

Creative Forces Community Engagement Grant Program Evaluation

Attachment F – Participant Survey Cognitive Testing Report

NEA CREATIVE FORCES COMMUNITY ARTS ENGAGEMENT FACILITATOR SURVEY COGNITIVE TESTING SUMMARY REPORT MAY 1, 2025 – FINAL

This summary report includes:

- Project description (p.1)**
- Methodology (p.2)**
- Analyses and Recommendations (p. 3)**
- Appendix A – Recruitment emails (p. 8)**
- Appendix B – Cognitive Testing Protocol (p. 11)**
- Appendix C – Original Participant Survey (p. 15)**
- Appendix D – Revised Items (p. 21)**

Project Description

The Creative Forces®: NEA Military Healing Arts Network Grant provides clinical art therapy programs and non-clinical community-based arts engagement to improve the health, well-being, and quality of life for military-connected individuals. In partnership with the Mid-America Arts Alliance, Creative Forces has launched a grant program to support community engagement programs across the U.S. (<https://www.maaa.org/creativeforces/>).

SURVEY DEVELOPMENT

To learn more about the experiences of Arts Engagement Facilitators, key practices and strategies they use, and the benefits of the programs, Creative Forces developed an Arts Engagement Facilitator Survey. The survey was developed based upon a review of Teaching Artist and Arts Engagement Facilitator Surveys used in the field, as well as from input from the Creative Forces leadership team.

PURPOSE OF COGNITIVE TESTING

The purpose of cognitive testing of data collection instruments is to reduce measurement error associated with respondents, by evaluating the quality of questions and the extent to which the questions solicit the desired information. In addition, “A good question is one that is relevant to both the research agenda and each potential respondent’s experience and knowledge.”¹ Analysis and interpretation of survey data are reliant on the accuracy of respondents’ understanding, interpretation, and selection of responses from the available options. These are the key considerations for cognitive testing of the Creative Forces Community Engagement Arts Facilitator Survey.

ARTS ENGAGEMENT FACILITATOR SURVEY

¹ UNESCO. 2010. Guidelines for cognitive and pilot testing of questions for use in surveys. Bangkok, Thailand. https://wwwn.cdc.gov/qbank/report/WashingtonGroup_NCHS_2010_ESCAP.pdf. Accessed 9/13/2019

The Arts Engagement Facilitator Survey consists of 32 items including 6 items about their roles as Arts Engagement Facilitators in Creative Forces, 6 items about their engagement strategies and outcomes, 10 items about their experience as an Arts Engagement Facilitator in Creative Forces, 4 items about their background, 4 demographic items, and 2 items requesting contact information to send a stipend. The items consist of a mix of open response, Likert, check all that apply, and multiple-choice options. Exhibit 1 provides more details about each group of items.

Exhibit 1.

TARGET OUTCOME	TOTAL # OF ITEMS	ITEM DESCRIPTIONS
Role as an Arts Engagement Facilitator for Creative Forces	6	Self-report items developed for survey (4 items) Arts discipline and program format items from the Grant Application Form (2 items)
Engagement Strategies and Outcomes	6	Open response items aligned with Creative Forces Outcomes (5 items) Open response items about challenges (1 item)
Experience as an Arts Engagement Facilitator with Creative Forces	10	Likert scale items on their wellbeing, commitment, and confidence in engaging with military-connected populations (4 items) Open response explaining their answers on Likert scale items (1 item) Open response, select all that apply, and multiple-choice items about competencies, training, and support through Creative Forces (5 items)
Background and Experience as an Arts Engagement Facilitator	4	Years experience Completion of a certification program Formal certification or education Additional background
Demographics	4	Military connection Age Race/ethnicity Sex
Stipend Information	2	Name Email

Methodology

Throughout this report, “participant” refers to the six interviewees who participated in cognitive testing.

