



EVALUATION WORKSHOP: FOCUS ON DIVERSITY

Creative Victoria Evaluation Exchange Workshop for
Fair Play Program

10.00am-1.00pm AEST
Wednesday 4 November 2020

BYP GROUP

Steps



Understand **who the evaluation is for** - what do funders need, what do the parties to the project need, what do you need



Articulate the **change** that the parties to the project hope to see



Agree on measures of change and **collection methods**



Interpret and question the **findings**

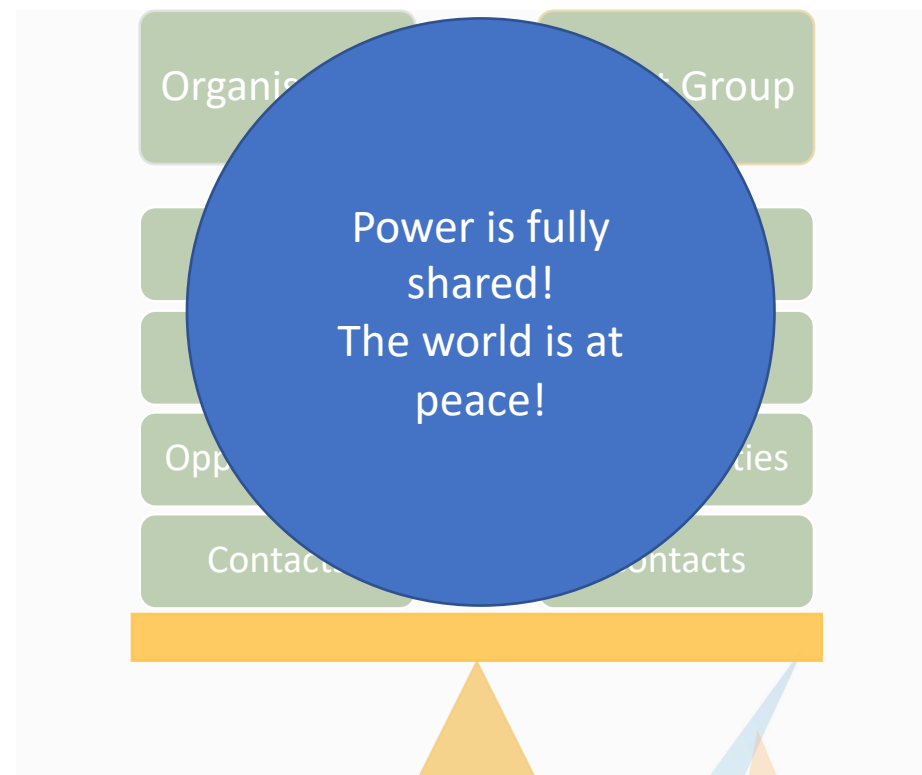


Share the information with all parties

When we talk about “diversity or inclusion”, we are really talking about...

POWER

In an ideal world...



When we talk about “diversity or inclusion”, we are really talking about...

POWER

In the real world...



Ask yourself:

- **What type** of power does our organisation have?
- What type of power do the **other parties** have?
- Through this project or evaluation, is my organisation, consciously or unconsciously, **taking more power than we are giving?**
- How can we make this evaluation less about keeping power and **more about sharing power and giving power away?**

How to make sure your evaluation does not make things worse (and hopefully, makes things better)

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Conducting an evaluation can be an exercise in power:

- The power to raise more funding, be the experts, own the space, reinforce a worldview, keep the disempowered in a position of gratefulness and moral indebtedness...
- It can re-traumatise and reinforce the colonisation or marginalisation experience. For example, people feel that they are objects of study; they have had their insights and knowledge taken from them.
- The evaluation might unintentionally reinforce the belief amongst funders that organisations are required to “help” these people, as “proven” by the evaluation.

Hand the power (money, resources) for the project and evaluation to the marginalised group:

- If you can't do that, then:
 - Design the evaluation with the marginalised group
 - Work with evaluators who identify with the marginalised group
- Use collection methods which the marginalised group have chosen and are comfortable with
- Use the evaluation as an opportunity to train evaluators from the marginalised group
- Give the information and the 'power' back to the group e.g. findings, ability to apply for subsequent funding

How do we know if the
project has led to change?



