

Data Survey Summary for the
Kenneth Rainin Foundation
Exploring Public Art Practices Symposium

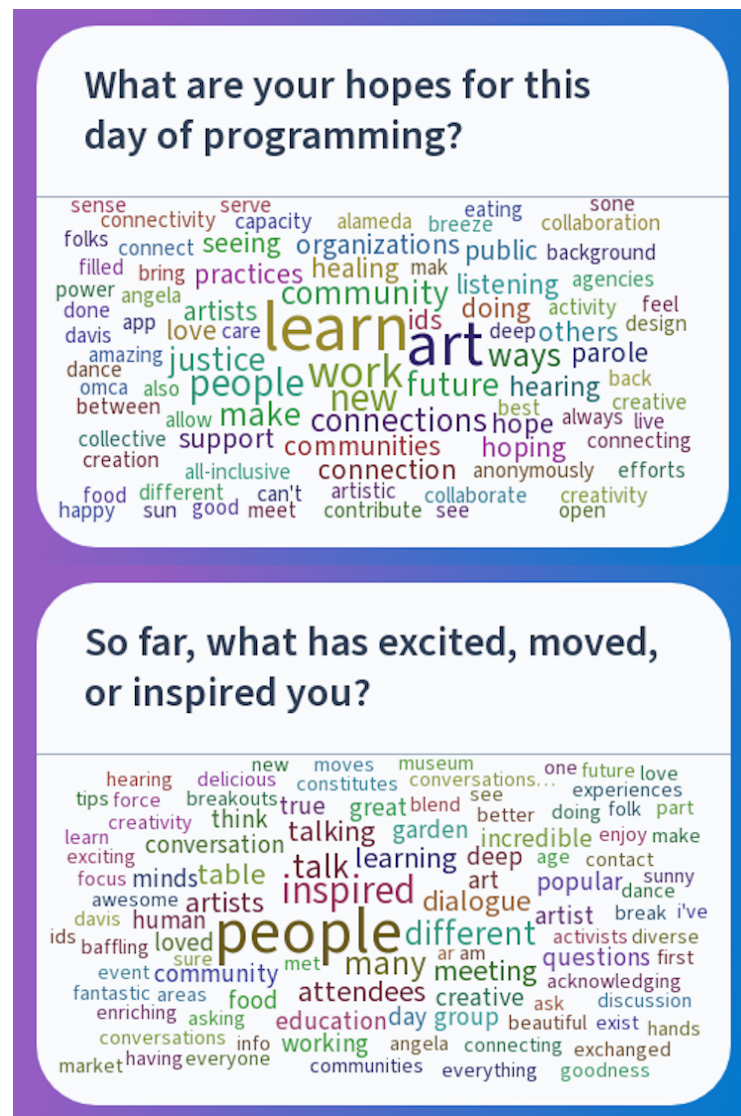
Created June 2023
by Oakland Museum of California (OMCA)

ATTENDANCE DATA

Program tickets sold = 194
Tickets redeemed = 97 (50%)
Artist head count = 33
Total Attendance = 97 + 33 = 130

POLLEVERYWHERE POLLS

Attendees were asked to respond to a poll at the beginning of the day and at lunch. Below are the word clouds that the polls generated (see [Google Sheet](#) for complete responses).



Response to Question: What are Your Hopes for this Day of Programming?

The first PollEverywhere poll was launched after the opening performance and emcee remarks. Thirty comments were entered into the poll. Each comment was analyzed and assigned to one or more trends/codes. For the most comment trends/codes, an example quotation is provided.

- 11 comments were about making connections with others and new possibilities of collaborations
“To make connections with new people and organizations.”
- 11 comments were about learning and enhancing skills
“Learning together about some best practices and inspirations.”
- 6 comments described a general interest in the presenters and/or a specific artist
- 6 comments related to Symposium themes (e.g., art and justice, activism, healing and public art)
- 5 comments mentioned being inspired or personally impacted
- 3 comments were about gaining an increased awareness of artists and art projects
- 1 comment described desired experiences for the day

Response to Question: So Far, What Has Excited, Moved, or Inspired you?

The second PollEverywhere poll was launched during lunch and the mid-day reflection. Thirty-nine comments were entered into the poll. Each comment was analyzed and assigned to one or more trends/codes.