COGNITIVE TESTING SAMPLE AND RECRUITMENT

Creative Forces grantees, members of the Technical Working Group, and others with community arts engagement programs identified 11 potential participants for cognitive testing and shared their contact information with ProgramWorks. While all individuals initially agreed to participate, one missed their scheduled appointment and did not reschedule, and four did not respond to two follow-up requests to schedule. In total, six individuals completed the cognitive testing. Due to the project timeline and consistency among the feedback from the six participants, additional participants were not recruited. Exhibit 2 summarizes the art disciplines represented in the sample. Each participant received a thank you and \$50 eGift card for their time. Recruitment emails are included in Appendix A.

Exhibit 2.

ART DISCIPLINES OF PARTICIPANTS
Dance/movement, storytelling and theater, fine arts (male)
Music – folk and oral; plays and teaches 12 different instruments (female)
Arts in Health, painting, crafts (female)
Bronze, glass, ceramics, and visual arts (male)
Visual artist (female)
Gallery educator, has led some arts workshops (male)

COGNITIVE TESTING PROTOCOL

Each cognitive testing participant took part in an individual interview with a ProgramWorks researcher, reviewing all survey items. The participant read each item and then shared their thoughts about the item by thinking out loud as they considered how to answer the question. Based on the participant's thinking and commentary, each item was scored on the following scale:

Is there a problem?

0 = no evidence of problem

1 = possible problem

2 = definite problem

If there was evidence of a problem, the researcher further probed the participant about vocabulary, wording, interpretation, and recommendations for alternate versions. The interviews lasted 26 to 48 minutes, depending on the extent of a participant's responses. See Appendix B for the full cognitive testing protocol.

Analyses and Recommendations

Overall, participants offered few recommendations for changes, most of which involved minor wording adjustments to enhance clarity. For these items, we have summarized participant feedback and outlined our corresponding recommendations. Respondents generally found the survey content appropriate, expressed satisfaction with the overall design, and appreciated the opportunity for Arts Engagement Facilitators to contribute their input. One respondent shared, *"These are very good questions. They make us think. ... I'm impressed by Creative Forces going to this extent. I really like everything they are doing to support this, and I'm impressed they care about Teaching Artists."*

FEEDBACK ON DEFINITION OF ARTS ENGAGEMENT FACILITATOR

Overall, participants found the definition of an Arts Engagement Facilitator to be clear and inclusive of their diverse roles within Creative Forces programs. As one respondent shared, *"This is perfect. It speaks to what I do."*

FEEDBACK ON ROLE AS AN ARTS ENGAGEMENT FACILTOR FOR CREATIVE FORCES

Participants understood these items and their intentions. They did not anticipate any difficulties in answering them but had several recommendations. Exhibit 3 summarizes their feedback and our recommendations.

Exhibit 3.

FEEDBACK ON ROLE AS AN ARTS ENGAGEMENT FACILITATOR FOR CREATIVE FORCES	
1	Feedback: One participant was confused about which organization name to use, noting that there is a lead organization but that some programming occurs with partner organizations. Recommendation: Clarify that the program name is for the lead organization receiving the grant. (see Appendix D)
2	Feedback: One participant was confused if the length of time working as an Arts Engagement Facilitator was total time or number of calendar years. (e.g., grant received July 2024 would be less than 1 year, but two calendar years). Recommendation: No change.
3	Feedback: One participant noted that the term “participant/student” was used in some options, whereas “student” was used in other options. Recommendation: Change all options to “participant/student” for consistency. (see Appendix D)
4	Feedback: Three participants commented on the descriptors, noting: • Some subcategories were missing, making the descriptors feel less inclusive, and two participants were not certain what to answer (e.g., choreography missing from Dance; music not included in Folk/Traditional Arts). One participant said, <i>“I wonder where I land on this list.”</i> • The question was easier to answer without having to read through all of those descriptors or to make that level of distinction. Recommendation: No change. The descriptors are used on the Grantee Application Form and allow for direct comparisons.
5	Feedback: One participant felt there were too many “commas” in the bulleted items. Recommendation: No change. This is a standard question on the Grantee Application Form.
6	Feedback: One participant noted that that her program runs “twice a month,” and she would not be able to answer the question. Because programs vary greatly, she recommended an “Other” option. Recommendation: Add an “Other: (Please specify)” option. (see Appendix D)

