

1. Appendix A: Cohort 1 artist survey questions

1. Check all that apply. I am a...(musician, storyteller, poet, theatre performer, other:)
2. Have you performed for long-term care residents before?
3. How much experience do you have with people with cognitive impairments and/or physical limitations? Briefly describe your experience.
4. Why did you join Unmasked Connections pilot study?
5. Are you aware of any similar initiatives or projects? If so, briefly describe them.
6. How prepared do you feel to begin your unmasked connection performances? (Scale of 1-10 where 1 = not at all; 10 = I couldn't be more prepared)
7. Is there anything that you feel you should have had training for that you didn't?
8. What is required for this pilot to be sustainable?
9. What are your expectations for this pilot project and what do you hope to achieve or gain from your participation?
10. Please share any feedback you have on the project to date.

2. Appendix B: Cohort 1 survey questions for Radical Connections members

1. What is your position in Radical Connections and the Unmasked Connections pilot?
2. Why did you join the Unmasked Connections pilot project?
3. What has your contribution to the project been thus far?
4. Please share any difficulties/barriers in the process to date?
5. What has gone well thus far?
6. What makes a project of this sort possible?
7. How did you recruit the artists, and how did you choose which types of artists to recruit?
8. What would you do differently if you had to restart this project?
9. Do you think it will be successful?
10. Please share any thoughts or comments that you think may be relevant to the process of this pilot or the feasibility of this pilot.

3. Appendix C: Cohort 2 artist survey questions

1. What is your name? (First and last)
2. Check all that apply. I am a...(musician, storyteller, poet, theatre performer, other:)
3. How many unmasked connections have you done?
4. Is there anything that you feel you should have had training for that you did not?
5. Is the pay rate reasonable? (Yes; No; Somewhat; Other:)
6. Have you noticed or do you foresee your experience with unmasked connections feeding back into your practice as an artist? If so, how?
7. Do you feel as though you were able to effectively share your art in a virtual setting (Zoom)? (Yes; No; Somewhat; Other:)
8. Do you think you were able to connect with the residents in a virtual setting better than you would have if you were in-person wearing masks? (Yes; No; Maybe; Other:)

9. Do you think the unmasked connections were beneficial to the participating residents of the Bruyère LTC facilities? If yes, please describe.
10. What did you gain from your unmasked connections and your participation in this pilot?
11. If we were to launch this pilot at another LTC facility, what advice would you give the artists?
12. If we were to launch this pilot at another LTC facility, what should we do differently to improve the ease of the process?
13. Please share any details or comments about your experience that you feel may be valuable feedback regarding the importance or feasibility of initiatives of this sort.

4. Appendix D: Cohort 2 survey questions for Radical Connections members

1. Please list any barriers/difficulties in the process of planning or rolling out this pilot.
2. What aspects of the pilot have gone especially well? Was there anything that surprised you by how smoothly it went?
3. Is there anything that you would do differently if you were to restart this pilot?
4. Based on the recordings of the unmasked connections, are they how you envisioned them to be? Were your expectations...(satisfied; not satisfied; exceeded)
5. Please provide examples to support your answer in the previous question.
6. Do you think the connections between the residents and the artists were better in the virtual setting than had they been in-person wearing masks? (Yes; No; Either way would be equally as effective)
7. Do you consider this pilot a success based on the activity to date? (Yes; No; Other)
8. If you were to expand this project and recruit more artists, what additional training or advice would you give them based on your observation of performances to date?
9. How do you foresee this pilot becoming financially supported to continue long-term?
10. Please list the ways that you have observed this pilot having an impact on people. This can be small scale (the residents, artists, LTC workers, yourself, etc.) or large scale (within the hospital, the community, etc.).
11. Please share any details or comments about your experience that you feel may be valuable feedback regarding the importance or feasibility of initiatives of this sort.

5. Appendix E: Cohort 2 resident survey questions

1. What is your name? (First and last)
2. Which type of art performance do you prefer the most? (music, storytelling, poetry & spoken word, theatre)
3. Is there a different type of artistic performance that you wish had been an option? If yes, please list it below.
4. How many unmasked connections did you have?
5. Did you select the same type of art and the same performer each time? (Yes, I selected the same art and performer each time; I selected the same art each time, but different performers; No, I selected a different art type and different performer each time; Other:)
6. Were the performances a good length? (Yes; No, they should be longer; No, they should be shorter)

7. How often would you like to receive unmasked connections if it were possible? (Once per week; More than one each week; One every two weeks; One per month; Other:)
8. Did you have a family member participate in the unmasked connections with you? (Yes; No; One or some of them but not all)
9. Do you think it would have been a better experience with a family member participating with you? (Yes; No; Maybe)
10. Is Zoom an effective and acceptable method of delivering artistic performances? Please explain.
11. Do masks make it difficult to connect and communicate with people? (Yes; No; Sometimes; Other:)
12. How have your unmasked connections affected you? (i.e., positive or negative impact on mood, emotions, physically, feeling of well-being, etc.)
13. How can we improve the Unmasked Connections? You can comment and make give feedback regarding any aspect of the program (i.e., the program itself, organization, artists, etc.)
14. Do you believe Unmasked Connections is a valuable program that should be implemented into long-term care facilities permanently? (Yes; No; Not sure)

6. Appendix F: Cohort 2 Bruyère rec staff survey questions

1. What is your name? (First and last)
2. What is your position at Bruyère and what is your role in Unmasked Connections pilot?
3. Why did you join the Unmasked Connections pilot project?
4. What makes a project of this sort possible?
5. Please share any difficulties/barriers in the process.
6. Which aspects of the project have gone well?
7. What would you recommend doing differently if we had to restart this project?
8. Please comment on the residents' participation and enjoyment of the unmasked connections.
9. Did you notice an impact of the virtual performance on the residents? (i.e., mood, behaviour, cognitive function, etc.). If yes, please describe it.
10. Did the virtual performances have an impact on you and the other staff? If yes, please describe it.
11. Has the pilot project changed the way that you view healthcare. What about the arts? Please explain.
12. Do you think this project will be successful if implemented long-term and potentially in multiple LTC facilities across Canada? Why?
13. What advice would you give LTC workers from another facility if they were to start a program like Unmasked Connections?
14. Please share any thoughts, comments, or feedback that you think may be relevant to the process or feasibility of this pilot.