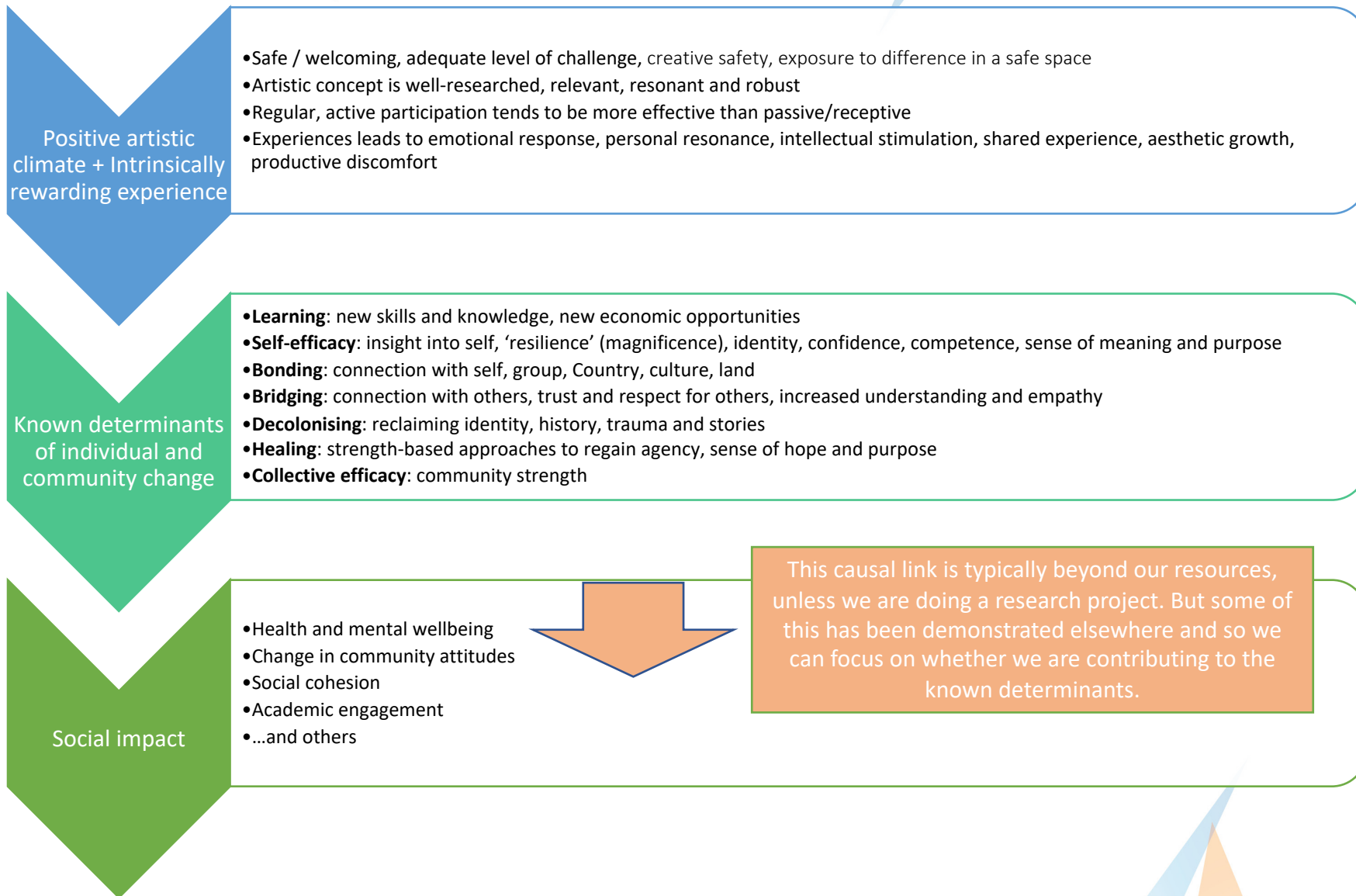
We look to see if:

The project has the **qualities of arts activities which are known to contribute to social impact**

The participants have experienced **change in their *skills and knowledge, emotions, attitudes and behaviours* which are *known determinants* of social impact**

How do we find out if our project has led to the change?

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This is what we can measure within time and resources.

This causal link is typically beyond our resources, unless we are doing a research project. But some of this has been demonstrated elsewhere and so we can focus on whether we are contributing to the known determinants.

Positive artistic
climate + Intrinsically
rewarding
experience

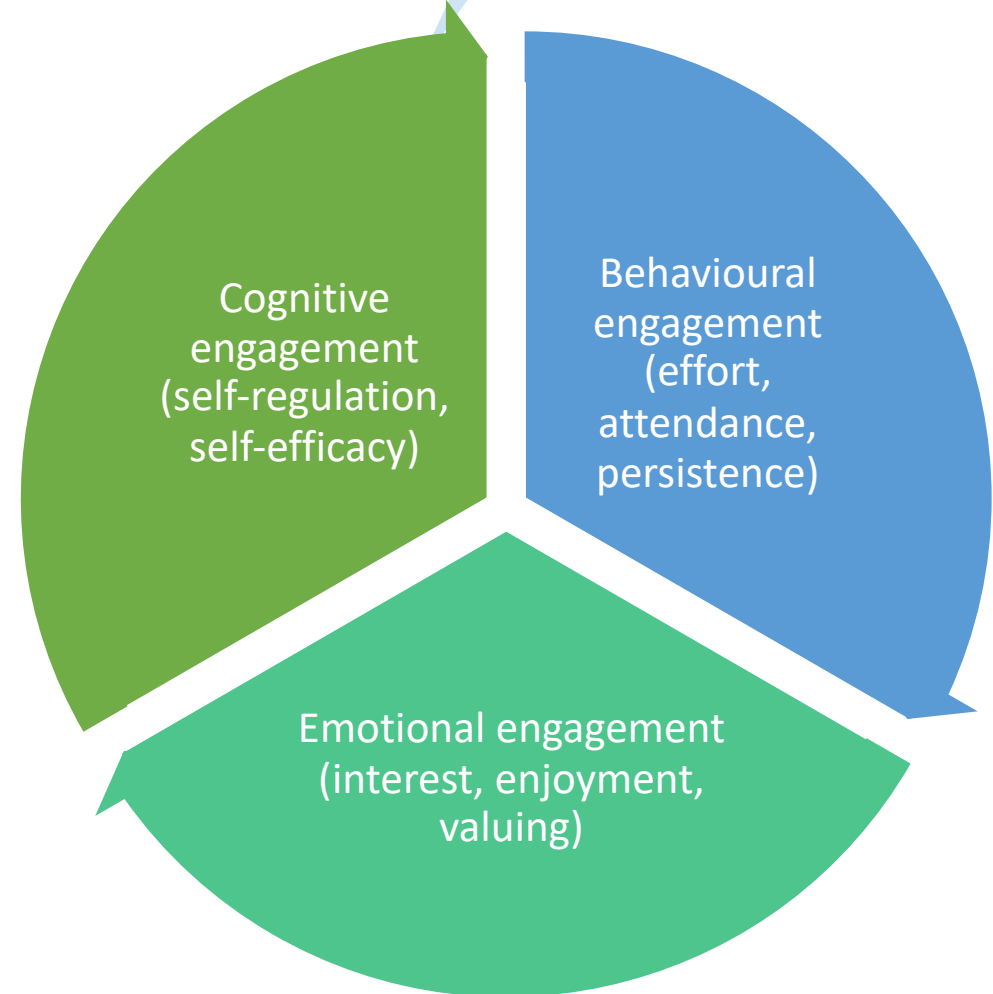
- **Safe / welcoming:** adequate level of challenge, creative safety, exposure to difference in a safe space
- **Artistic concept:** well-researched, relevant, resonant and robust
- **Experience:** leads to emotional response, personal resonance, intellectual stimulation, shared experience, aesthetic growth, productive discomfort

THE ARTS EXPERIENCE

Activity which is linked to **positive developmental outcomes** comprises a tripartite model of engagement.