FEEDBACK ON ENGAGEMENT STRATEGIES AND OUTCOMES

Participants understood these items and their intentions. They did not anticipate any difficulties in answering them but had a recommendation for a question addition and minor word changes. Exhibit 4 summarizes their feedback and our recommendations.

Exhibit 4.

FEEDBACK ON ENGAGEMENT STRATEGIES AND OUTCOMES	
7	Feedback: One participant noted that questions 7 and 8 may have some overlap in the responses and recommended asking respondents to read all questions first or showing them all on the same page. Recommendation: No change. Questions are already shown on the same page.
10	Feedback: One participant noted that this question delves into the “therapeutic realm of health and well-being,” and wondered if a complementary question should be asked about “creative expression.”

	Recommendation: Add the question " What other practices or strategies have been particularly effective in fostering creative expression for Creative Forces participants? (see Appendix D)
12	Feedback: One participant believed that the word "implementation" was jargon, and recommended removing the work, with examples, such as '...challenges during the program' or 'your program.' Recommendation: No change.

FEEDBACK ON EXPERIENCE AS AN ARTS ENGAGEMENT FACILITATOR WITH CREATIVE FORCES

Participants understood these items and their intentions. They did not anticipate any difficulties in answering them but had some recommendations. Most of the recommendations were minor word changes. Another recommendation was to reword a question clarifying the need for a written response, rather than a yes/no. Exhibit 5 summarizes their feedback and our recommendations.

Exhibit 5.

FEEDBACK ON EXPERIENCES AS AN ARTS ENGAGEMENT FACILITATOR WITH CREATIVE FORCES	
15	Feedback: Two participants raised concern about using the word "confident." • One could not come up with a better word. • One recommended focusing on "awareness." Recommendation: No change.
16	Feedback: Three participants made comments: • Two participants raised concern about using the word "confident. One could not come up with a better suggestion. The second suggested using a phrase about "awareness." • One participant was not certain if "military-connected community" included families and caregivers. Recommendation: Add a definition of "military-connected community" at the beginning of the survey. Change the item to "I am able to engage members of the military-connected community in arts activities."
17	Feedback: One participant believed the item would be easier to read, if it read, "what would you need in order to" instead of "what would you need to." Recommendation: No change.
19	Feedback: Two participants made comments: • One suggested adding "In your experience..." to the beginning of the question. • One noted that it reads as a yes/no question and suggested making it clear that it is asking for the competencies. Recommendation: Change wording to "What specific competencies do Arts Engagement Facilitators need to be successful in Creative Forces Community Engagement Programs?" (see Appendix D)

FEEDBACK ON GENERAL BACKGROUND AND EXPERIENCE AS AN ARTS ENGAGEMENT FACILITATOR

Participants understood these items and their intentions and did not anticipate any difficulties in answering them. Suggestions included removing one question and making minor wording changes. Exhibit 6 summarizes their feedback and our recommendations.

Exhibit 6.

FEEDBACK GENERAL BACKGROUND AND EXPERIENCE AS AN ARTS ENGAGEMENT FACILITATOR	
23	Feedback: One participant was confused if the length they have been an Arts Engagement Facilitator was total time or number of calendar years. (e.g., started in summer 2024 would be less than 1 year, but two calendar years). Recommendation: No change.
24	Feedback: The question is redundant to #25 and can be addressed with that answer. Recommendation: Delete question #24. (see Appendix D)

FEEDBACK ON DEMOGRAPHIC ITEMS

Participants also made several recommendations regarding the four demographic items. Exhibit 7 summarizes the feedback and recommendations.

Exhibit 7.

