

WANDSWORTH ARTS
FRiNGE

Introduction to evaluation and telling your story of change

Introduction to Evaluation

Tuesday 18 April, 14.00 – 16.00

Evaluation...

A process of exploring/understanding...

- how a project, performance, event or activity is working/has worked
- what difference it has made for who – what's changed for those involved
- how and why...

... for practical purposes – e.g. sharing learning, making decisions, evidencing impact, applying for funding.



Evaluation...

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What did we do?
Who did we reach?
How much did we do?
How well did we do it?

OUTPUT



OUTCOME

What difference did we make? What's changed for those involved?

What made this possible?

Outputs: The tangible things that happen as a result of your project or organisation's work.

Easier to see and count but not always meaningful: Sessions, events, group sizes, attendance, audience sizes.

Outcomes: the changes, benefits, learning or other effects that happen as a result of a project or organisation's work. Outcomes can be positive or negative, expected or unexpected. Can be hidden and less tangible – requires conversations, exploration.

Think: 'stats' and 'stories'

Key Facts & Figures

We are ambitious in being a leading centre for access, equity and inclusion

PARTICIPANTS

The project initially set out to recruit 12 participants to the cohort for delivery, but ultimately recruited 18 young people in line with an increase in demand and partnership referral from organisations such as Purple Moon Drama and Compass Collective.

Recruitment



18 participants were recruited to the Orpheus Project cohort.

New Engagement



15 (84%) participants were engaging with Babel for the first time

Referrals



4 (22%) participants were referred to the project from other organisations in LBTH

Identity



9 (50%) participants identified as either Global Majority, Eastern European or other non-white-british backgrounds.

Language



6 (33%) of participants speak English as a second language.

Age



Participants' ages ranged from 22 to 30 years old.

3 participants disclosed living in temporary accommodation

Project 2022

Message from our participants

Feedback on Babel Night Performance:

"It was so refreshing to see a group of young men take to the stage together and share"

"It was so radical to see so many men talking about their feelings and experiences"

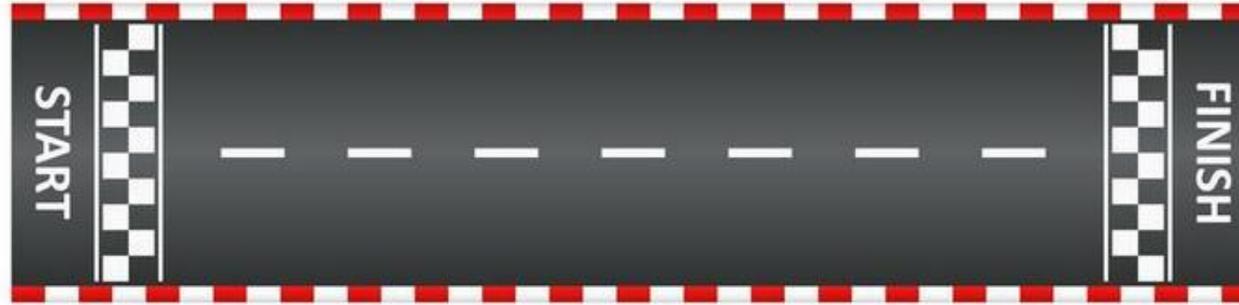
"I've never experienced an event where the participants lead and curate with such bravery"

"A refreshing and joyous evening"

"We did a lot of different movements and talking exercises throughout the programme. One of the most memorable for me was in the first week. We had to say, 'I am a man because...'. It was very open and beautiful from the get-go. People weren't just putting on their armour and saying what you would expect them to say on the first day. We were being very vulnerable with each other about what it meant to be a man in today's society. We did an eye contact exercise beforehand where you are just being with the other person in silence. And we did another activity during the programme called 'I'm falling, I'm gliding' where we had to trust each other enough to lift one another up. Through those exercises, we got to know each other and built a strong bond. Everyone felt comfortable and safe"
Jack, Project Participant, 2022.



The Orpheus Project 2022



Evaluation – Collecting the Stats and the Stories...

What can we do at the start of our project/event?



What can we do during our project/event?



What will we do at the end of our project/event?