High quality developmental activity involves all three forms of engagement – for example, young people not only attend (behavioural), but also enjoy (emotional) and effectively self-regulate (cognitive) during the activity.

Hot cognition is learning that involves personal goals, motivation and emotion—cognition steeped in feeling. Arts experiences which combine cognition, emotion and behavioural engagement (motivation and action) can lead to hot cognition.



Sources: A. Bohnert, A. Fredricks & E. Randall (2010). Capturing unique dimensions of youth organized activity involvement: Theoretical and methodological considerations. *Review of Educational Research* 80: 576–610.

A. Martin et al, 'The Role of Arts Participation in Students' Academic and Non-Academic Outcomes: A Longitudinal Study of School, Home and Community Factors,' *Journal of Educational Psychology* 2013 105(3): 709-727.

J. Catterall, & K. Peppler (2007), "Learning in the visual arts and the worldviews of young children", *Cambridge Journal of Education* 37(4): 543-560.

Known determinants of individual and community change

- **Learning:** new skills and knowledge, new economic opportunities
- **Self-efficacy:** insight into self, 'resilience' (magnificence), identity, confidence, competence, sense of meaning and purpose
- **Bonding:** connection with self, group, Country, culture, land
- **Bridging:** connection with others, trust and respect for others, increased understanding and empathy
- **Decolonising:** reclaiming identity, history, trauma and stories
- **Healing:** strength-based approaches to regain agency, sense of hope and purpose
- **Collective efficacy:** community strength

Remember

- When you work with diverse groups, you are operating in a wider political, social and cultural context.
- No one can be an “expert” on working with every diverse group. Come from a position of “not-knowing” and be open to learning, changing and sharing.

| | |
|------------|---|
| Justice | Use justice as your starting point: everyone has a right to be included. Go from there. |
| Co-design | Design the evaluation with the marginalised group. Ideally, they should lead it. Hand over the power! |
| Evaluators | Work with evaluators who identify with the marginalised group. Use the evaluation as an opportunity to train evaluators from the marginalised group. |
| Ownership | Treat the information you gather as belonging to the group, not you. Information is power. |

What to evaluate: what change does the group hope for?

Co-design

- Develop your project **WITH the people** you are hoping to benefit through the project

Goals

- Define the goals first, then work backwards

Measure what matters

- You don't have to measure everything. You can choose the most important things to measure

Assumptions

- What you measure should include the key assumptions which might underpin some of your cause-effect thinking

Whose impact?

- Who do you want to experience the desired impacts? Do they want to experience these impacts?

Differences

- Do the desired impacts vary between groups?
- Do impacts for one group impede impacts for another?

Check in:

- Have you asked people from the marginalised group about **what they think positive change looks like**, and therefore what they hope the project achieves?
- Your project may be focused on developing individual qualities which are valued in coloniser cultures but may not have the same status in colonised cultures.
- Are there **implicit assumptions** which underpin your project that you need to challenge?

Monitoring & evaluation framework



M&E Framework



Impacts Evaluation – Participants, Audiences, Communities, Other Target Groups...



Record of Outputs



Process Evaluation

Outputs framework

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Example: Outputs Framework BYP GROUP

| Output Category | Dimensions | Benchmark against | Method of Collection |
|---|---|---|----------------------------------|
| Description of activities | Count | N/A | Acquittal reporting |
| | Type | N/A | Acquittal reporting |
| | Locations | N/A | Acquittal reporting |
| Demographics of participants, audiences and community members engaged in the project | Born overseas / Parent/s born overseas | Australian population or local postcode % | Participant and audience surveys |
| | Speak a language other than English at home | Australian population or local postcode % | Participant and audience surveys |
| | Identify as Aboriginal or Torres Strait Islander origin | Australian population or local postcode % | Participant and audience surveys |
| | Gender diverse, female, male, prefer not to say | Australian population or local postcode % | Participant and audience surveys |
| | Identify as d/Deaf or hard of hearing | Australian population or local postcode % | Participant and audience surveys |
| | Identify as a person with disability | Australian population or local postcode % | Participant and audience surveys |
| | Level of educational attainment (optional) | Median | Participant and audience surveys |
| | Postcode | ABS SEIFA codes | Participant and audience surveys |
| | Household income (optional) | Median | Participant and audience surveys |

