CREATIVE AGORA

Learning Module 3

Section 1: Introduction

Title of the Module	MODULE 3: SOCIAL IMPACT OF PARTICIPATORY ARTS EDUCATION
Summary description (max 100 words) This is a very brief summary to describe the Module on the website.	Module 3 provides greater understanding of how participatory arts education practice empowers artist-educators, communities and learners to achieve social impact.
Introduction to the Module (max 2000 words) Describe here in more detail: ● What the Module covers ● Context: Why it is relevant to artist educators ● How they can use the materials provided. Draw upon the material developed for the LTT and show how it ties together to address the Learning Objectives of the Module	Participatory arts education refers to the practice of engaging individuals in artistic activities with the goal of personal and collective development. Here the artist serves as a facilitator for collaborative art creation with a focus on social good: the emphasis is not just the production of art but **the process of creating art together to explore identity, shared values, and aspirations**. The social impact of participatory arts education can be significant and wide-ranging: 1) **Empowerment and Self-Expression:** Participatory arts education provides individuals with a platform to express themselves creatively, fostering a sense of empowerment and self-confidence. It allows participants to explore their identities, share their perspectives, and develop a stronger sense of agency.

	2) **Social Cohesion and Inclusion:** Participatory arts education often brings together people from diverse backgrounds, fostering social cohesion and inclusion. By engaging in collaborative artistic activities, individuals can bridge cultural, social, and economic divides, building connections and promoting understanding among participants. 3) **Personal and Skill Development:** Participatory arts education can contribute to personal growth and skill development. It can enhance creativity, critical thinking, problem-solving abilities, communication skills, and teamwork. These skills are transferable and can positively impact various areas of life, including education, employment, and community engagement. 4) **Community Engagement and Social Change:** Participatory arts education encourages community engagement and social activism. It can be used as a tool to address social issues, raise awareness, and promote positive change. Through artistic projects and initiatives, participants can collaborate on creating meaningful art that reflects their experiences and aspirations. 5) **Well-being and Health:** Engaging in participatory arts activities has been associated with improved mental health and well-being. Artistic expression can serve as a therapeutic outlet, reducing stress, enhancing self-esteem, and promoting emotional resilience. It can also provide a sense of purpose and fulfilment, leading to overall improved quality of life. The learning material in this Module reflects how participatory arts education employs non-formal learning in highly individualised, flexible, process-driven, creative, context-specific ways. Learning environments where it takes place are often integral to the design and

implementation of learning, while the learners' participative role is at the essence of this experiential learning. To address this, we have decided to adopt a holistic approach that focuses on the learning process and personal growth, while encouraging you to think critically about your own work and the potential social impact it holds.

The learning activities follow three ways of thinking about impact:

1. **through self-reflection**

Social impact of participatory arts education can vary depending on the specific context, programme design, and participants involved. The potential benefits encompass personal growth, community building, and social transformation. In this learning material we will focus on the **social impact of participatory arts education that results in personal growth and learning of participants, and community building**.

2. **through the stages of planning a project**

Achieving social impact through participatory arts education requires **thoughtful planning and implementation**. Artists can **direct their methodology to encourage others in the process of learning, personal growth, and social cohesion within their participatory arts programs** - empowering participants to become agents of positive change in their communities, thus maximising the social impact of their practice.

3. **through evaluation processes**

Tracking social impact of participatory arts education **benefits artist-educators by enhancing their educational skills, expanding their professional network, and increasing their knowledge of community needs**. These projects are challenging for artists as they require **adaptability, empathy, and the ability to facilitate creative experiences**. Engaging in such initiatives fosters **personal growth, deepens artistic practice, and provides opportunities for experimentation**. By observing the positive societal outcomes, artist-educators gain a sense of

<table>
<tr><td></td><td colspan="2">purpose and validation, leading to professional development and an enriched artistic journey. Embrace the transformative power of these practices, as they have the potential to shape both your craft and your impact on the world!

Each activity provides a platform for in-depth exploration of its respective theme. Due to the multifaceted nature of the social impact, the activities aim to create a foundational understanding while recognizing that further exploration can be carried out in more specialized and extended programmes.

The module also includes links to further resources and self-assessment questions for you to reflect upon what you have learnt.

See also two Case Studies here:
Revitalisation of Kruzna Street (insert links)
Greetings from Kantrida</td></tr>
<tr><td rowspan="3">**Learning Objectives**

List up to maximum 4 Learning Objectives for the Module.</td><td>**LO3.1**</td><td>Analyse the social implications and potential benefits of your own participatory art practice.</td></tr>
<tr><td>**LO3.2**</td><td>Integrate social impact considerations into the planning and implementation of participatory art programmes.</td></tr>
<tr><td>**LO3.3**</td><td>Recognize the importance of gathering feedback and data to evaluate the social impact of participatory art practice.</td></tr>
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Section 2: Learning Activities

ACTIVITY ONE:

ACTIVITY TITLE	**Self-reflection on social impact in your current participatory arts education practice**
Aim/ objective of the activity	This self-reflection exercise will guide you in assessing the social impact of your participatory arts education practice, identifying areas for growth and improvement, and setting goals for your future projects. Through introspection and a commitment to continuous learning and development, you can enhance your ability to create transformative experiences for participants and contribute to positive social change.
Duration	30 minutes to 1 hour NOTE: The estimated time to complete this self-reflection activity may vary depending on the depth of reflection and the number of past projects you wish to review. It is important to allow sufficient time to thoroughly consider each question and delve into personal insights and experiences. Taking breaks, if needed, to process thoughts and emotions during the exercise can also contribute to a more thorough reflection. Ultimately, you should feel comfortable and engaged throughout the process, allowing ample time for self-discovery and thoughtful consideration of your participatory arts education practice's social impact.
Andragogical Methods used.	Self reflection
Preparation for the activity	/