- 15 comments mentioned meeting new people and making connections
“The people at my table are doing incredible work!! We just exchanged contact info for everyone.”
- 7 comments praised the discussions, conversations, and dialogues that have taken place in the morning sessions and/or lunch
“Dialogue with others who share the same values.”
- 6 comments were positive comments about specific morning sessions
- 5 comments gave general praise for the opening performance and/or morning sessions
- 3 comments praised the Museum and/or Garden as a pleasant venue
- 3 comments stated, “To be human is to be an artist,” or similar sentiment
- 3 comments were positive remarks about the food
- 2 comments were the word “inspired”
- 1 comment mentioned using the augmented reality app in the Angela Davis exhibition
- 1 comment expressed negative opinions about the morning session and noted that the discussion was “triggering.”

POST-VISIT SURVEY DATA

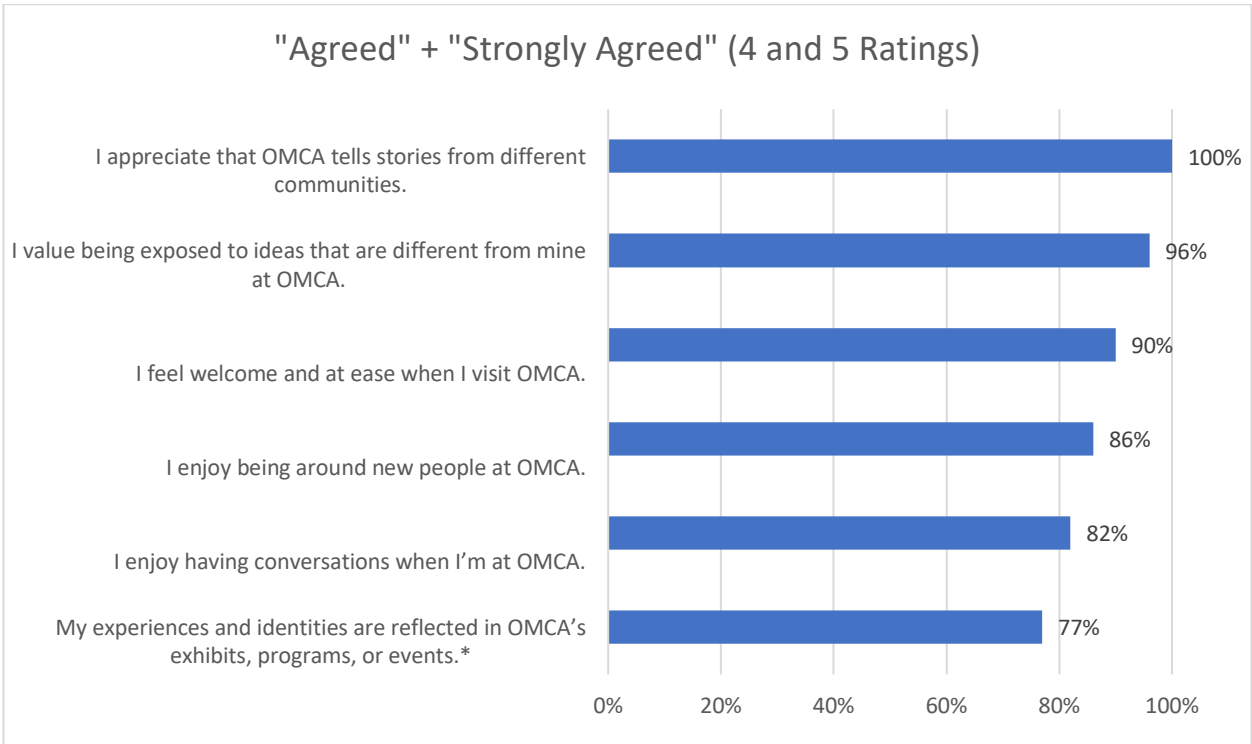
66 attendees emailed the survey
23 respondents (35% response rate)

Institutional Metrics

NPS = 55
14% Detractors, 18% Neutrals, 68% Promoters

Social Impact Index = 52

All or nearly all respondents “agreed” or “strongly agreed” (combined) with each of the 8 social impact scales (see graph below).



Symposium Overall Ratings

Respondents were asked to rate various aspects of the Symposium on a series of 5-point scales (1=poor to 5=excellent). If respondents did not engage with an aspect, they selected “not applicable.” Means are provided below (higher = more positive response).

Interactions with staff had the highest average rating. The closing performance/closing remarks had the second highest average rating; however, more than one-third of respondents (38%) did not rate this offering (they marked “not applicable”).