Process evaluation framework



Example: Process Evaluation Framework

BYP GROUP

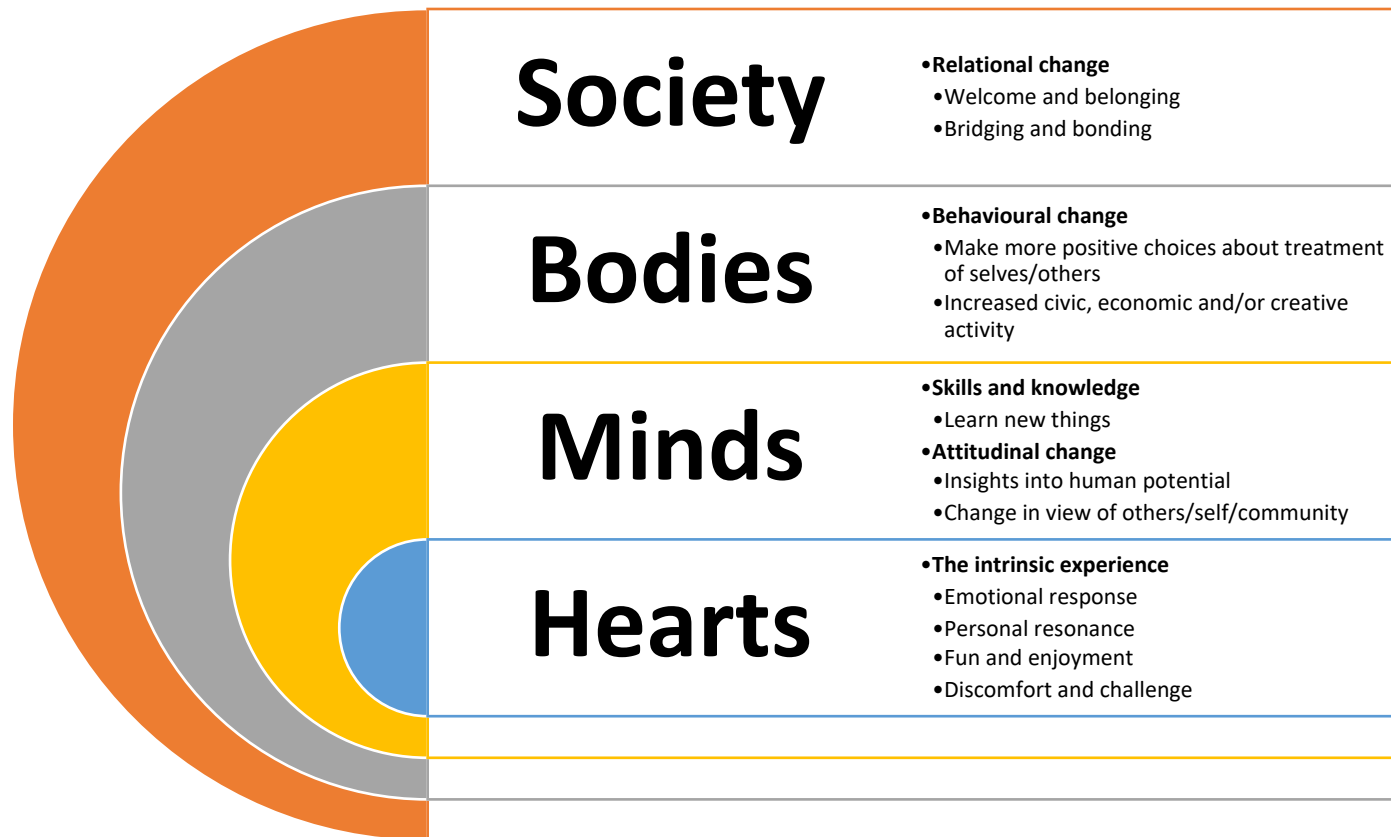
| Element | Question | Measures | Method of Collection | When to collect | Who to ask |
|------------------------------------|---|--|--|---|--------------------------------|
| Resources | Does the project have the resources and time with participants required to achieve desired goals? | Level of resources, in total and per participant | Financial reporting / count of participants | At reporting stage | Project organisation |
| | | Duration of experience for participants | Record the duration of the experience (survey or observation) | After key artistic experiences e.g. workshops with participants | |
| | | Average and median duration of experience for target group members | | | |
| Partnerships | Are partnerships genuine, well-managed, and positively affect decision-making in the project? | Satisfaction of partners with the partnership | Check in with partners | During and at end of project | Partners |
| | | Identified decisions made differently as a result of the partnership | Maintain a record throughout partnership | | |
| | | Partners report learnings and willingness to re-partner in future | Check in with partners | | |
| Functionality and usability | Does the project 'work'? Operations, logistics, transport | Positive experience reported by participants | Part of participant survey and audience survey / conversations | At end of project | Participants and audiences |
| Accessibility | Is the activity accessible to target community members e.g. is there proportional representation from people with disabilities, people from minority cultural groups? | Demographics of participants | Part of participant survey and audience survey / conversations | | |
| Leadership | Did we demonstrate best practice, innovation and/or leadership in our approach? | Benchmarking against like organisations, views of participants and peers | Part of participants survey/ audience survey and peer conversations; desk research | At end of project | Participants, audiences, peers |