How to implement the activity. Step by step	Reflect on your participatory arts education practice up to now. Consider the goals, objectives, and intended social impact for each of your past participatory arts education projects and write down your key thoughts to the following questions: 1. What were my original motivations for engaging in participatory arts education? How have these motivations evolved over time? 2. What specific social issues or goals did I aim to address through my participatory arts education practice? 3. Have I been successful in creating a safe and inclusive space for participants to express themselves and engage in the artistic process? How have I fostered a sense of belonging and community within my projects? 4. How have participants responded to my projects? What feedback have I received from them regarding their experiences, growth, and the impact of the program on their lives? 5. Have I effectively evaluated and measured the social impact of my participatory arts education practice? What methods or tools have I used to assess the outcomes and effectiveness of my projects? 6. How have I collaborated with community members, organisations, or stakeholders to maximise the social impact of my work? Have I actively sought partnerships and engaged in dialogue with the community to ensure relevance and inclusivity? 7. In what ways have I facilitated personal growth and learning among participants? How have I encouraged self-reflection, critical thinking, and skill development through my projects? 8. Have I been mindful of cultural sensitivity and respect for diverse perspectives within my participatory arts education practice? How have I ensured that the program is inclusive and accessible to participants from different backgrounds? 9. What challenges have I faced in achieving the desired social impact? How have I addressed or overcome these challenges? What lessons have I learned from these experiences? 10. How have I incorporated participant feedback and insights into the ongoing development and improvement of my participatory arts education practice? 11. Have I actively sought opportunities for professional development, learning, and growth as an artist and facilitator? How have these opportunities enhanced my ability to create meaningful social impact through my work?

	12. What are my future goals and aspirations for my participatory arts education practice? How can I continue to evolve and innovate to further amplify the social impact of my work?
Tips	Seeking feedback from participants, colleagues, and other stakeholders to gain different perspectives on the effectiveness of your practice could provide additional insight.
Materials	Pen, paper
Equipment and facilities	Find a quiet and comfortable space where you can focus on self-reflection without distractions
Links to online tools and resources	

Self-assessment questions:

Question 1	Based on your reflections, what specific social impact do you want to achieve in your future participatory arts education practice?
Question 2	How can you align your methodology and approaches to better support participant learning and personal growth?
Question 3	What do you need to explore further or learn to successfully incorporate the insights gained from your reflection into your future projects?

ACTIVITY TWO:

ACTIVITY TITLE	**Planning your participatory arts education practice to maximize social impact**
Aim/ objective of the activity	Achieving social impact and positive change in individuals and communities through participatory arts education requires thoughtful planning and implementation. The following guide will help you: 1. Create an action plan to implement changes and improvements in your participatory arts education practice to maximize social impact, with a focus on participants' learning and personal growth. 2. Identify specific steps, resources, and timelines for incorporating new strategies, activities, or collaborations. 3. Regularly revisit and adjust your action plan as you continue to reflect and grow as an artist and facilitator.
Duration	1 to 2 hours for initial planning Use time as needed for reassessment during implementation NOTE: The estimated time to complete this activity may vary depending on the size of your project. It is important to allow sufficient time to thoroughly consider each action point, and afterwards to continuously reassess and adapt your action plan as you proceed with the implementation phase.
Andragogical Methods used.	Learning by doing/experiential learning

Preparation for the activity	/
How to implement the activity. Step by step	When planning your next participatory arts education project, consider the following steps to maximise social impact: **1. Identify the Target Participants and Conduct a Needs Assessment:** Identify the specific demographic or community you want to engage with in the project. This can be achieved through different approaches: A. **The artist wants to explore a specific theme and searches for a community to explore it with:** The artist can initiate research and identify a community that is relevant to the theme they want to explore. Once the community is identified, the artist can establish contact with its members and engage in communication to understand their interests, needs, and perspectives. The artist can conduct conversations, surveys, interviews, or organize meetings with community members to gain a better understanding of their actual needs and align with their expectations and goals. B. **The community or an organization identifies a theme and engages the artist**: The community or organization can reach out to the artist and express their need for artistic engagement on a particular theme. The artist can engage in dialogue with community representatives or the organization to better understand their objectives, needs, and vision for the project. The artist can conduct conversations or workshops with community members to listen to their ideas and suggestions and collaboratively develop the project's concept and goals. C. **The artist and the community mutually agree on the theme by exploring existing issues**: The artist and community can embark on a joint process of research and sharing experiences to identify the issues present within the community. Through workshops, focus groups, or other participatory research methods, the artist and community members can exchange ideas, share perspectives, and identify key themes to focus on. After identifying the issues, the artist and community can make a collective decision on priorities and determine the project's direction, considering the artistic expression possibilities and desired social change.

In all these approaches, it is crucial for the artist to **actively listen and collaborate** with the community to create projects that are relevant, engaging, and promote positive social change. Artists should be **open to dialogue, adaptation, and continuous evaluation** to ensure that their work reflects the real needs and goals of the community they collaborate with.

ASK YOURSELF:
➔ Have I identified the specific demographic or community I want to engage with in my project?
➔ Have I considered their interests, needs, and existing knowledge to tailor my approach and ensure relevance?
➔ How can I effectively reach out and engage with my target participants?

2. Define Goals and Objectives: Clearly articulate the specific goals and objectives of your project. Determine the desired personal growth aspects you want to foster among participants. Consider the social impact you want to achieve through their development.

The following questions can help you set goals and objectives for the project:
➔ What specific impact or change do you hope to achieve through this project? Have I clearly articulated the specific goals and objectives of the project?
➔ How do these goals align with my personal values and the social impact I want to achieve?
➔ Have I identified the desired personal growth aspects I want to foster among participants?
➔ What are the intended learning outcomes for the participants, and how will my project facilitate their learning?
➔ How does my approach address social issues or contribute to positive change?