Scale Item	Mean Rating	% N/A
Interactions with OMCA staff/volunteers	4.41	0%
Closing Performance/Closing Remarks	4.23	38%
Community Food Experience	4.14	0%
Check-in Process	4.10	0%
Opening Performance/Symposium Introduction	3.95	5%
Overall Orientation/wayfinding	3.68	0%
Polling on PollEverywhere App	3.67	43%
Mid-day Reflection	3.59	29%

Morning Workshops Attended

55% News as Justice: Sharing Community Stories of Healing with The Oakland Lowdown (Part I)
32% Artistic Collaboration in Grassroots Performance with Andreina Maldonado
9% This is Not a Gun with Cara Levine & Angela Hennessy
5% Other (“had to leave early”)

Afternoon Workshops Attended

25% Future IDs Art & Justice Leadership Cohort with Greg Sale
35% Creando Espacio/ Making Space, A Collaborative Community Based Project with Hector Dionicio Mendoza
25% News as Justice: Sharing Community Stories of Healing with The Oakland Lowdown (Part II)
15% Other (“had to leave early”)

Ratings of Workshops

Respondents were asked to rate the morning session they attended on a series of 5-point scales (1=strongly disagree to 5=strongly agree). Means are provided below (higher = more positive response).

Scale Statement	Mean Rating Morning Session	Mean Rating Afternoon Session
The session was engaging and interesting.	4.36	4.22
The session fostered interaction among participants and presenters.	4.27	4.17
The session presented different artistic practices and tools that are relevant to my work.	4.23	4.11

Connections Among Participants

Respondents were asked, “Overall to what degree did the Symposium help deepen your connections among fellow participants and community partners?” They were asked to rate the statement on a 5-point scale from “not at all” to “to a great extent.” Mean rating = 3.91

Not at all	A little	Undecided	Somewhat	To a Great Extent
9%	9%	9%	27%	45%

Feedback Text Box

Out of the 23 respondents, 15 wrote one or more comments about how to improve the next Rainin Symposium. See the Appendix for a table with all the comments.

- 5 wrote that shade needed to be provided in the garden as well as advanced notice that they would be outdoors most of the day (could have prepared and brought sunscreen and hats)
- 5 made suggestions for the program (e.g., shorter opening and closing performances, more workshops, lecture rather than an opening performance, more participatory sessions, opportunity to create a public art piece together)
- 3 wrote that they wanted additional opportunities to have discussions and talk with other attendees
- 3 wrote general positive comments
- 2 wrote that the food was excellent
- 1 wrote that the content did not meet their expectations (wanted to get more of a foundational understanding of healing justice as a concept and practice)
- 1 wrote that the emcee needed to be introduced
- 1 wanted an email list of attendees
- 1 suggested having coffee available after lunch

Relationship with OMCA

78% Repeat visitor

22% First-time visitor

Professional Identity

Respondents were asked, “What is your professional identity? Mark all that apply.” The total percentages exceed 100% because some respondents checked multiple professional identities.

55% Artist/Performer

41% Non-profit Staff Member

36% Cultural Producer

23% Activist/Community Organizer

14% Other (“metal fabricator,” “researcher,” “attorney/policy work”

14% Healthcare Provider

14% Other (“metal fabricator,” “researcher,” “attorney/policy work”

5% Student

5% Prefer not to answer

Age

Range = 29-70

Average age = 48

Gender (n = 22)

68% Women

27% Men

5% Non-binary, transgenders, multiple genders, or prefer to self-describe

Race (n = 20)

55% White

45% BIPOC, including

10% Black/African American

10% Latinx

10% Multiple races/ethnicities

5% AAPI

5% American Indian/Native Alaskan

5% Prefer to self-describe

TELEPHONE INTERVIEWS

We conducted 15 interviewees via telephone within in 10 days of the Symposium. The interviews were audio-recorded with interviewees' permission and the audio files were transcribed to facilitate analysis and to provide verbatim quotation (edited for clarity).

Overall Opinions

All 15 interviewees highly praised the Symposium when asked their overall opinions of the program. Most said that Symposium was “healing,” “powerful,” and “inspiring”—sometimes talking about the program as a whole (first quotation) and other times identifying particularly compelling experiences (second quotation). A few others expressed more general positive sentiments (third quotation). One interviewee, who enjoyed the Symposium, also noted that she was disappointed that none of the sessions were being led by native artists.

(What was your opinion of the Healing Justice: Exploring Public Art Practices Symposium that you attended at the museum?) Excellent. It made me very proud of the Oakland Museum for sponsoring such an event. It is extremely important. It highlighted the healing aspects of art in a society, a culture that is deeply, deeply wounded and that needs healing and the whole day was an inspiration. The whole day brought up issues that ... are on everyone's mind. I can't say enough how excellent the program was.