Impact framework



Ways to think about impact

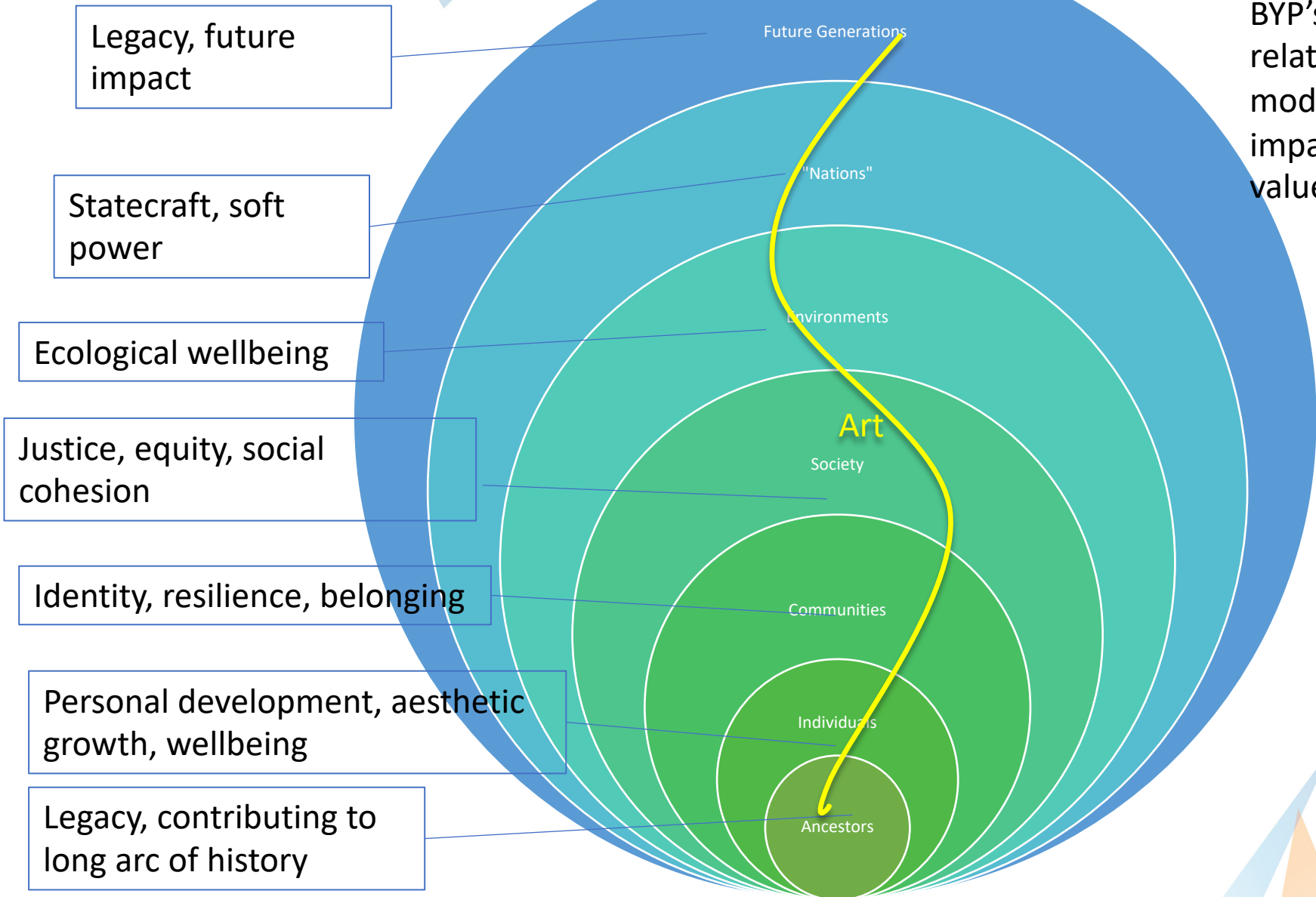
BYP Group's
"hearts, minds
and bodies"
model of impact



Ways to think about impact

BYP GROUP

BYP's
relational
model of
impact/
value.