3. Design Engaging Activities: Develop a range of participatory and creative activities that encourage active engagement, critical thinking, and self-expression. Ensure that the activities align with the desired learning outcomes and personal growth objectives. These activities will vary according to the artistic medium/form you use. See TIPS section for more insight on designing engaging activities.

ASK YOURSELF:
➔ What specific artistic medium or form will be utilized in the project? How can this medium effectively facilitate participation, expression, and communication within the target audience? How can I leverage the chosen artistic medium to effectively convey the intended social impact?
➔ Have I developed a range of participatory and creative activities that encourage active engagement, critical thinking, and self-expression?
➔ Do these activities align with the desired learning outcomes and personal growth objectives?
➔ How can I ensure that the activities are inclusive, accessible, and culturally sensitive?

4. Collaborate and Partner: Engage in collaborative partnerships with participants, community organizations, and stakeholders that can provide guidance, mentorship, or additional support to maximize the social impact of your project. Seek collaborations with community organizations, schools, or other artists to expand the reach and impact of your project. Foster a sense of shared ownership and decision-making power throughout the project. Collaborative efforts can bring diverse perspectives and expertise, enriching the learning experience for participants and you as an artist. Engage in advocacy efforts to raise awareness and secure support for funding and resources.

ASK YOURSELF:
➔ Am I engaging with communities or organizations to maximize the social impact of my project?
➔ Have I identified possibilities for collaboration on joint initiatives, sharing of best practices, and collectively amplifying the importance of arts-based approaches in promoting social change?

5. Allocate Resources: Consider the logistical and resource needs of your project, such as materials, venue, time, and budget. Plan accordingly and explore potential funding sources or partnerships to support the implementation of your project.

ASK YOURSELF:
➔ What are the logistical requirements of the project? What materials, equipment, or technologies are necessary for its implementation?

➔ How much time is needed to complete each phase of the project? Are there any time constraints or deadlines that need to be considered?

➔ What is the estimated budget for the project? How will the budget be allocated among various resources and activities?

➔ Are there any potential funding sources or partnerships that can be explored to support the implementation of the project?

➔ Have I considered any alternative options or strategies to optimize the allocation of resources?

➔ What are the risks associated with the allocation of resources? How can I mitigate these risks?

➔ How will I monitor and track the utilization of resources throughout the project? What indicators will I use to measure progress?

➔ How will I ensure transparency and accountability in the allocation of resources?

➔ What lessons have I learned from past resource allocation experiences? How can I apply those lessons to improve the current project?

6. Implement, Adapt, and Iterate: Execute your project, adapting and refining as needed **based on participant feedback and ongoing evaluation**. Remain open to learning from the process and **be willing to make adjustments** to ensure the desired learning and personal growth outcomes are achieved.

ASK YOURSELF:

➔ How can you monitor progress? What do you want to monitor to assess if you are on track? How often will you monitor progress?

➔ How am I actively seeking and incorporating participants' input into the project? What specific adaptations or refinements are necessary?

➔ How am I managing resistance or challenges that arise during the implementation? How am I adapting my approach to overcome these obstacles?

➔ How am I balancing the need for adaptation with maintaining the integrity of the project's original vision and goals?

7. Develop an Evaluation Plan: Design an evaluation plan to assess the effectiveness of your project in terms of participant learning and personal growth. We will explore this further in the Learning Activity 3.

	ASK YOURSELF: ➔ What methods will you use for evaluation and information gathering? (See Learning Activity 3) ➔ How will you share what you learned to the participants, community, funders? **8. Plan for the Future:** Use the insights gained from the reflection and evaluation stage to inform future planning. Discuss with participants and stakeholders the potential for sustaining and expanding the project's impact in the community. ASK YOURSELF: ➔ What improvements or adjustments would I make if I were to repeat the project? ➔ How can I apply these lessons to future endeavours?
Tips	● Be Clear and Communicative: When defining goals and objectives, clearly articulate them to participants and stakeholders. Effective communication is essential throughout the entire process to ensure everyone is on the same page. ● Foster Inclusivity and Diversity: Ensure that your project is inclusive and caters to a diverse range of participants. Consider the needs and interests of different demographics to create an inclusive and welcoming environment. ● Listen and Learn: During the needs assessment phase, actively listen to participants' perspectives and aspirations. Create opportunities for open dialogue and engage in active learning to understand their needs and tailor your approach accordingly. ● Be Flexible and Adaptive: Design activities that can be adapted to meet the changing needs and interests of participants. Remain open to feedback and be willing to adjust your plans to accommodate new insights and ideas.

- Encourage Active Engagement: Develop activities that encourage active participation and engagement. Provide opportunities for participants to contribute their ideas, thoughts, and experiences to the project, fostering a sense of ownership and empowerment.
- Embrace Collaboration: Collaborate with participants, community organizations, and stakeholders throughout the project. Foster a collaborative environment where everyone's voices are valued, and decisions are made collectively.
- Empower Participants: Create opportunities for skill development, confidence-building, and knowledge sharing. Empower participants to take on leadership roles, make decisions, and actively contribute to the artistic work. By building participants' capacities, you empower them to create positive change in their communities.
- Facilitate Reflection and Evaluation: Encourage participants to reflect on their experiences, thoughts, and feelings throughout the project. Create spaces for dialogue and evaluation to assess the project's impact and identify areas for improvement.
- Plan for Sustainability: From the beginning, consider how the project can be sustained and its impact can be expanded beyond its initial implementation. Engage in discussions with participants and stakeholders to explore possibilities for continued growth and development.

Materials	Project materials
Equipment and facilities	Pen, paper or digital tools such as https://miro.com/
Links to online tools and resources	https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf http://www.hcdo.hr/wp-content/uploads/downloads/2014/08/PartART-Handbook.pdf https://theartsdevelopmentcompany.org.uk/resources/goal-planner-for-creatives/

Self-assessment questions:

Question 1	How can I continue to learn and grow as an artist engaged in social impact work? Am I open to feedback and reflection to improve the effectiveness and relevance of my work?
Question 2	What resources, training, or professional development opportunities can I pursue to enhance my skills and understanding?
Question 3	How can I adapt and evolve my practice based on the insights gained through self-assessment and evaluation?