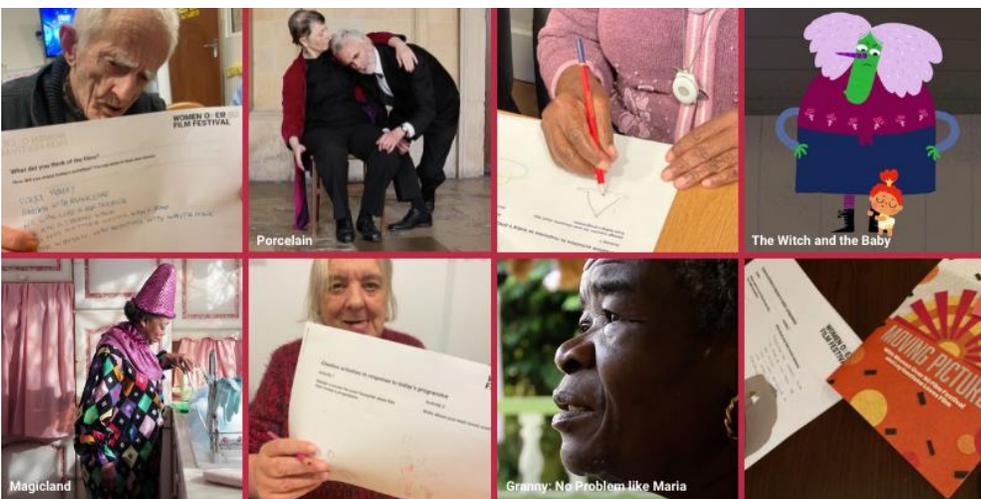


WOMEN O>ER 50 FILM FESTIVAL

Moving Pictures Impact and Learning Report: 2022/23

March 2023

Prepared by Chris Hayes, Research Consultant,
Live Projects on behalf of WOFFF.



Porcelain

The Witch and the Baby

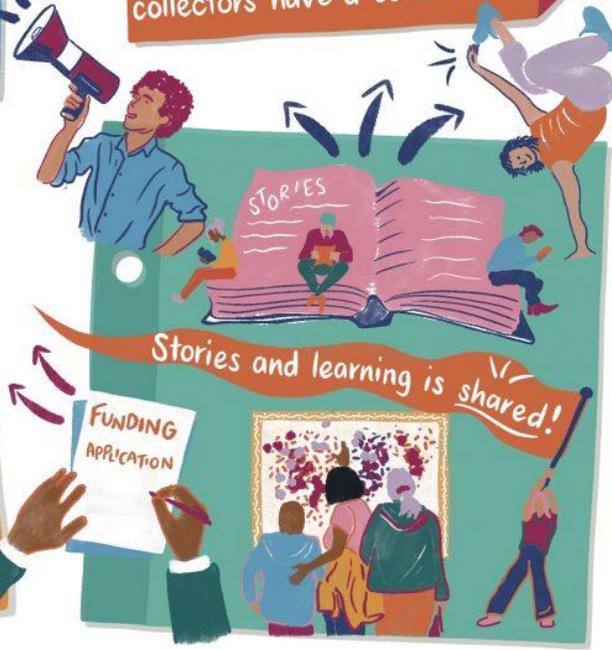
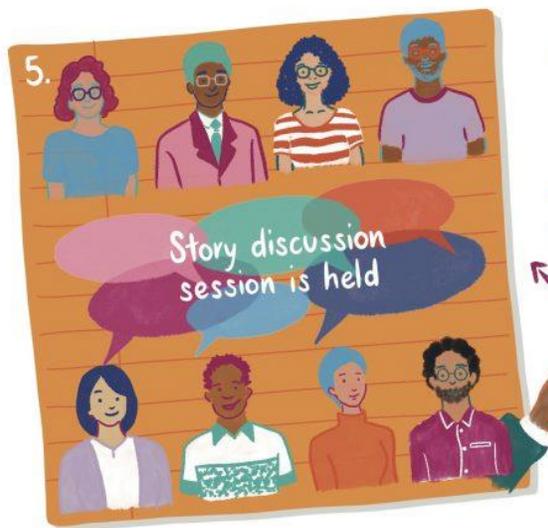
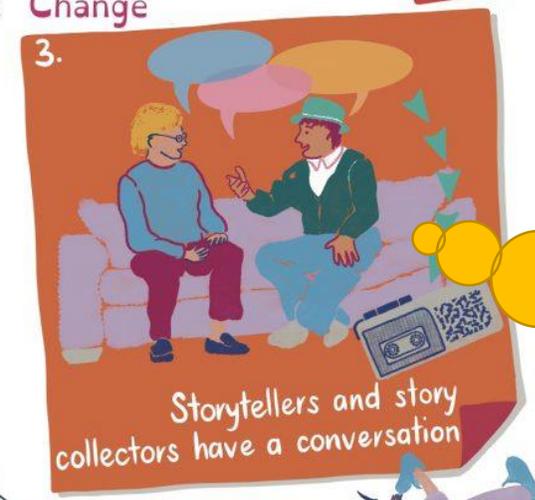
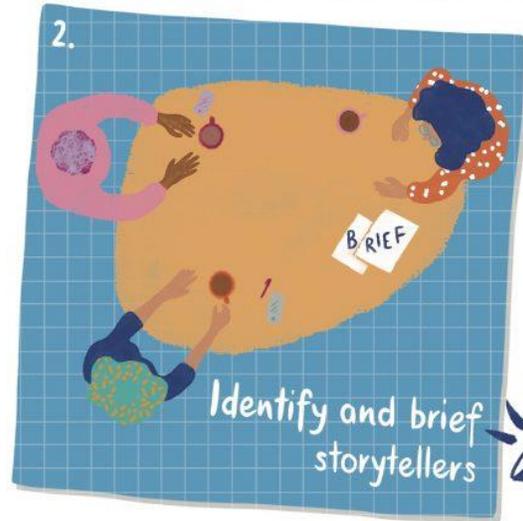
Magickland