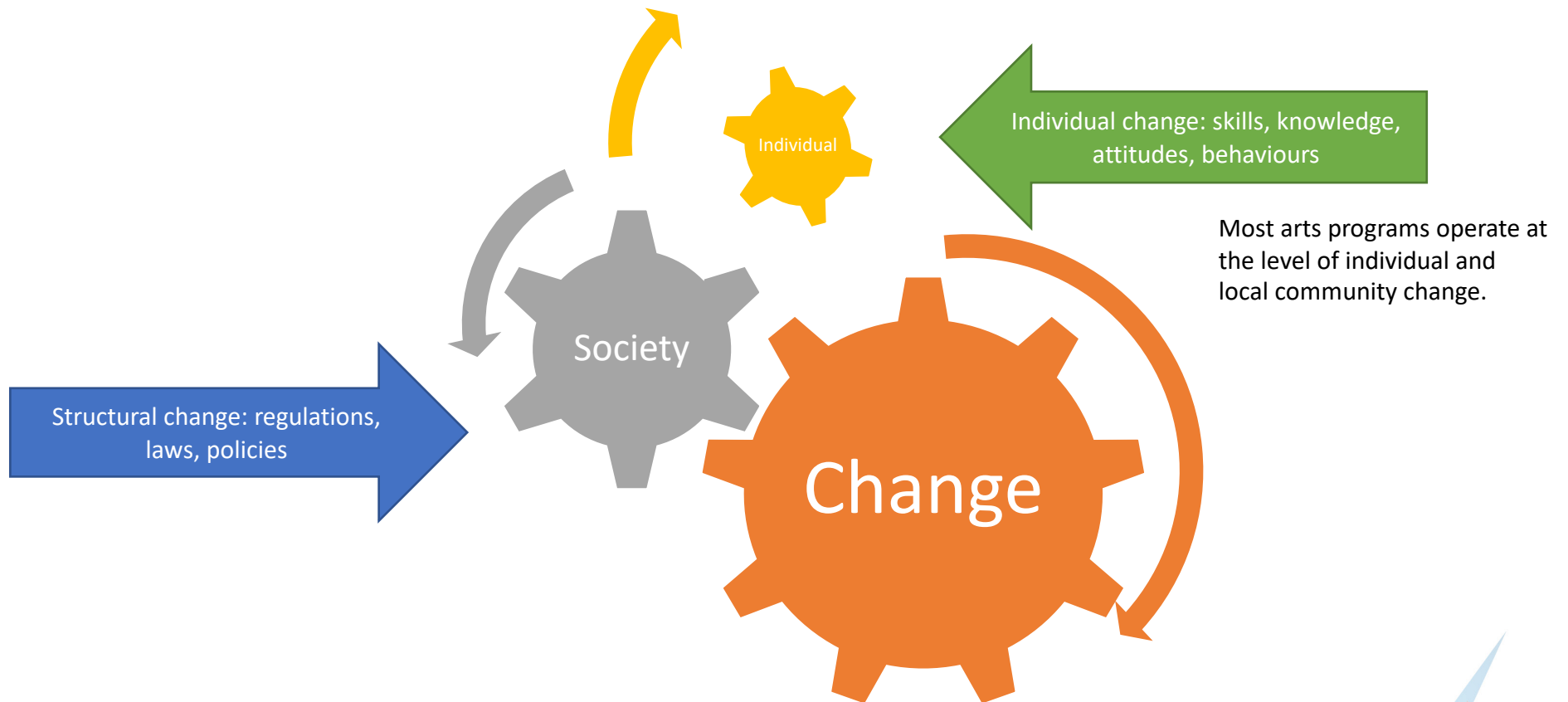


Ways to think about impact



“This conception of self is grounded within a collectivist perspective that views the self as inseparable from, and embedded within, family and community.” [@ Gee, Dudgeon, Schultz, Hart and Kelly, 2013 Artist: Tristan Schultz, RelativeCreative](#) as adapted in Tighe, J. et. al. (2017) “Ibobbly mobile health intervention for suicide prevention in Australian Indigenous youth: a pilot randomised controlled trial,” *BMJ Open* 7(1): e013518.

Ways to think about impact



Audiences Impact Framework Example

| | Dimension | Experience | Collection Method |
|--------------------------------------|--|--|---|
| <i>Art is at the heart of impact</i> | Intrinsically rewarding experience | Emotional response, Personal resonance, Engagement and concentration, Achievement and challenge, Intellectual stimulation, Aesthetic growth, Bonding | Audience surveys/questionnaires, interviews |
| | Integrity of process/ “Artistic climate” for target group | Feel culturally and creatively safe, welcomed, treated with respect, validated, acknowledged, equals, adequate support | Audience surveys/questionnaires, interviews, artist’s self-assessment |
| | Artistic concept | Artistic concept is strong, robust | Peers/critical reviews |

Check in:

- Have you asked people from the marginalised group about how they conceptualise change and impact? Are you using questions and tools which are relevant to these groups?

Example of a Target Group Participant Impact Framework

BYP GROUP

| <i>Art is at the heart of impact</i> | Dimension | Experience | Collection Method |
|--------------------------------------|--|--|------------------------|
| | Intrinsically rewarding experience | Emotional response, Personal resonance, Engagement and concentration, Achievement and challenge, Intellectual stimulation, Aesthetic growth, Bonding | Self-assessment |
| | Integrity of process/ “Artistic climate” for target group | Feel culturally and creatively safe, welcomed, treated with respect, validated, acknowledged, equals, adequate support | Self-assessment |
| | Artistic concept | Artistic concept is strong, robust | Peers/critical reviews |

| IMPACT EXAMPLES | <i>What we learn and experience</i> | <i>What we think and feel</i> | <i>What we do</i> | |
|--------------------------------------|--|--|---|-------------------------------------|
| | Skills, Knowledge, Experience | Attitudinal Change | Behavioural Change | Collection Method |
| Personal capacity development | Increased skills/ knowledge Emotional regulation, emotional buoyancy, future orientation | Confidence Self-worth Increased future orientation Belief in own ability to manage | Increased sense of choice, own abilities Increased task completion Increase in self-directed activity | Observations Self-assessment |
| Identity | Greater knowledge of possible cultural identities Opportunity to perform and trial identities | Increased awareness of identity as fluid Increased sense of own identity Increased pride in own identity | Express own identity more readily Increased sense of own voice and identity, which informs decisions | Observations Self-assessment |
| Connection | Interact with people would not normally interact with; role models for identity and ways to navigate society | Increased respect for others Insights into other people’s potential and various identities Increased sense of connection with others within group and other groups | Increased task completion Increase in self-directed activity | Observations Self-assessment |
| Community strength | Increased community connections and knowledge of how to access to resources and leverage community strengths | Increased positive views of community’s strength and own ability to effect change | Increased involvement in community-led activity –social, civic, economic | Validated instrument questionnaires |

Data collection



Collecting data

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Self-assessment

- self-narration, self-reflection
- Using multiple creative tools – video, sound, poetry, movement

Observations

- With third parties as necessary (e.g. carers of dementia patients)

By and with the members of the marginalised group

Interviews

- With third parties as necessary (e.g. carers of non-verbal people with high care needs)
- Small group discussions e.g. friendship triads; walking interviews; multiple interviews

Questionnaires

- conducted by field researchers who are relatable
- do instead of surveys which tend to have low uptake

Sample design

- Sample or census?
- Sample structure e.g. random, constructed
- Estimated demographics and size of population – affects how you recruit
- Participant burden
- Recruitment method – print, email addresses, on the spot, social media
- Confidence interval – [sample size calculator](#)
- Focus on people from the target populations (but still sample across the spectrum)

Avoiding bias

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Social desirability bias

- tendency to answer in a way the respondent deems more socially acceptable than their 'true' answer. Can include taking unspoken social cues from the researcher

Cultural bias

- desirability of certain responses as seen through a particular cultural lens; cultural understanding of certain terms

Acquiescence bias

- tendency to answer yes

Demand characteristics

- tendency to adapt behaviour because of a desire to be a 'good' experiment subject - attempt to work out the hypothesis, and alter behaviour or response in order to support the hypothesis

Question order bias

- the way you order questions can affect responses e.g. if an earlier question creates an unintended context for later questions / answers to later questions are affected by what the respondent thinks would be fair given their response to the earlier question. 'Norm of reciprocity or fairness'

Example

Outcome Category: Skills and Knowledge

“I didn’t learn anything”

- Acquiescence bias, social desirability bias
- Issue: could confuse respondents

Always test first!