ACTIVITY THREE:

ACTIVITY TITLE	**Evaluating social impact of a participatory arts education project**

Aim/ objective of the activity	Assess the social impact of your participatory arts education project.
Duration	The duration can vary based on the scope and complexity of the project, as well as the number of participants involved which affects the time needed for data collection and analysis. Also, the evaluation methods chosen can impact the timeline. Evaluation is used at key project moments: At the start of the project, to conduct baseline data collection if you want to demonstrate change in specific indicators. At the project's midpoint to gauge early impact and make any necessary adjustments, and at the project's conclusion to comprehensively assess overall outcomes and identify lessons learned. This approach captures both ongoing progress and final impact, enabling informed decision-making and continuous improvement. However, keep in mind that each participatory arts education project is specific and requires evaluation activities to be flexibly incorporated into various phases of the project, depending on the nature of the activities involved.
Andragogical Methods used.	Learning by doing/experiential learning Sharing experiences/peer learning
Preparation for the activity	One of the most significant reasons to measure the social impact of arts is to showcase their value beyond their artistic or creative merits. While artistic expression is undoubtedly important, understanding the broader societal benefits that arts bring can strengthen the case for continued funding and support. In addition, measuring the social impact of culture isn't just about highlighting successes—it's also a means of learning from challenges and evolving for the better. Evaluating the social impact of the arts is a significant undertaking that should not be underestimated. There are many evaluation methodologies that can be used, including qualitative and quantitative methods, the choice however should align with the project's goals, participant demographics, and available resources. What is Data?

Data is factual information, especially information that is systematically organized and used to help someone make a decision. Most people associate the word "data" with numbers: amounts, demographics, percents or averages. Statistical or standardized information, usually called quantitative data, is part of most evaluations, but is by no means the only kind of information that is useful to arts organizations. While quantitative data can identify important trends or patterns, qualitative data is often needed to reveal the deeper meaning behind the numbers.

For example, an audience survey can quantify the percent of people who might attend your performances. Until you probe for additional qualitative information, however, little about that data is actionable for you as an artist. In the arts the most measurable outcomes might not always be the most meaningful ones. This is why a good evaluation typically blends different kinds of information: quantitative information to identify major trends, and qualitative information to provide depth of understanding.

There are several methodologies to evaluate a participatory arts education project:

1. Surveys and Questionnaires: Create structured surveys or questionnaires to gather feedback from participants, educators, and other stakeholders. Include questions that assess the effectiveness of the project, participant satisfaction, perceived learning outcomes, and personal growth. Analyze the responses to gain insights and identify areas for improvement. Keep in mind that surveys are great for giving a big picture of numbers and patterns of engagement, however for more nuanced insights consider qualitative methods. The success of surveys usually hinges on two factors: the quality of the questions (crafting questions that are clearly understood and can be accurately answered) and the respondent pool (securing a response that is sufficiently large and diverse to be truly representative of your population). Whenever possible use existing, validated survey questions and test the survey with a small group of target participants to ensure its effectiveness.

2. Interviews and Focus Groups: Conduct individual interviews or group discussions with participants in person or online, to delve deeper into their experiences, reflections, and the impact of the project on their learning and personal growth. These qualitative methods can provide rich and nuanced insights into the project's effectiveness and the participants' perspectives, and allow to interrogate some of the numerical findings. Always use open, non-judgmental language, avoiding yes/no questions. Interviews

offer you the flexibility to adapt the inquiry to individuals by omitting irrelevant questions or taking more time to probe key issues. Focus groups are designed to elicit qualitative information from a small number of people through dialogue and group interaction. Five to ten individuals typically participate in a focus group, which are often used to probe the "why's and wherefores" of participants' behaviours or opinions. Focus groups are best led by a trained moderator— an impartial individual who is knowledgeable about the subject and skilled in group facilitation techniques. If you want to conduct a focus group, you will need to develop a protocol in advance, to ensure that the conversations address the questions that matter most to you. Arrange for a transcript of the proceedings to enable analysis of the information.

3. Observations and Documentation: Employ direct observation methods to document real-time behavioural information: participant engagement, interactions, and the overall dynamics of the project. Capture visual or audio recordings, photographs, or videos to preserve and analyze the project's process and outcomes. This documentation can serve as evidence of the social impact and participants' growth.

4. Reflective Journals or Portfolios: Encourage participants to maintain reflective journals or portfolios throughout the project. These tools allow them to record their thoughts, experiences, and insights, providing a means for self-assessment and personal growth. Reviewing these journals or portfolios can offer valuable qualitative data on the impact of the project.

5. Collaborative Evaluation: Foster a collaborative evaluation process by involving participants, educators, and other stakeholders in the evaluation design and implementation. Encourage their active participation in reflecting on the project's impact and jointly identifying areas for improvement.

6. External Evaluation: Engage external evaluators, such as researchers, educators, or arts professionals, to assess the project's impact and effectiveness. These independent perspectives can offer valuable insights and impartial assessments of the social impact and learning outcomes.

Evaluation tips:

- **Design your evaluation at the start of the project.** Last-minute evaluations miss abundant opportunities to learn, interact with stakeholders and collect useful real-time feedback throughout the course of a project. Combining evaluation with your strategic planning maximizes the benefits of both.

- **Build a data "mosaic" that is unique to your project.** Assemble a selection of indicators that are feasible to monitor and that can provide you with insight into your work and its effects. Quantitative and qualitative information complement one another, so be certain to include some of each.

- **Do not be afraid to "do-it-yourself."** You can conduct many kinds of evaluation by yourself or with the help of a small team. Taking a hands-on approach means that your evaluation will greatly benefit from the knowledge and experience (of your programs, participants and stakeholders) that you bring to the task.