(What was your opinion of the Healing Justice: Exploring Public Art Practices Symposium that you attended at the museum?) I thought it was great.... I didn't know what to expect when I got there. But it was a really powerful opportunity, I thought, to see public art in action, to meet other people who are really interested about it. We were feted with just the beautiful garden. That opening performance I just found so incredibly powerful.... And then the workshops were really exciting.... And then the last part of the day when we came back together and then there was a drumming and singing and ceremony, that was just a great both use of the space, it was really sweet to see.... Together, the whole thing was just a really powerful and beautiful, and I think inspirational experience.

I would say very positive. It was very welcoming, very relaxing. I'd say the presentations, discussions and mediation of the conversation was very accessible.

Expectations

We asked interviewees what they hoped to get out of the Symposium and how their experiences related to their expectations. Interviewees often gave multiple reasons for attending the program. Several interviewees wanted to meet other artists, hear about current public art projects, and “network” (first quotation, next page). Several others said the theme of healing justice resonated with them and their work (second quotation). A few were hoping to gain skills and learn from others' art practices (third quotation). A few others, who were not artists, were attending to learn more about social-engaged art (fourth quotation).

(What were you hoping to get out of attending the symposium?) I was hoping to gather resources, information and also to connect and network with people who live in the East Bay, artists.

(What were you hoping to get out of attending the symposium?) I consider my own art an attempt at healing. I've always considered art healing. I've often considered that art or artists often shirk that responsibility, the healing of art. I think that art should be engaged, disengaged art has not, does not touch me, does not convince me, and the artist in the ivory tower does not inspire me anymore than the teacher in the ivory tower.

(What were you hoping to get out of attending the symposium?) I was hoping to get, I think, some new ideas. And, I think, explorations of people's experiences, or discussions of people's experiences over the past few years, examples of what worked and what didn't work. I think also inspiration. Inspiration to be doing the work, and to learn more, improve my own learning.

(What were you hoping to get out of attending the symposium?) I'm not a young person, so I'm not up on all the latest about trauma, about race issues, all the things I really care about. But just talking to younger people, I learned so much like, "Oh yeah, that's the word that describes that experience," and so I was just hoping to learn theories and practices that I personally want to promote because I think it's very necessary.

Nearly all interviewees said their expectations had been met or exceeded. Three interviewees noted that their hopes for the program were not fully realized. Two were disappointed at the number of attendees and had wanted to network with more people. One had expected a more comprehensive discussion about the role and value of public art—rather than workshops that were skills focused (e.g., interviewing techniques).

Responses to Breakout Sessions

We asked interviewees to think back on the breakout sessions they attended and discuss what was noteworthy or impactful.

Artistic Collaboration in Grassroots Performance with Andreina Maldonado

Seven interviewees mentioned attending this session. A few appreciated that the program featured women who had participated in the project and was presented in Spanish with English translation (quotation below). A few others said the program was very interactive and that they gained new tools from it. One interviewee thought the session could have been more interactive.

(As you think back about the specific sessions you attended, what stands out in your mind as noteworthy or impactful?) I went to the first one ... around popular education. And I just thought the people who spoke were really well-prepared. They gave some

excellent examples. I loved the fact that there was a facilitator who held a space. It sounds like she had held the space with ... an organization of women who were immigrants and organizing for social justice. And then one of those women actually led this beautiful centering within the space. And I had to talk to her afterwards and just tell her how much I appreciated that. I felt like so much of that they were explaining it, but we were living it at the same time that they were explaining it. It was interactive, but it was also really engaging in a way that feel like it drew everybody in the room. And I really liked that it was in Spanish. There was translation available for those who needed it, but it was just a great claiming of space.

Future IDs Art & Justice Leadership Cohort with Gregory Sale

Four interviewees mentioned attending this session. All were impressed with the facilitation and moved by the content (quotation below).

(As you think back about the specific sessions you attended, what stands out in your mind as noteworthy or impactful?) One of the things was just purely how they conducted the session. It was engaging, interactive. The simple thing of every time we would break and they would send you off to go have a conversation with somebody nearby, and then as you came back, you had to hold up your ID or your phone or whatever was the item that you had kind of identified as this token. And it just made you realize how if one were incarcerated, how many times a day, that simple thing, that simple symbol that you're reduced down to, you're forced into that situation. And so that was certainly a learning experience. I also really appreciated that they encouraged us to connect with each other and not just be a static audience, but it was, 'Hey, turn to your neighbor and get to know the people that are around you.' And that was really, really lovely. I appreciated that.