FEEDBACK ON A LITTLE MORE ABOUT YOU	
27	Feedback: Two of six participants made comments on this item. The comments included: • A preference for the term “family member” instead of “related to” • Changing language to “military connected” Recommendation: No Change.

FEEDBACK ON THE USE OF NAME AND EMAIL TO OBTAIN INFORMATION FOR STIPEND

Participants were asked to provide feedback on how a survey respondent’s name and email should be collected to distribute the stipend (see Exhibit 8). They were presented with two options: (1) entering their name and email at the end of the survey, with a clear statement that this information would be removed from their responses, or (2) clicking a separate link at the end of the survey to provide their information. Participants were also invited to suggest alternative approaches. Results indicate that while most respondents are comfortable sharing their name and email with the appropriate privacy disclaimer, offering another option may be important for some individuals who prefer added separation between their identity and survey responses.

Exhibit 8.

FEEDBACK ON OBTAINING NAME AND EMAIL FOR THE STIPEND RECOMMENDATIONS	
Keep Name and Email Option	All six participants noted that they would not have concerns entering their name and email at the end of the survey. One person shared, “I wouldn’t want to go through another step, and the information isn’t particularly sensitive.” Of those: ○ Two noted that it would be important to have statement that the information would be removed. ○ Two noted that it would be “clunky” to go to a second survey, with one suggesting that changing to another survey on a phone could cause them to get lost.

	○ One also was concerned about moving to another survey increasing the time commitment.
Provide an option to click on another link	While all participants said they felt comfortable answering those questions, four also recommended providing another option in case a respondent had concerns.
Recommendation	Include statements indicating the respondent's name and email address are confidential and will be removed from the data file in the introduction and just above the final items that ask for name and email. In the second statement, include an option to directly submit name and email address to the evaluator instead of entering them into the survey. (see Appendix D).

Appendix A – Recruitment Emails

INITIAL INVITATION

Dear _____,

In 2022, the Creative Forces®: Healing Arts Network, in collaboration with the Mid-America Arts Alliance (M-AAA) launched the Creative Forces Community Engagement grant program to support community-based arts programs and activities for military connected individuals. Since then, more than 100 Creative Forces Community Engagement grants, ranging from \$10,000 to \$50,000, have been awarded to eligible organizations nationwide.

On behalf of Creative Forces and M-AAA, we are inviting you to take part in field testing of a survey for Arts Engagement Facilitators of the Creative Forces Community Engagement grant programs. Being part of the field testing will not impact your participation in Creative Forces programs.

If you wish to participate in the field testing, I will set up a video call. During the call, we will review the survey items together, and I will ask you for your feedback on the items. This will take about 30-45 minutes. After the call, we will send you a \$50 e-gift card in thanks for your time. We are scheduling the calls from now through **date**.

If you are interested in participating or would like more information, please contact me at **PW contact email**.

Best regards,

Best regards,
PW contact

PARTICIPANT SURVEY FOLLOW UP AFTER ACCEPTANCE

Dear _____,

Thank you for assisting us in field testing an online survey for Arts Engagement Facilitators supporting Creative Forces Community Engagement programs. You will receive a \$50 e-gift card. Below is more information about the testing process.

Testing the survey involves two steps:

1. Schedule a time to meet for a videoconference (estimated 30 minutes)
2. During the conference, I will share the individual items with you and ask for your feedback on the items, such as whether the item is confusing or hard to answer.

Your feedback on the items will be confidential. The final report will combine feedback from all field-testing participants, and no names will be mentioned.

To schedule the interview, please indicate when you are available. **ADD DATES**

Please note that participation is voluntary. Neither your participation nor your comments will affect the outcome of any present or future National Endowment for the Arts or Mid-America Arts Alliance grant applications, contract proposals, or cooperative agreement proposals.

Please feel free to contact me if you have any questions.