- **However, know when to ask for help.** Professional assistance is useful when you need to employ special research methods or conduct advanced analysis. The design of questions and sampling methods used for surveys often can benefit from outside expertise, as can the facilitation of focus groups or other feedback forums. When evaluating sensitive issues, using a neutral "third party" evaluation also may help you to remain objective and avoid the perception of bias.

- **Wandering what to measure?** First, consider your needs. Decide what methods and metrics will enhance your own learning and program success. Then, if you are not sure what additional information your funders need, ask. Most will be looking for evidence of good planning and evaluation practices and will be highly receptive to the indicators that are authentic for you. Grant makers often need specific information on your participants, finances and economic impact, so you may have to collect additional data to comply with these requirements. But many grantees find this data collection much less onerous once systematic evaluation and performance measurement are in place.

- **Evaluation takes time, so plan accordingly.** Reserve time to discuss and design the evaluation, gather information and analyze it throughout your project.
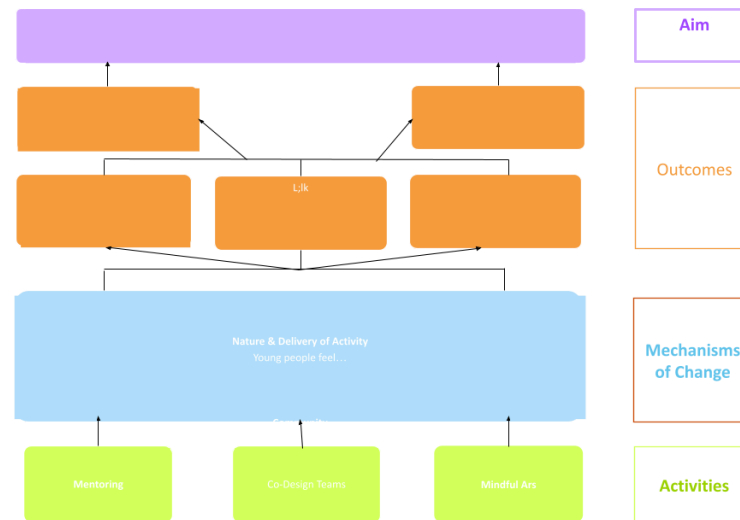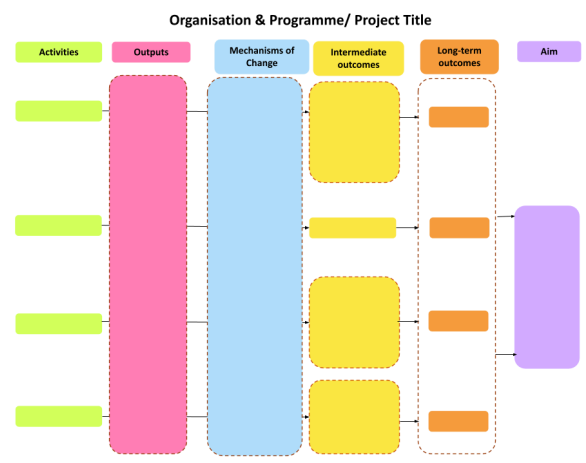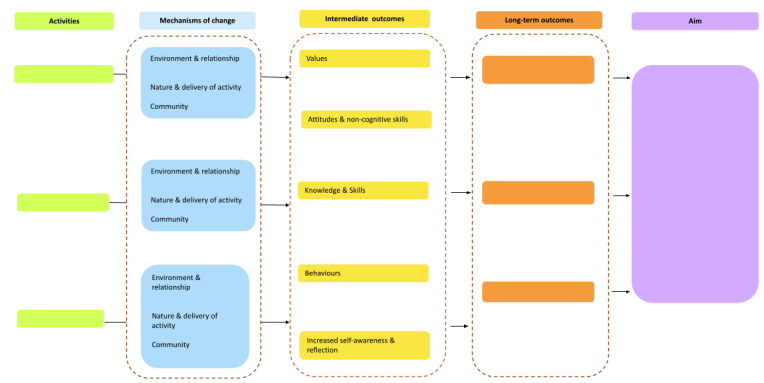
How to implement the activity. Step by step	Evaluation provides an opportunity to learn from both successes and challenges. By analyzing the project's implementation and outcomes, you can identify what worked well and what didn't, enabling you to make informed adjustments and adaptations to improve future iterations or similar projects. Evaluation should be an iterative process not a once-off activity. It is important to evaluate throughout project implementation, not just towards the end.

Here are the steps for the evaluation process:

1.   Define the purpose of your evaluation and its audience
Consider your own capacity and be realistic about what you can do with the resources available to you. Be practical and measure what matters most. Also, think about your stakeholders and decide which stakeholder group you will engage in your research.
Ask yourself:
• Why am I doing this evaluation?
• Who will be the audience of the evaluation?
• What questions does this evaluation absolutely need to answer?

2.   Clarify what you think success looks like
When planning your research, consider your activities, outputs, and the intended outcomes and how best to evaluate them. Your evaluation framework should include your project planning conclusions:
•   Goals: What change do you want to create?
•   Need: Why this change – what is the need?
·   Target group: Who will change – who is the target community? Have we asked them what they want?
•   Context: What are the enablers and barriers to this change occurring? What are the conditions or determinants of this change occurring? What is the context?
•   Time: How long will it take to effect this change? Will some changes take longer than others? |

A great method for developing your evaluation framework in the arts is Theory of Change. It will help you clarify what you really want to achieve and see if your activities match up.

The process starts by looking at the long term social change an artist would like to create, before backwards engineering the conditions they need to shape/influence/intervene with in order to achieve it. A theory of change helps you understand the relationship between the social problem you are addressing, the change you want to make, and the strategies you're using to achieve the results you want, and therefore what you should be assessing in your evaluation plan.