Question design

Test language and shared understanding of terms


Ask for firsthand experiences

Ask one question at a time

Ask the question last in a sentence

Provide memory aids

Demographics (ask towards end)



Example of using qualitative research to inform survey design

Outcome Category: Challenge and Achievement

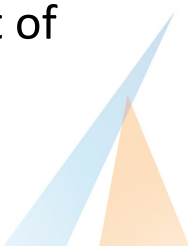
“The project pushed me out of my comfort zone” (my language)

Instead the focus group said things like...

“I found [the project] hard, but worth it”

“I achieved more than I thought I would”

So I wrote a survey question using their language. It gets at the same concept of challenge and achievement, but increases the validity of measurement.



Example of question design

Outcome Category: Belonging and Inclusion

“Sometimes, projects can unintentionally exclude participants because of language, disability, or cultural reasons. Do you feel that any of your group members were excluded from the project for any reason?”

- Asks ultimate question last
- Uses preamble to avoid social desirability bias
- Asks for firsthand experience

Tips for surveys/questionnaires



Create 'safety' using words and body language so that the person can tell you about their true experience



Try this: Write the questions as if you expect the opposite results



Use field researchers who are relatable to people who may not agree with what you are trying to do

Response types

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Meaningful gradations

5 points (Likert scale)

Yes/ No/ N/A scale for smaller populations

Use the same scale throughout if you can

Limit use of open text fields



Survey response rate

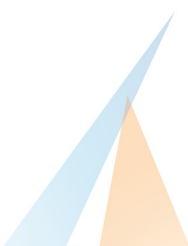
Aim for a minimum 20% response rate, but higher for populations under 100

For populations of more than 100, aim for at least 100 responses

Incentives are helpful

Recruit respondents from all walks of life

Hire field researchers who are relatable to the people you are surveying



Validity of survey

| | |
|-------------|---|
| Pilot | Pilot the survey with a sample of the target population |
| Compare | Compare data against existing records – reality check |
| Check | Check doubling up of negative and positive responses |
| Check | Check distribution across response scale |
| Check | Check response rate |
| Triangulate | Triangulate results (different sources/methods) |

Manage risk, ensure safety



Check-in

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Informed consent

Are there any barriers to obtaining informed consent?
Should I engage interpreters or translators?
Do any participants feel they need to gain consent from others in their community before participating?

Voluntary participation

How do I ensure people from marginalised groups who may feel they are in a position of unequal status genuinely feel able to say no?
Do people feel an obligation to the program being evaluated?

Privacy

Do any groups I am working with have limited previous experience participating in research?
Might they inadvertently reveal personal or sensitive information that needs to be protected?

Risk of harm

Is it possible methods/questions I plan to ask could expose any groups to more risk than others?
Are there questions that may trigger painful memories?
Do my methods unintentionally exclude groups and reinforce feelings of social exclusion?

Confidentiality

Are cultural norms always compatible with Western research practices?
Could there be a risk to confidentiality in focus group involving participants from small communities?

Power dynamics

Are there other dynamics that exist that may need to be taken into account to facilitate a sense of trust and open conversation?
Gender dynamics, cultural norms/values, people who have past negative experiences with institutions/authority...

Remember

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Support

- What supports do I need to put in place in case issues arise from questions (e.g. if a question could potentially raise painful memories)
- Do I have a process in place in case issues arise within survey answers (e.g. anonymous reporting of intention to self-harm)

Permission

- Parental permission needed for people aged 15 and younger
- [Ethics approval needed for research](#) which goes beyond program evaluation and/or based on the level of risk to participants)
- Use findings only for the purposes agreed to by participants

Guidelines

- Check guidelines which may apply to your field, the group you are working with, and privacy and data storage
- [Australasian Evaluation Society Guidelines](#)
- [NHMRC Guidelines](#)

Tools for data collection



Visual tools – e.g. BYP’s Before and After tool, Big Hart’s Star Selfie



Sound-based tools – questionnaires, Polyglot’s Voice Lab



Physical expressions of impact – video reflections, expressions of the experience through movement, song, music



Adapt existing methods to be more accessible

- Design with accessibility in mind.
- Design some tools and check them with your “critical friends”.
- Are you using methods which are accessible to marginalised groups?
- Be prepared to change your methods or add to them.
- Adapt existing methods. For example:
 - in-person questionnaires instead of online surveys; voice-assisted surveys
 - work with field researchers from the marginalised group to conduct interviews/group discussions
 - translate questions into community languages
 - easy English and audio version of questions

Before and After Tool: Example

BYP GROUP

REFLECT

[Program] is being evaluated by BYP Group. Please use the squares below to describe yourself BEFORE the start of the workshop, and AFTER the workshop. You can use words, lyrics, drawings, write a poem – whatever you like.