Best regards,

PW contact

Appendix B – Cognitive Testing Protocol

COGNITIVE TESTING PROTOCOL FOR ARTS ENGAGEMENT FACILITATOR SURVEY

The interviewer will begin the interview with the following statement.

Introduction: *Thank you for participating in this interview. Creative Forces has been supporting community arts engagement programs for military-connected people since 2017. We are helping them develop a survey for Arts Engagement Facilitators. The survey will help us learn more about the experiences of Arts Engagement Facilitators, key practices and strategies they use, and the benefits of the programs. This interview helps us test the survey items to make sure they are easily understood and collecting information consistently. We appreciate your honest comments about them.*

This is a reminder that participation is voluntary, and you can skip any question or quit at any time. However, we hope you will respond to as many of the questions as possible. Your feedback on the survey items will be compiled with the feedback we receive from all participants into a single summary for Creative Forces, and none of the participants will be identified in that summary. Your answers will not be shared with anyone, other than being integrated anonymously into the general summary.

There are about 32 items on the survey. I will share the items on my screen and ask you to read them to yourself. I will then ask you some questions about the items. You do not need to answer the items. Instead, we are just looking for feedback on what the items address and whether they are easy to understand. I will be taking notes throughout our discussion. Do you have any questions?

The interview protocol uses a hybrid of the “think aloud” and “verbal probing” methods. Verbal probes may include:

*What makes that item confusing/ambiguous/difficult to answer?
Can you rephrase the question in your own words?
How could that question be improved?*

For the purposes of this survey, an Arts Engagement Facilitator is someone who leads, facilitates, or teaches arts activities or experiences for programs supported by Creative Forces grants. This can include a range of experiential and educational backgrounds, such as practicing artists, individuals who have previously participated in a Creative Forces program who have moved into a facilitator role, and people with formal experience and/or training as teaching artists.

Does that definition work? Is there anything else that should be included?

Present and question each item.

Thank you for going through those items and sharing your thinking.

INTERVIEW RECORDING FORM (COMPLETED BY INTERVIEWER)			
Interviewee name			
Art Discipline			
Interview date			
Interviewer			
Gender			
OVERALL EXPERIENCE: Notes about the context of the interview: demographics, general observations about responses.			
Item #	Interview Response	Is there a problem? 2 = definite problem 1 = possible problem 0 = no evidence of problem	Additional notes
Your role as an Arts Engagement Facilitator for Creative Forces			
1			
2			
3			
4			
5			
6			
Program Strategies and Outcomes			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			
21			
22			
Your General Background and Experience as an Arts Engagement Facilitator			
23			
24			
25			
26			

A Little More About You			
27			
28			
29			
30			
Thank You – Gift Card			
31			
32			

Each person who completes the survey will receive a \$30.00 eGift card via email after completing the survey. To do so, we are asking them for their name and email at the end of the survey. This will be removed from their responses and will only be used to send the eGift card. Alternatively, we could provide a link at the end of the survey to a second, very brief survey where they enter their name and email address. This removes all connection between their name and their responses. What do you think of these approaches? Is there something else we should consider?

One final question: Is there any other input you recommend that CF gather from Arts Engagement Facilitators?