Four templates for a Theory of Change

Activities | **Mechanisms of change** | **Intermediate outcomes** | **Long-term outcomes** | **Aim**

Environment & relationship
Nature & delivery of activity
Community

Values

Attitudes & non-cognitive skills

Environment & relationship
Nature & delivery of activity
Community

Knowledge & Skills

Environment & relationship
Nature & delivery of activity
Community

Behaviours

Increased self-awareness & reflection

Organisation & Programme/ Project Title

Activities | **Outputs** | **Mechanisms of Change** | **Intermediate outcomes** | **Long-term outcomes** | **Aim**

To learn more on Theory of change consult the following resources:
Guide and template https://www.artsculturefinance.org/resources/theory-of-change/
Webinar by Ian David Moss and Kim Dunphy https://vimeo.com/258309179

3.   Develop indicators

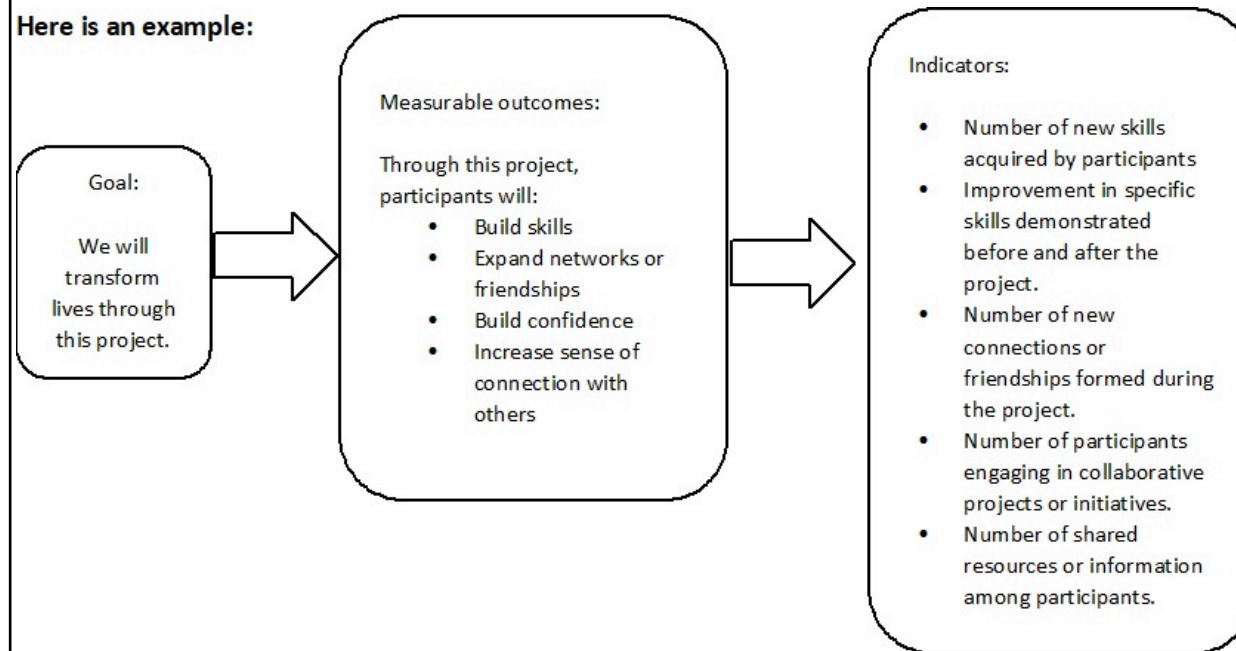The impact of a project is measured based on key outcomes and the known indicators of change.
Put simply, outcomes represent measurable changes you hope to achieve in your learning path, in your community or among your program's participants (e.g. in a person or group's status, skills, attitudes, knowledge or circumstances). Indicators are selected data - quantitative or qualitative – that can be gathered to measure progress toward your outcomes.

You will need to come up with a list of relevant indicators to identify how you will know that change has occurred, because of your project. These indicators must be specific and measurable.

Ask yourself: What would success look like? What evidence of change would you expect to see?

You can choose any indicators, but make sure that they are both relevant to the outcome and feasible for you to collect e.g. you have the time, budget and people to collect surveys or run focus groups and analyse open responses.

Here is an example:

Goal:

We will transform lives through this project.

Measurable outcomes:

Through this project, participants will:
- Build skills
- Expand networks or friendships
- Build confidence
- Increase sense of connection with others

Indicators:

- Number of new skills acquired by participants
- Improvement in specific skills demonstrated before and after the project.
- Number of new connections or friendships formed during the project.
- Number of participants engaging in collaborative projects or initiatives.
- Number of shared resources or information among participants.

Remember that the most meaningful measures will be those that are authentic to your unique goals, target groups and art form. There are no "right" or "wrong" indicators to monitor. Measure what is relevant to you and aligns best with your program's goals and objectives.

ARTS INDICATORS: A SAMPLER OF IDEAS

Participation indicators describe your audience and their experiences.
Number of individuals participating
Participant demographics
Motivation for attending
Opinions about the event or exhibit
Personal arts interests and preferences
Perceived barriers to participation
…

Financial indicators can help you calculate management efficiency.
Grants and contributions
Number of donors
Number of donors increasing their contributions
Project costs
Savings achieved
…

Impact indicators helps you understand the effects of your project on participants and your surrounding community.
Perceived benefits to participation
Changes in behaviors or attitudes
Learning outcomes
Quality of life
…

4.   Collect the data

Once you know what you are going to measure, you have to collect the data. Choose appropriate data collection methods based on your objectives. Common methods include surveys (quantitative methods), interviews, focus groups, observations, and self-reflection (qualitative methods). For more information see 'Preparation for the activity' above. Reserve time to test your tools with a pilot group before you roll it out to everyone.

Be sure to combine qualitative and quantitative methods to paint a comprehensive picture of your project's impact. Use qualitative data to tell the story of change (narrative), and quantitative data (numbers) to provide evidence of change.