Granny: No Problem like Maria



Storytelling: How we conduct our evaluatory approach based on the Most Significant Change

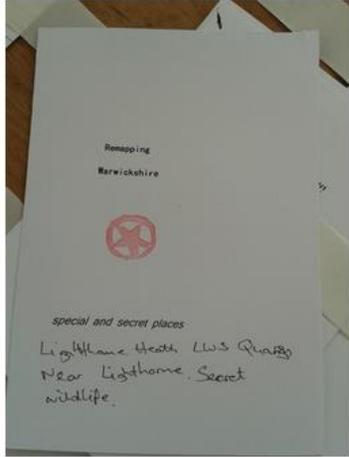
OLD FIRE STATION



1. What was your involvement?
2. What's changed for you?
3. Why is that important to you?
4. How did it happen?



<https://sweetmachinepublishing.bandcamp.com/merch/document-your-culture-pamphlet>
<https://thevinylfactory.com/news/how-to-document-your-culture-emma-warren-pamphlet/>



<http://www.orlyorbach.com/>



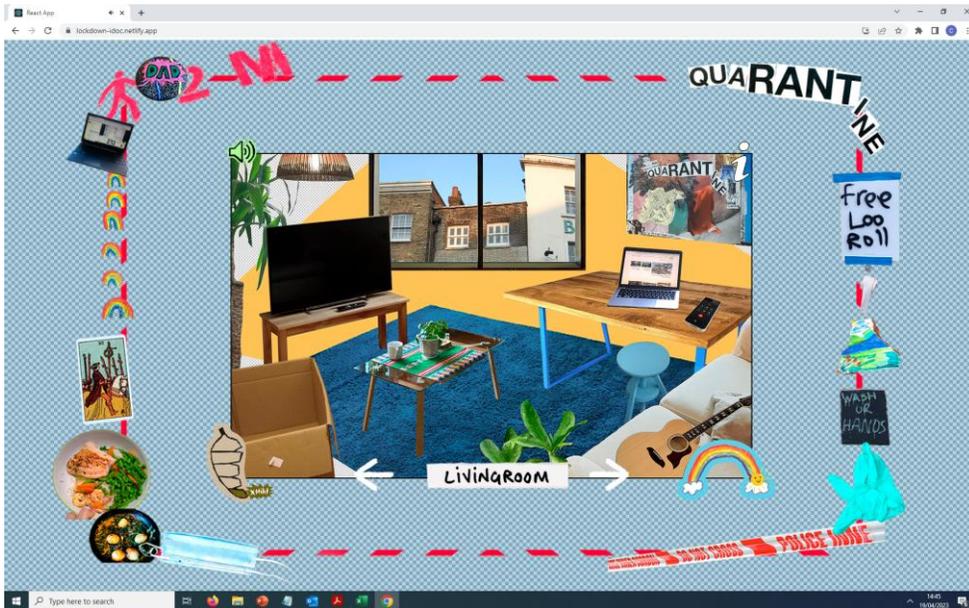
Window



The mundane became our entertainment. My daughter became fascinated by the refuse collectors and we'd run to the window every Thursday morning so she could see them. This refuse collector would wave and dance the whole way down the street and still does to entertain her.

ANN MARIE BETH MELISSA NURIA SYLVIA JOHANNNA

← BACK



Window



20 May 2020 - "Cops on Horses (View from My Balcony #1)" - Every day two mounted officers patrolled the high street at a particular time. I enjoyed hearing the trotting of the horses and poking my head out the balcony to observe them. Throughout lockdown I felt reassured by the laissez-faire response of our local Met force in Lewisham. I never saw them approach anyone or act

ANN MARIE BETH MELISSA NURIA SYLVIA JOHANNNA

← BACK



The best day out for kids in London? Young Londoners tell all!

 1000 Londoners
7.84K subscribers

Subscribe

24



Share

Save



8.2K views 8 years ago

We worked with 60 families at The Framed Film Festival at Barbican for two days of fun and filmmaking in the foyer of the Beech Street Cinema. We wanted to find out what young Londoners thought of the capital and asked participants their favourite places in London. Children of all ages got involved, not only in front of the camera but with the filming too. For many it was the first time taking part in a film studio set up and one they won't forget. [Show more](#)

<https://www.chocolatevideoproduction.co.uk>



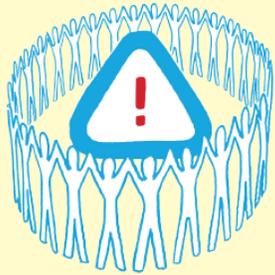