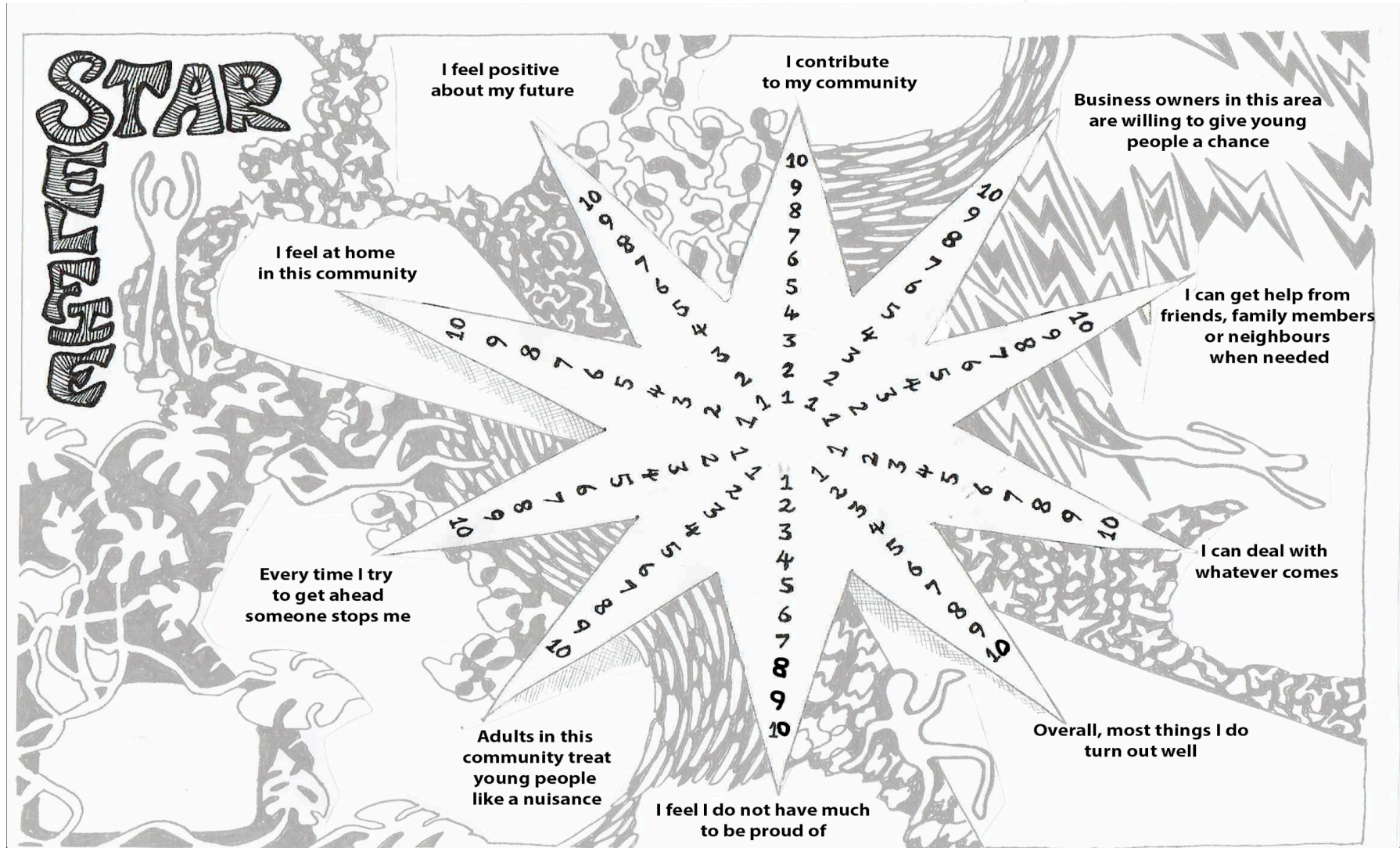
| BEFORE THE start of the [program] | AFTER the [program] |
|-----------------------------------|---------------------|
| | |

What did you like about the workshop? _____

What could we change to make it better? _____

Big Hart 'Star Selfie'


BYP GROUP



Polyglot's Voice Lab

Voice Lab

Polyglot Theatre - Voice Lab



Voice Lab is a unique creative installation module for collecting the thoughts and opinions of children.

Children are invited one at a time into a beautifully designed, serene igloo – entirely alone. In this space they have a conversation with **Voice Lab** – a voice driven by a concealed live performer that asks questions, encourages opinion and regards the child as the expert.

After you have your data...

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Check in once more with your “critical friends” about the findings.

Some things might not make sense, or some things you should not take at face value.

You may need to dig deeper.

Share the findings.

Send the findings to the marginalised group

Have a conversation about the findings.


Ask them if the findings makes sense.

If you can, share the ownership of the findings with the marginalised group for advocacy and fundraising purposes.

Try this:

- Imagine if the report on your project was written by the marginalised group. Would it say anything different? Would the findings be expressed in a different way?
- Imagine that the information from the evaluation belongs to the marginalised group. What are the appropriate ways for you to work with the information?

Who has the power? Am I imposing my power, even unintentionally?



Tips



Challenge

Ask “critical friends” from the marginalised group to challenge your thinking. Are you using methods which are accessible to marginalised groups? Are your interpretations correct or are you making assumptions?



Allow disagreement

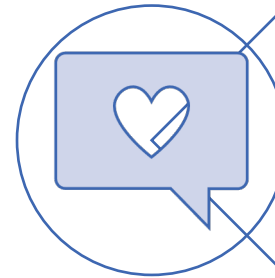
Have you phrased the questions in a way which allows people to express dissatisfaction? Are you giving people the chance to tell you what you don't want to hear? Could members of the marginalised group feel that they might be risking opportunities if they disagree with you?



Play devil's advocate

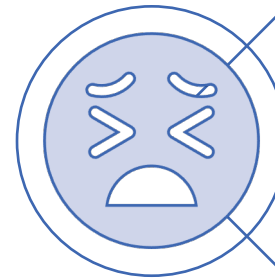
What questions would you ask if you were trying to prove that the project had *not* succeeded?

Remember



Be mindful

Be particularly mindful when working with vulnerable populations. For example women who have experienced violence, refugees, First Nations populations with a history of stories being taken from them, people who rely on others for core care needs.



Fatigue

Sometimes people are part of an over-researched population. You need to manage research fatigue and the ethics of asking people to volunteer their time to participate in your evaluation.



You may have more power than you think

Sometimes people may be in a position of unequal status. This makes it difficult for them to freely consent to research/evaluation, or express their frank opinions.

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[BY P Group & Creative Victoria - Social Impact Evaluation Resources](#)

[Diversity Arts Australia Creative Equity Toolkit - Evaluation Resources](#)