Creando Espacio/ Making Space, A Collaborative Community Based Project with Hector Dionicio Mendoza

Four interviewees mentioned attending this session. All appreciated the content that was being discussed and the way the artist responded to critical remarks from the audience (quotation below). A couple added that they had wanted this session to be less lecture-style and more interactive.

(As you think back about the specific sessions you attended, what stands out in your mind as noteworthy or impactful?) I was [in] the Place Making one, and one of the guests just kind of pushed back on some of the things that Hector ... was saying, and it was a really interesting conversation. He handled it really gracefully and so did she, and they just didn't see eye to eye, and he kept saying how great it was to have the dialogue and communication and questions. He didn't try to just automatically get back on course of what he was saying, but really engaged with her, and that was impressive to me.

This is Not a Gun with Cara Levine & Angela Hennessy

Three interviewees mentioned attending this session. All of them praised the facilitation of the program, the opportunity to do hands-on art, and the quality of the discussion (quotation below).

(As you think back about the specific sessions you attended, what stands out in your mind as noteworthy or impactful?) I went to *This Is Not A Gun*, and for me, it was very impactful because coming from the city of Vallejo where there has been a great deal of killings of unarmed Black and brown men in our community, so that really.... They weren't holding anything. That one just really spoke to me. Of course, the instructor gave us all an opportunity to say something, and then I was able to talk about some of the ongoing cases in Vallejo. A lot of people in there were very familiar with what was going on in Vallejo. My particular piece is that I made out of clay, a cell phone, and I chose that one.

News as Justice: Sharing Community Stories of Healing with The Oakland Lowdown (Part One)

News as Justice: Sharing Community Stories of Healing with The Oakland Lowdown (Part Two)

Three interviewees mentioned attending these two sessions. They had mixed opinions about the program. Two appreciated its concept but did not expect to attend a workshop about interviewing techniques (quotation below). The third interviewee praised the program as “very helpful and relevant” and she planned to use the skills she gained in the workshop in her work.

(As you think back about the specific sessions you attended, what stands out in your mind as noteworthy or impactful?) I felt like the only activity and the only discussion in part one [of The Oakland Lowdown session] was focused on interviewing techniques. I was more interested in who gets to tell the news and why are those people in power. And how do we shift the power dynamic and provide the agency to others to share important stories rather than how to ask good questions in an interview. It's like the focus of what was actually practiced in that session was practical interview skills, whereas that's not what I came for.... Then in part two was similar. We were going to create a participatory news broadcasting collaboration with participants ... essentially, we paired up, interviewed each other, and then if we volunteered, we were able to go up on stage and essentially ask each other one question each. So again, it was much more about practical experience and practicing interviewing rather than ... I think what was more interesting to me about the whole topic in general is, "What's the conversation? Who's deciding what gets on the news? How do you do something collaboratively rather than be either in power or be the one being interviewed?"

Suggestions for Improving the Symposium

We asked interviewees for suggestions on how to improve the individual sessions and the Symposium as a whole. Nearly all interviewees said there needed to be shade in the garden and attendees should be informed in pre-program communications to be prepared for being outdoors most of the day. Several interviewees recommended increasing the number of

breakout sessions for attendees—either by shortening lunch, making the end time later, or including a second day. Several also had questions about marketing, wondering about the program’s intended audience, questioning how to increase attendance overall, and speculating that a less expensive ticket (which did not include meals) might appeal to students. Several others wanted additional orientation and/or wayfinding assistance for the OMCA campus through printed brochures and/or video. A few interviewees wanted more time for discussions and a dedicated time in the Symposium for facilitated networking. A couple said they had difficulty using the Google Form to select their breakout sessions or they did not realize they were supposed to do this in advance. A couple others reiterated their preference for interactive breakout sessions rather than panels or lecture-style programs.

Relevance to Own Work

Interviewees work in a variety of disciplines from artists, activists, to social services and policy. Some interviewees said the Symposium demonstrated the power of public art and resonated with them as socially-engaged artists (first quotation). Some others said they took away specific tools and artistic practices that they will use in their own work (second quotation). A couple practicing artists wanted a larger discussion about issues facing public art—before hearing about specific projects and tools (third quotation). A couple others found the Symposium highly meaningful and resonate but less applicable to their actual work since they do not work in the arts.

(In what ways, if any, did the ideas, experiences, or approaches from the sessions relate to you and your work?) I saw the ID one, the Future ID one, and the collaboration with the grassroots. I think the takeaways just reinforced things that I believe art can provide people for a better future. I think we need to one, address past traumas and understand how that affects us individually and how we manage that, and also how we help our community imagine a better future together and be able to facilitate that in a way that acknowledges everyone has different traumas and you can't order one as more important than the other, but we still want to work together and we still want to imagine a better future and work towards that together. I feel like both of the workshops I went to reinforced that in the way they presented what they do, but also in how they ran the workshop itself.