<https://talkaoke.com>

SOLUTIONS REPORTING CHECKLIST

6 STEPS TO HELP YOUR COMMUNITY MOVE FORWARD

SOLUTIONS JOURNALISM NETWORK

Most communities usually know the biggest problems they are facing.



Covering them over and over again...



People in power throw up their hands and say...



Or they and others might not know how to begin.



To better help communities move forward, more and more news organizations are employing...

SOLUTIONS JOURNALISM

Stories that move beyond examining what's going wrong...



...to look at what's going right.



Who's making credible progress in addressing important problems--



--and how.

MEET WAF'S YOUNG REVIEWERS

28th June 2021

Meet the WAF Young Reviewers - a cohort of brilliant young people from Wandsworth aged 14-19 who will be sharing their experiences of #WAF2021.

As part of a pilot project to develop arts writing skills and engage young people with WAF, the Young Reviewers attended an online workshop session to find out about this year's festival and explore how to write their own reviews with actor, writer and critic, [Kalungi Ssebandeke](#), before choosing which WAF events they'd like to attend and review.

Look out for their reviews here on our website and on social media...

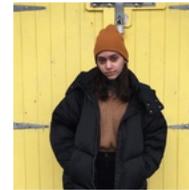
#WAFYoungReviewers2021



Hello! I'm **Pen** and I'm 15. I like music and particularly beatboxing, but also any sort of performance where I can see the passion the performer has for their artform.

I'm so excited to be writing reviews for the Wandsworth Arts Fringe, and if you want to see more of me then you can watch me and some of my peers in the [Wandsworth Music 'Live from the WMA' concert](#) on Wednesday 30 June.

[Read Pen's review of The Beatbox Collective](#)



17-year-old **Anoushay** is an aspiring actor and writer.

She is an editor for her school newsletter, and is experienced in acting and directing stage plays in the UK and abroad.

Anoushay is a keen reader and is looking forward to reviewing a wide range of events in the WAF 2021 programme.