For sample questionnaires consult:
https://ormstonhouse.com/wp-content/uploads/2023/06/a-matter-of-value.pdf

Sample qualitative questions:
QUESTIONS TO ASK PARTICIPANTS AND STAKEHOLDERS:

General Questions:
How would you describe your overall experience in the participatory arts education project?
What motivated you to participate in this project?
How did the project contribute to your personal growth and learning?

Learning and Skill Development:
What specific skills or knowledge did you acquire or develop through your participation in the project?
How did the project enhance your creativity, critical thinking, or problem-solving abilities?
Can you share any specific examples of how the project helped you learn and grow as an artist or individual?

Social Impact and Engagement:

Did the project promote a sense of community and connection among participants? How?

How did the project impact your understanding of social issues or your engagement with the broader community?

Can you describe any instances where the project fostered collaboration, empathy, or cultural exchange among participants?

Reflection and Self-Expression:

How did the project encourage self-reflection and self-expression?

In what ways did the project help you explore your identity, values, or personal narratives?

Did the project provide a platform for you to share your voice or tell your story? How did that impact you?

Facilitation and Artistic Processes:

How effective was the facilitator/artist in guiding the project and supporting your learning and personal growth?

What did you appreciate most about the facilitator's approach or methods?

Were there any particular activities, techniques, or artistic processes that stood out to you? Why?

Challenges and Opportunities for Improvement:

Were there any challenges or obstacles you faced during the project? How were they addressed?

In hindsight, is there anything you would have liked to be different or improved in the project?

What recommendations or suggestions do you have for enhancing the social impact and participant learning in future projects?

QUESTIONS FOR ARTIST SELF-REFLECTION:

Ask yourself the following questions: What positive changes have I observed in participants and the community? How has my practice contributed to fostering social cohesion, empowerment, or awareness? What challenges or limitations have I encountered in achieving the desired social impact?

Reflect on participant experiences: Reflect on the experiences of participants in your projects. Consider their feedback, testimonials, and observations. How have participants expressed personal growth, learning, or transformation? What aspects of your practice have contributed to these outcomes? Are there areas for improvement to better support participants' social development?

Assess your methodology: Evaluate your methodology and approaches. Consider the techniques, activities, and facilitation methods you have used. Are these methods effectively promoting active engagement, collaboration, and reflection among participants? Are there alternative approaches or strategies you could explore to enhance the social impact of your practice?

Reflect on personal growth: Reflect on your own personal growth as an artist and educator. How has your engagement in participatory arts education influenced your own understanding of social issues, empathy, or communication skills? How has it shaped your artistic practice and worldview? Consider the ways in which your personal growth has influenced the social impact of your work.

Identify areas for growth: Identify areas for growth and improvement in your participatory arts education practice. Are there specific skills or knowledge you can further develop? Are there additional resources or training that could enhance your ability to address social issues through your work? What steps can you take to continue evolving as an artist and facilitator?

At the start of the project, conduct baseline data collection if you want to demonstrate change in specific indicators, which go beyond self-reflection at the end of the project. For example, you may want to conduct baseline surveys of health, mental wellbeing, educational skills, or quality of life measures. Continue conducting data collection throughout the project's duration. This helps in capturing changes and insights as they happen.

5.   Draw Conclusions

In this step, you firstly organize and analyze the collected data. Identify patterns, trends, and key insights that emerge from the data. Then interpret the data you have collected to draw conclusions about the project's

effectiveness in achieving its objectives. This involves assessing both successes and challenges. Use this information to generate recommendations for improvements in future iterations or similar projects. Ask yourself:

- Did we find out what we needed to know?
- Are any of these results unexpected? If yes, what happened?

Finding out why results are different to what you expected can involve follow-up interviews to dig deeper.

You can repeat this step during project implementation as you collect data and use conclusions to make adjustments to your project design to ensure the desired outcomes are achieved.

6. Communicate the results

Present your findings in a clear and accessible format. Communicate the results to stakeholders, participants, and others involved in the project. Ways of communicating impact include:

- Videos and stories
- Infographics
- Reports and media releases
- Artistic representations of findings

Here are some examples of artistic representations of findings:

Participatory Data Visualization:
Collaborate with participants to create data visualizations that represent the project's impact. This could involve transforming quantitative data into visual art, such as a mural or installation, to convey the project's outcomes in an engaging and accessible manner.

Digital Storytelling Platforms:
Utilize digital platforms to create interactive stories that showcase the project's impact. Combine images, videos, text, and audio to weave together a multimedia narrative that captures the diverse perspectives of participants and stakeholders.

Site-Specific Art Installations:
Create a site-specific art installation that reflects the journey and outcomes of the project. Use the physical environment as a canvas to convey the project's social impact and invite viewers to engage with the installation and its stories.

Virtual Reality (VR) Experiences:
Experiment with VR to immerse participants and stakeholders in a virtual environment that simulates the project's spaces and interactions. This can offer a unique way to reflect on experiences and engage with the project's impact on a more immersive level.

Tips for the trainer	Involve participants and relevant stakeholders in the evaluation process. Create spaces for dialogue, feedback, and co-creation, allowing those directly impacted by the project to share their perspectives and contribute to the assessment. Actively listen to participants' feedback and observe their reactions and interactions within the project.
Materials	
Equipment and facilities	Different equipment may be needed, depending on the type of the evaluation. **Surveys and Questionnaires:** ● Survey or questionnaire templates ● Online survey platforms or paper copies ● Writing materials (for paper copies) **Interview guide or discussion topics:** ● Recording equipment (audio recorder, camera, etc.) ● Note-taking materials (pen, paper, or digital devices) **Observations and Documentation:** ● Recording equipment (camera, video recorder, audio recorder) ● Note-taking materials (pen, paper, or digital devices) ● Storage devices or platforms for preserving recordings (hard drive, cloud storage) **Reflective Journals or Portfolios:** ● Journals or portfolio materials (notebooks, folders, digital platforms) ● Writing materials (pen, paper, or digital devices)