(In what ways, if any, did the ideas, experiences, or approaches from the sessions relate to you and your work?) I work primarily with youth, with young people, developing projects that are connected to issues of social justice. So, we develop art projects or activations. And also, a part of that, part of my work is also being in some advocacy and organizing spaces as a representative of an organization I work for. In that sense, I feel like it was very directly connected. And the first session had a facilitator group had to engage the group with other practices, like somatic movement practices that I could take back and directly apply. And then for my personal work, I am also an artist, and I'm trying to develop my practice.

(In what ways, if any, did the ideas, experiences, or approaches from the sessions relate to you and your work?) I think as a working artist and someone who has been engaged with participatory art.... I have specific things I do that are related to some of the project's approach to public art. It was useful. But I think that maybe a panel would have been useful.... I know there's lots of different people there for different reasons, but I think it might be nice to hear a panel talking about issues in the field and approaches to the field.

Art Supporting Healing and Wellness

We asked interviewees what they had taken away from the breakout sessions about supporting healing and wellness. Many interviewees talked about the power of art to heal, foster resilience, and build community (first quotation). Some said the entire Symposium modeled how public art can support healing, wellness, self-care—from the grounding performances, thoughtful facilitation by the emcee, engaging breakout sessions, and social interactions (second quotation). A few said the Symposium demonstrated that listening and dialogue are central to the healing aspects of public art (third quotation).

(What, if anything, did you take away from the sessions about supporting healing and wellness through the arts?) This event really showed ... that the arts are an integral part of building empathy in a community. That they are the ultimate mediator between different groups of people for difficult topics and a uniquely powerful tool in building community and strengthening the community. I think that anyone who attended would walk away with that deeper understanding of just how important the arts program being done, correctly done, with the right initiative and agenda can be in a community.

(What, if anything, did you take away from the sessions about supporting healing and wellness through the arts?) I think that the speaker, the emcee speaker, gave a lot of really good points and a lot of the questions were good for talking about how we are caring for ourselves. And especially during the lunchtime, the conversations we had at the table were kind of like, how do we care for ourselves to care for other people? So, we talked about some of our practices for wellness and things of that nature. And I also think that the closing performance was really, well, performance/ritual really, a really cool way to think about healing and different perspectives where it's not just about healing ourselves, but being in community is a way of healing as well.

(What, if anything, did you take away from the sessions about supporting healing and wellness through the arts?) We had a conversation with a woman from, I think it was a National Parks Conservancy who helped to coordinate the Healing IDs event at Alcatraz. And it was really interesting to hear them talk about how they are using the space as a point of reflection and a place to meditate on some of these very difficult conversations and difficult moments that we've had in our country's history. And I just felt like, oh my gosh, what a beautiful mission to start to embody, to be brave enough to say, we are going to be this place where we're going to have a lot of uncomfortable conversations.... That's one of the things that the arts can do is to force people to come to terms with

some very difficult and uncomfortable themes, but you can rally around them in these beautiful ways.

Opportunities and Challenges of Public Art

Most interviewees were able to describe both opportunities and challenges of public art. In terms of opportunities, interviewees spoke of the power of public art to surface issues, promote dialogue, engage new audiences, and heal (two quotations below).

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) The positives or the strengths are ... it can open up viewpoints, it can create conversations, it can create dialogues, you can ask questions, you can challenge people, provoke people, or even just simple stuff. You can see what you're capable of doing that you thought you weren't able to do when you do art activities. You can tell story stories. People can express themselves and talk about things that they usually would not have talked about. And so, it can just open up grounds for new ways of conversation or expressing yourself.

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) I guess opportunities could be to reach people who don't necessarily plan on spending time inside art spaces or may not feel connected to art spaces. And to also maybe present the opportunity for people to feel that the public space is a space where they can encounter things that are beautiful or are moving or reflect their stories.

Interviewees identified a number of challenges facing public art. Many discussed the lack of funding for public art projects and art in public schools (first quotation). Some also mentioned censorship and potential disagreements about what qualifies as art (second quotation). A few said there is a tension in producing public art and the roles that culture producers have to play—not only as artists but also as activists and healers (third quotation). A couple said building trust takes time and is central to socially-engaged public art (fourth quotation).

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) I think challenges often are around things like finding funding, finding institutional support, making sure that the folks that are involved are getting paid, especially performers and artistic directors, whether they be visual artists or performing artists. I think funding ... that's just the arts, in general, there's not enough funding.