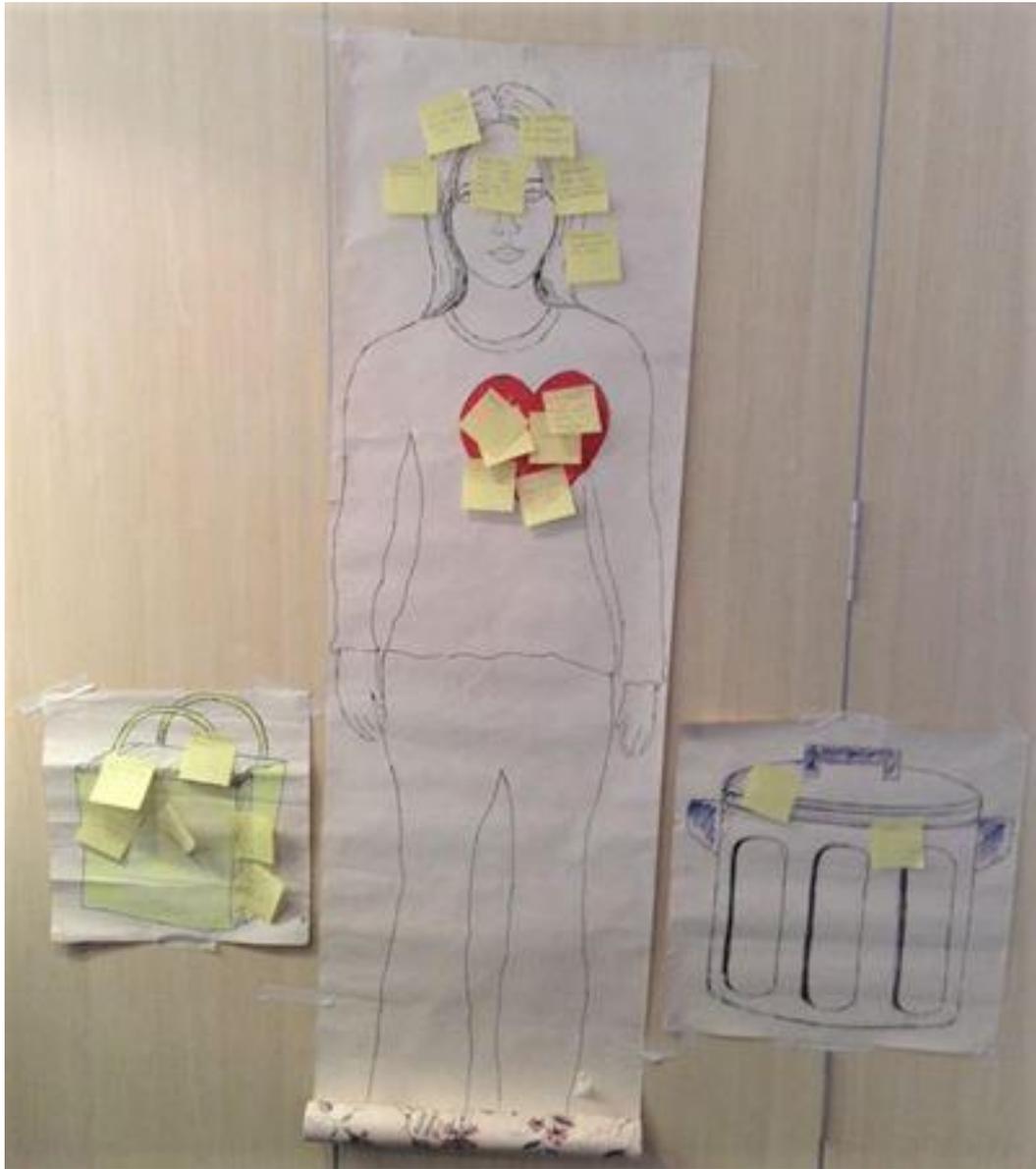
[Read Anoushay's review of Happy Mortalday](#)



Hi! My name is **Danu Webb** and I'm 18 years old.

I've just finished my A-levels and now enjoying my free time this summer.

I have a passion for music and writing; writing about music is what I'm here to do. I also play with my band, Banned From Sainsburys, based in Wandsworth.



Wish Fairy



What has the project made you think differently about?



What have you LOVED about the project?