Appendix C – Arts Engagement Facilitator Survey Items

ARTS ENGAGEMENT FACILITATOR SURVEY ITEMS

YOUR ROLE AS AN ARTS ENGAGEMENT FACILITATOR FOR CREATIVE FORCES

1. What is the name of the organization that hosts your Creative Forces program?
2. How long have you been working as an **Arts Engagement Facilitator with this project, currently supported by Creative Forces?** Include the current year.
 - Less than 1 year
 - 1-3 years
 - 4-7 years
3. Do you have experience as a participant/student in a Creative Forces program?
 - No
 - Yes, I previously was a participant/student in this Creative Forces program
 - Yes, I am currently a student in this Creative Forces program
 - Yes, I was previously a student in a different Creative Forces program
4. Which creative discipline(s) are you using for the Creative Forces Community Engagement Grant? (select all that apply)
 - Crafts (Clay, Fiber, Glass, Leather, Metal, Mixed Media, Paper, Plastic, Wood)
 - Dance/movement (Ballet, Ethnic, Jazz, Tribal, Modern)
 - Design Arts (Architecture, Fashion, Graphic, Industrial, Interior, Urban/Metropolitan)
 - Folk/Traditional Arts (Crafts, Visual Arts, Dance)
 - Humanities (Facilitated conversations, Compilation of historical documentation, Preservation of history)
 - Literature (Fiction, Memoirs, Non-Fiction, Playwriting, Poetry)
 - Media Arts (Film Arts, Film Audio, Film Technology/Experiments, Film Video, Podcasts)
 - Music (Band, Chamber, Ethnic, Jazz, New, Orchestral, Popular, Solo/Recital, Song Writing)
 - Music Theatre/Opera (Musicals, Opera)
 - Oral Traditions (Spoken word, Stand-up Comedy, Storytelling)
 - Theater (Mime, Puppet, Young Audiences, General)
 - Visual Arts (Collage, Experimental, Graphics, Multimedia, Painting, Photography, Printmaking, Sculpture)

5. What type(s) of programming are you facilitating for the Creative Forces Community Engagement grant? (select all that apply)
- Ongoing class/other ongoing engagement: A class group, and/or ensemble that meets regularly for a distinct time period.
 - Ongoing drop-in program: Ongoing, drop-in programs, such as an open-studio, where participation may or may not be consistent.
 - Single event: Single event, such as a workshop, exhibition, or café, where individuals participate one time.
 - Participant cohort performance: Participant exhibition or performance to showcase their work.
 - Passive art engagement: Participants attend a performance, exhibition, etc.
6. How often do you lead Creative Forces art classes, workshops, or experiences?
- Daily
 - Weekly
 - Monthly
 - Less than once a month

PROGRAM STRATEGIES AND OUTCOMES

7. Creative Forces offers program participants an opportunity to develop a **better understanding of themselves and others by creating or engaging with art**. As an Arts Engagement Facilitator with military-connected populations, what practices or strategies have you found the most effective for supporting this outcome? Please briefly describe up to three.
- _____
8. Creative Forces intends for program participants to **develop supportive relationships and a sense of belonging to a community**. As an Arts Engagement Facilitator with military-connected populations, what practices or strategies have you found the most effective for supporting these outcomes? Please briefly describe up to three.
- _____
9. What key strategies or conditions encourage participants to **attend consistently and to return for additional programming**? Please briefly describe up to three.
- _____
10. What other practices or strategies have you found effective for supporting the Creative Forces goals of improving **health, well-being, and quality of life** for participants?

11. In what other ways is the program impacting participants? Feel free to cite an example (no names).

12. If you experienced any challenges during program implementation, please describe them briefly.

YOUR EXPERIENCE AS AN ARTS ENGAGEMENT FACILITATOR WITH CREATIVE FORCES

		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
13.	I am thriving as an Arts Engagement Facilitator with Creative Forces.					
14.	I am interested in continuing my work with Creative Forces as an Arts Engagement Facilitator					
15.	I am confident in my understanding of military culture.					
16.	I am confident that I can engage members of the military-connected community in arts activities.					
17.	If you responded “disagree” or “strongly disagree” to items 13 through 16, what would you need to thrive or be confident in that area?					

18. In what ways does Creative Forces and/or your organization support you as an Arts Engagement Facilitator?

19. Are there any special competencies needed by Arts Engagement Facilitators in Creative Forces Community Engagement Programs?