	Collaborative Evaluation: ● Meeting or workshop materials (whiteboard, flip chart, markers) ● Facilitation tools (post-it notes, discussion prompts, voting cards) ● Note-taking materials (pen, paper, or digital devices) **External Evaluation:** ● Communication materials (emails, letters, or invitations to external evaluators)
Links to online tools and resources	https://theartsdevelopmentcompany.org.uk/resources/social-impact-toolkit-an-introduction/ https://www.artsculturefinance.org/resources/theory-of-change/ https://vimeo.com/258309179 https://ormstonhouse.com/wp-content/uploads/2023/06/a-matter-of-value.pdf https://ww2.americansforthearts.org/explorer https://www.arts.gov/impact/research/resources-program-evaluation-and-performance-measurement

Self-assessment questions:

Question 1	What improvements or adjustments would I make if I were to repeat the project?
Question 2	How can I apply these lessons to future endeavours?
Question 3	How will you share what you learned to your community, artists, target population, and funders?

Section 3: Online Tools & Resources

1. Essential resources

Title	Type of resource	Description	Link	Relevant Learning Objective
Use or Ornament? The Social Impact of Participation in the Arts, Francois Matarasso	pdf	Study on the social impact of participatory arts programmes	https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf	3.1. & 3.2. & 3.3.
Social Impact Toolkit	on line manual	Introduction to social impact in arts, why and how to measure it.	https://theartsdevelopmentcompany.org.uk/resources/social-impact-toolkit-an-introduction/	3.3.
Goal Planner for Creatives	downloadable template	Goal Planner for artists and creatives to map out your aims and to set achievable targets. Helps reflect back on your goals and see how much you have achieved over time.	https://theartsdevelopmentcompany.org.uk/resources/goal-planner-for-creatives/	3.2
PartART Handbook Participatory Art Methods as Encouragement for Acting in Real Life	pdf	This Handbook can support artists in rethinking their work and includes some useful materials on how participatory art empowers citizens through innovative, non-formal educational methods.	http://www.hcdo.hr/wp-content/uploads/downloads/2014/08/PartART-Handbook.pdf	3.1. & 3.2.

2. Additional Resources

Title	Type of resource	Description	Link	Relevant Learning Objective
Measuring the value and impact of culture: why and how? A literature review of academic and practical works	online article	This paper explores the challenges and considerations involved in measuring the social value and impact of cultural activities, including participatory art	https://www.researchgate.net/publication/326090192_Measuring_the_value_and_impact_of_culture_why_and_how_A_literature_review_of_academic_and_practical_works	3.1. & 3.2. & 3.3.
Managing Art Projects with Societal Impact Study Book for Students, Stakeholders and Researchers	online article	Provides guidance and insights into the management of art projects that have a significant impact on society.	https://www.researchgate.net/publication/303875660_Managing_Art_Projects_with_Societal_Impact_Study_Book_for_Students_Stakeholders_and_Researchers	3.1. & 3.3.

Defining Values Evaluating Art Programmes, Francois Matarasso	pdf	Explores the process of determining and understanding the values that underlie art programs. It focuses on evaluating the impact of art programs by examining the values they promote and how those values align with the goals of the program	https://parliamentofdreams.files.wordpress.com/2017/03/1996-defining-values.pdf	3.1. & 3.3.
The Imagination and Beyond: Toward a Method of Evaluating Socially Engaged Art Jan Cohen-Cruz	pdf	Essay on the evaluation of art that aims to impact social issues directly, focusing on artists who create interactive and situational works outside traditional art spaces, exploring challenges in evaluating such art and offering examples from socially engaged art projects.	https://c4aa.org/wp-content/uploads/2016/02/The-Imagination-and-Beyond_Toward-a-Method-of-Evaluating-Socially-Engaged-Art-%C2%A9-Jan-Cohen-Cruz.pdf	3.1. & 3.3.
Reflective Practice in Arts Education	Book	This book explores the concept of reflective practice in arts education and how it can enhance teaching and learning.	https://ebin.pub/reflective-practice-in-arts-education-landscapes-the-arts-aesthetics-and-education-1nbsped-1402047029-9781402047039-9781402047022.html	3.1. & 3.2.
Theory of Change	Weblinks	A series of online resources to explore further using The Theory of Change.	https://www.theoryofchange.org/ https://yiflearning.org/resources/theory-of-change/ https://www.nesta.org.uk/toolkit/theory-change/ https://www.nesta.org.uk/blog/whats-wrong-with-theories-of-change https://www.socialvalueworld.com/mopac-outcomes-framework.html https://www.theoryofchange.org/ https://yiflearning.org/resources/theory-of-change/	

			https://www.nesta.org.uk/toolkit/theory-change/ https://www.nesta.org.uk/blog/whats-wrong-with-theories-of-change https://www.socialvalueworld.com/mopac-outcomes-framework.html	

Section 4: Self-reflection in applying the learning

	Question	Applies to Learning Objective/s
Question 1	How have I personally experienced empowerment and self-expression through my participatory arts education practice and how can I further foster these aspects in myself and participants?	
Question 2	In what ways have I successfully fostered social cohesion and inclusion within my participatory arts projects and what strategies can I employ to enhance these elements in future endeavours?	
Question 3	What specific skills and personal development have I witnessed in myself and my participants and how can I continue to nurture creativity, critical thinking, and effective communication through my practice?	

Question 4	How have I engaged my community and addressed social issues through my participatory arts projects and what new opportunities or approaches can I explore to create a greater social impact?	
Question 5	What evidence of improved well-being and mental health have I observed in myself and my participants, and how can I better incorporate the therapeutic aspects of artistic expression in my practice?	
Question 6	How effectively have I integrated social impact considerations into the planning, implementation, and evaluation of my participatory arts projects, and what steps can I take to ensure a more comprehensive and meaningful impact in the future?	