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) Challenges of public art is, I mean, art can be, public art, it could be very subjective.... It could be controversial, it can make people uncomfortable. It brings or it challenges other people's ways of living. It can become offensive. There can also be conflicts on whose being represented or how certain people are represented, if that makes sense.... Sometimes there's problems there, once again

with the law enforcement or about the sanitization or cleanliness of the city. Does it add to the city or does it make the city unpleasant or an eyesore? Or it could be associated with gangs, stuff like that too. So that could be, that's some of the cons when it comes to public art.

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) I think one of the biggest challenges is definitely funding, to be honest. Being able to get things funded and happening. And I think another big challenge is figuring out where to draw the line between making the art and working with the public and also making sure that you're also in a way serving people because, well, I think it depends on what kind of work you do, but when you work with communities that are marginalized and communities who just are in so much need, it's hard sometimes to find the balance of when is bringing the art appropriate and storytelling is appropriate, and also sometimes people just need literal resources. So, I think that's something that I think myself and other artists, collaborators, we grapple with of, yeah, this is important, valuable for us to do, but also the roles get really murky when you work in communities of what is your role. Are you an organizer? Are you an artist? Are you a service provider? All of those things. Yeah, that's something that it becomes really challenging.

(What would you say are some of the opportunities and challenges of being an artist and working in the public realm?) The challenge is really building trust between communities and government agencies where there hasn't been trust before or it's been broken. I guess it's an opportunity and a challenge, just how slow relationships are built. Sometimes I feel like I wish it could happen faster, but I know that it can't really, it just takes time.

Sense of Belonging and Connection to Others

We asked interviewees how they felt interacting with other participants, as one of the goals of the program was to foster connections. Overall, interviewees said they felt at ease at OMCA and enjoyed connecting with other attendees. Many praised the design of the Symposium—from the opening and closing performances, to the structure of the sessions, table prompts, and communal lunch—for helping attendees engage with each other (first quotation). A few noted that they felt comfortable in the “community of public arts people” and noted that they reconnected with colleagues (second quotation). A few others said they met new people and made new connections.

(Staff hoped that participants would feel comfortable in a sense of belonging and be able to connect with one another. How did you feel interacting with other participants and what could staff do to maybe facilitate more interactions among participants?) I felt very comfortable and welcome.... I think that within the spaces that were set up to be more social, that was working fine.... I found that the lunch was a lot more thought through than a lot of lunches. So, I think the way it was described was really thoughtful and it named connecting with each other as a goal. And it had a thoughtful speaker, and

the food was really amazing. So, all of those things were really appreciated. And it was called community meal.

(How did you feel interacting with other participants and what could staff do to maybe facilitate more interactions among participants?) I felt very much at home. I actually saw people who had heard of some of the work I've done, and I had heard of their work. And so, it felt like I was with people I already knew, even though I hadn't met them before. And then I met people that I did know. It was a really great combination of meeting new people and networking within this community. Because of the topics and the general theme of the event, I think there was this automatic knowing that anybody else you talk to, there is going to be somebody who, on some level understands these kinds of social justice issues, can speak the language, have the right vocabulary to talk about these tough issues in a way that's inclusive. You're not going to have somebody who's abrasive or you're not going to have somebody at this kind of event who's not already invested in some way in these issues.

Many interviewees also offered suggestions for enhancing and increasing interactions among attendees. Some thought OMCA staff and the program design could encourage more “mixing and moving” of attendees by having more information on name tags (e.g., art medium, organization, location), asking people to move tables during lunch/sessions, providing more prompts/games/activities/artmaking for attendees to do together, and scheduling structured networking time during the program. A few recommended adding a debrief discussion at the end of the day, before the closing performance to enable attendees to circle back to people they met earlier in the day and finish discussions that were started in the sessions. A few others suggested providing, with permission, an email list so that attendees could connect with each other (even if they did not have business cards).

Interviewees’ Other Comments

We asked interviewees if they had any final comments before concluding the telephone interview. Some interviewees took this opportunity to praise specific aspects of the program or OMCA, including the thoughtful and delicious lunch, beautiful garden, powerful performances, and thought-provoking Angela Davis exhibition. Several requested that OMCA host the Rainin Symposium again in the future. One each suggested: provide a list of resources to take home, include the artist David Sonnet from Richmond, include artists from Wood Street, include protest signs as an art form, have more Native American programs and exhibitions, and have more Native American items in the OMCA Store. Another interviewee said the marketing and communications should be more explicit about the intended audience for the Symposium (e.g., artists only, people interested in activism, educators, all the above).