20. Have you received training through your Creative Forces program or the organization hosting the program in the following areas? (select all that apply)

- ☐ Military culture and/or working with military-connected populations
- ☐ The art form I am facilitating
- ☐ The program model
- ☐ Trauma-informed approaches
- ☐ Working with groups
- ☐ Other _____
- ☐ No training specific for this program or population

21. Is there additional training you wish you had received?

- ☐ No
- ☐ Yes (please describe)

22. Is there anything you would like us to understand about the program's impact on you?

YOUR GENERAL BACKGROUND AND EXPERIENCE AS AN ARTS ENGAGEMENT FACILITATOR

23. How many years, in total, have you been an Arts Engagement Facilitator? Include the current year.

- ☐ Less than 1 year
- ☐ 1-3 years
- ☐ 4-7 years
- ☐ 8+ years

24. Have you completed a certification program relevant to your role as an Arts Engagement Facilitator?

- ☐ No
- ☐ Yes (please describe)

25. Please indicate whether you have obtained formal certification or education **related to being an Arts Engagement Facilitator?** (select all that apply)

- ☐ Certificate in art
- ☐ Certificate as a teaching artist
- ☐ Associate's, Bachelor's, or Graduate Degree in art field
- ☐ Associate's, Bachelor's, or Graduate Degree in education
- ☐ Associate's, Bachelor's, or Graduate Degree in social services
- ☐ Creative Arts Therapy degree or license (Art, Dance/Movement, Drama, Music, Poetry)
- ☐ Other (please describe)
- ☐ None

26. If you have additional background or qualifications you rely on as an Arts Engagement Facilitator, please describe that here. [Open-ended]

A LITTLE MORE ABOUT YOU

27. Are you connected to the military? (select all that apply)

- ☐ I am or was in the military
 - ☐ Active Duty Service Member
 - ☐ National Guard/Reserve
 - ☐ Veteran
- ☐ I am related to or close to someone in the military
 - ☐ Active Duty Service Member
 - ☐ National Guard/Reserve

- Veteran
- I am a caregiver for someone in the military
 - Active Duty Service Member
 - National Guard/Reserve
 - Veteran
- I work in a military setting or organization (e.g., USO)
- Other _____
- Prefer not to say

28. What is your age?

- 18-24 years
- 25-44 years
- 45- 64 years
- 65 years or older

29. What is your race and/or ethnicity? Select all that apply.

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic or Latino
- Middle Eastern or North African
- Native Hawaiian or Pacific Islander
- White
- Prefer not to say

30. Are you:

- Female
- Male
- Prefer not to say

Thank you for completing this survey. Please enter your name and email address below so we can send you an eGift card.

31. Name

32. Email address

Thanks again!

Appendix D – Recommended Changes

SURVEY ITEMS IDENTIFIED FOR CHANGE

1. What is the name of the **lead** organization that **received the** ~~hosts your~~ Creative Forces Grant?
3. Do you have experience as a participant/student in a Creative Forces program?
 - No
 - Yes, I previously was a participant/student in this Creative Forces program
 - Yes, I am currently a **participant/**student in this Creative Forces program
 - Yes, I was previously a **participant/**student in a different Creative Forces program
6. How often do you lead Creative Forces art classes, workshops, or experiences?
 - Daily
 - Weekly
 - Monthly
 - Less than once a month
 - **Other (please specify): _____**

New Question: What other practices or strategies have been particularly effective in fostering creative expression for Creative Forces participants?

16. "I am ~~confident that I can~~ **able to** engage members of the military-connected community in arts activities."

~~19. Are there any special competencies needed by Arts Engagement Facilitators in Creative Forces Community Engagement Programs?~~ **What specific competencies do Arts Engagement Facilitators need to be successful in Creative Forces Community Engagement Programs?**

~~24. Have you completed a certification program relevant to your role as an Arts Engagement Facilitator?~~

- ~~○ No~~
- ~~○ Yes (please describe)~~

Thank you for completing this survey. Please enter your name and email address below so we can send you an eGift card through the **Giftly platform. Your name and email address are confidential and will be removed from your survey. Alternatively,**

you may leave these two items blank and direct email [evaluator name, contact information] to receive your eGift card.

33. Name

34. Email address