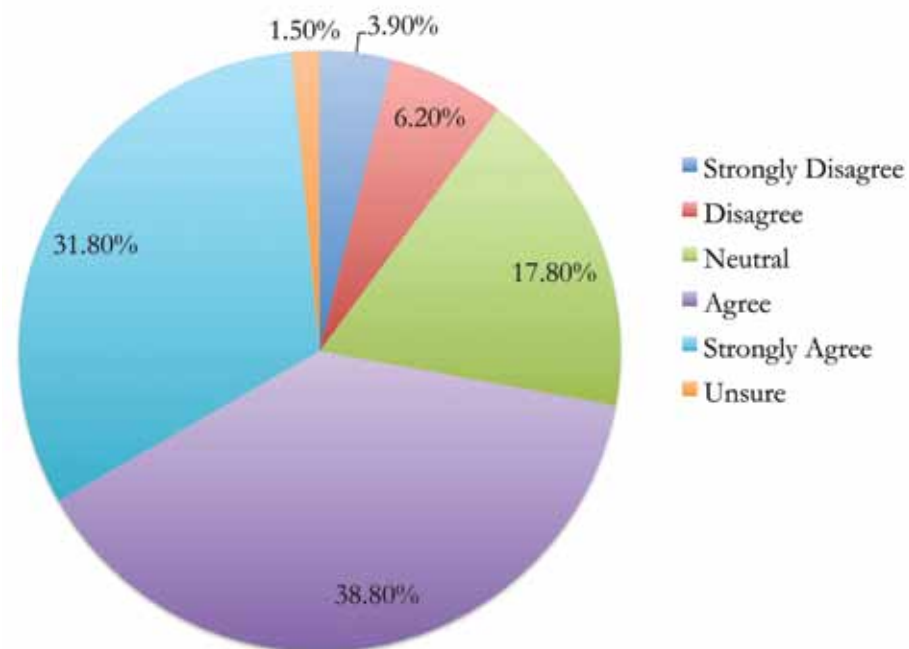


The activity increased my awareness of artistic collaboration at Stanford.

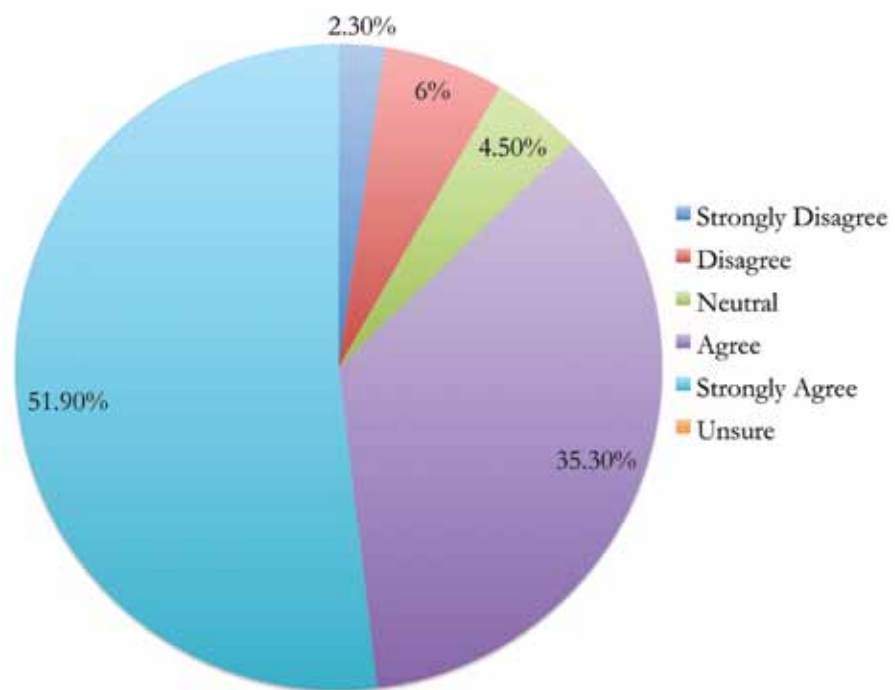


Appendix D (Continued)

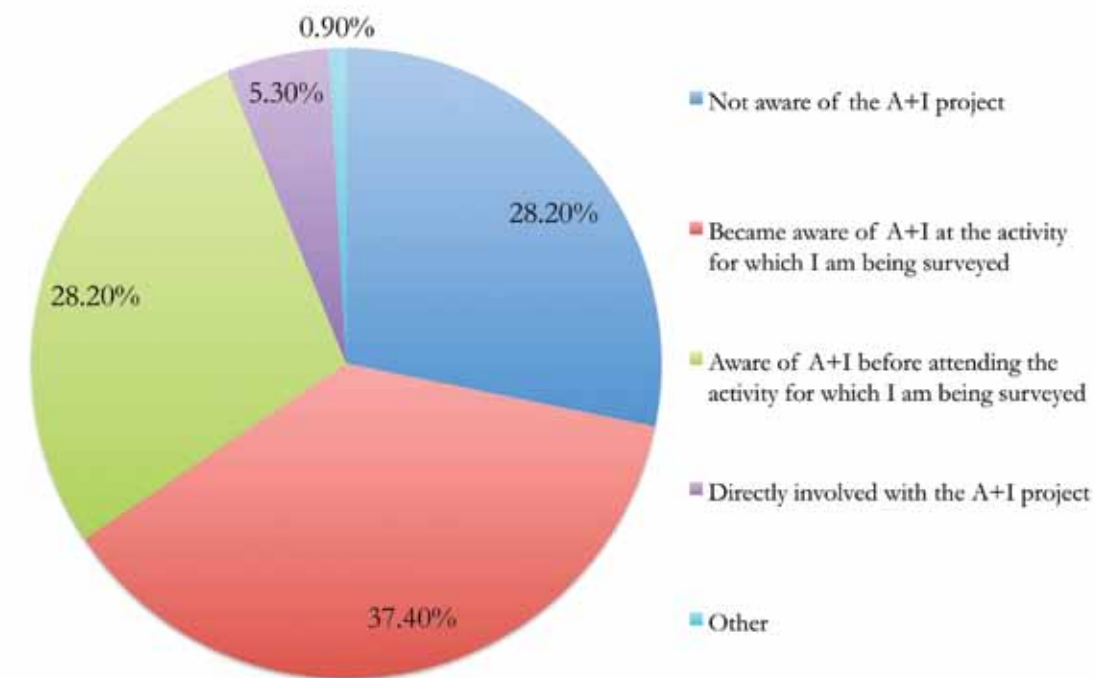
The activity increased my awareness of interdisciplinary exchange at Stanford.

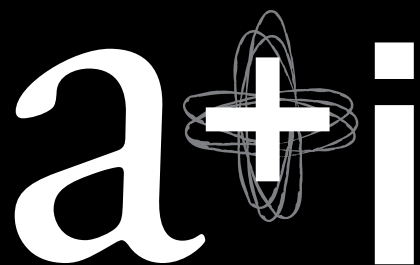


Overall, the activity was a positive experience.



Please mark the statement that best reflects your awareness of the Art + Invention project.





**ART + INVENTION
2009-2010**

<http://ai0910.stanford.edu>