INSTITUTIONAL GOALS

Institutional Goals	Measurement Tool	Metrics	Achievement
Provide opportunities for gathering, connection, healing, and belonging	Acme ticketing report	The symposium tickets will be 90% sold out in presales	<p>Yes, 97% of presale tickets were purchased (194 out of 200)</p> <p>There was a 50% no-show rate (possible related to local spike in COVID-19 infections)</p>
Provide opportunities for gathering, connection, healing, and belonging	Social impact scales	More than 50% of program attendees will give high ratings (5 on 5-point scale) on the social impact scales related to belonging, gathering, and connecting.	Yes, for all 8 social impact scales
Expand OMCA’s capacity to measure how programs can support wellness by experimenting with various evaluation tools (PollEverywhere, phone interviews)	<p>PollEverywhere response rate</p> <p>Phone interview response rate</p>	<p>At least 50% of attendees with engage with PollEverywhere prompts.</p> <p>We are able to recruit and interview 20 attendees via telephone.</p>	<p>PollEverywhere was used by 30% for the first poll and 40% for the second poll (estimated).</p> <p>Program attendance was lower than projected, so we were able to recruit 21 people and conduct 15 interviews.</p>

PARTICIPANT GOALS

<i>Participant Goals</i>	<i>Measurement Tool</i>	<i>Metrics</i>	<i>Achievement</i>
Deepen connections to fellow participants and community partners	Telephone interview	All interviewees will note that they developed connections and/or strengthened relationships via the program.	Yes, all interviewees noted that they made new connections and/or strengthened existing relationships.
Learn and experience artistic practices and tools that could support healing and wellness	Telephone interview	Most interviewees will describe specific artistic practices and tools that they experienced in the program and how they might integrate them into their own work.	Many interviewees took away specific artistic practices and tools that they plan to use in their work. A few wanted a larger discussion about the issues facing public art. A few others do not work in arts fields; rather they had a general interest in the topic of healing arts and/or social justice.
Be able to describe the opportunities and challenges of working in the public realm	Telephone interview	Most interviewees will be able to identify opportunities and challenges of place-based art projects that are responsive to issues relevant to communities they serve.	Yes, most interviewees were able to discuss opportunities and challenges of public art.

APPENDIX – POST-PROGRAM SURVEY VISITOR COMMENTS

Respondent ID	Responses
114311304280	Conference should be held indoors or at least have some shaded areas for people with sun sensitivities. The garden was a beautiful location, but it was too sunny and there were not shaded areas.
114311270430	Keep doin' it the way you did!
114311241090	Provide shade during outdoor events
114311190807	I think someone introducing the emcee would have been helpful.
114311155384	Provide more workshop opportunities
114309769982	I did not get the chance to rate the food. The indigenous menu was fantastic!
114308805959	It was great!
114308755945	N/A
114308279329	I would give more time to let us interact with each other and less time to the artistic performances at the beginning and end. I thought the two break out sessions I attended were excellent. Great food and space for the event. The conversations I had with other attendees were fascinating.
114308211856	I enjoyed the lectures from earlier symposia and suggest morning lectures and closing performance. And, next time, if the event is going to be outside, let participants know so we can be prepared! Ty
114308079713	It would have been greatly improved by allowing more time for interaction among participants at the tables, both informal and in response to general questions posed. We barely got started with introducing ourselves and our work and reflecting on the questions. I felt the day was too orchestrated to allow for genuine interchange among participants.
114308065061	Provide sunscreen or more shade if we are outside in the sun! (but being outside was amazing!) also coffee after lunch would have been appreciated.
114308050457	<p>Unfortunately, intent did not meet impact for me during this Symposium. There was a disconnect in clearly defining, expanding and providing further tools for healing justice. I came to learn and deepen my understanding of healing justice and create community with those in pursuit of it - and left disappointed in not having left with further grounding in foundational knowledge, examples of what it looks like in our community and feeling still disconnected from those that are in pursuit of it. My breakout sessions were basic at best and never made the connection of how their work/ their workshop connected to healing justice. The description of the workshop oversold the actuality.</p> <p>Also- please provide shade next time for your guests. I am brown and still left with a sunburn.</p> <p>I hope you take this as constructive criticism as I was really looking forward to further education and community in this topic and the delivery fell flat.</p>

114308055318

Overall great! Offer more opportunities to get to know other participants at our tables. More interactions.

114308047082

I would have loved for the sessions to be participatory rather than lecture oriented. I also would have loved if OMCA had an email list connecting folx to one another who are interested in certain topics. It would be great to have a small amount of time to work on our own public art in conjunction with others.