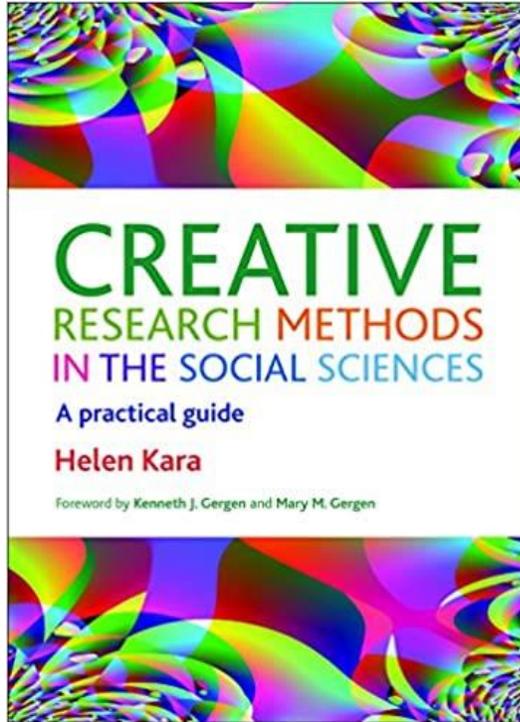


What would you CHANGE about the project to improve it?



What would you GET RID OF from the project?

Creative Research Methods



- Reflections
- Writing
- Diaries and Journals
- Interviews
- Videos
- Online methods
- Draw and Write

Document Your Culture

A Manual

By Emma Warren

<https://helenkara.com/2015/03/26/creative-research-methods>

<https://sweetmachinepublishing.bandcamp.com/merch/document-your-culture-pamphlet>

<https://thevinylfactory.com/news/how-to-document-your-culture-emma-warren-pamphlet/>

Theory of Change

- Theory of Change....
 - Aka Story of Change
 - Aka Logical Framework / Logic Model / Log Frames
 - A planning tool to plan and explain what you do and why.
 - Clarify your focus
 - Helps your prioritise
 - Leads to better evaluation by measuring what matters
 - Explains the positive change you hope to bring about (outcomes) for your beneficiaries and how you intend to do this (activities)
 - Shows where your resources are going
 - Flexible/versatile
- 

Situation Statement Needs / Problems

The 'How' or Mechanism for Change

Intermediary Outcomes

Inputs / Resources

Activities & Participants

Outcomes

Vision / Goals

£££



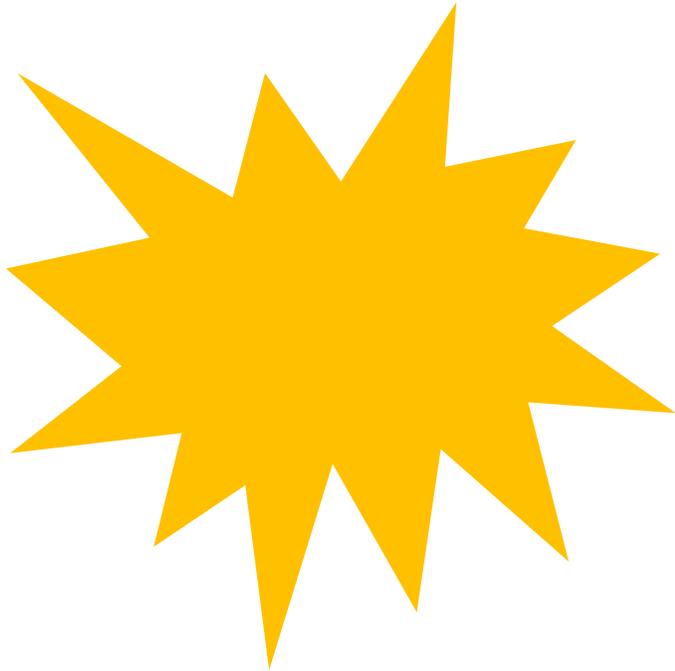
Outputs
How much did we do (Quantity)?
How well did we do it (Quality)?

Outputs
How much did we do (Quantity)?
How well did we do it (Quality)?

Outcome Indicators...
What would we see / hear that indicates this outcome has happened?

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Outcome Indicators...
What would we see / hear that



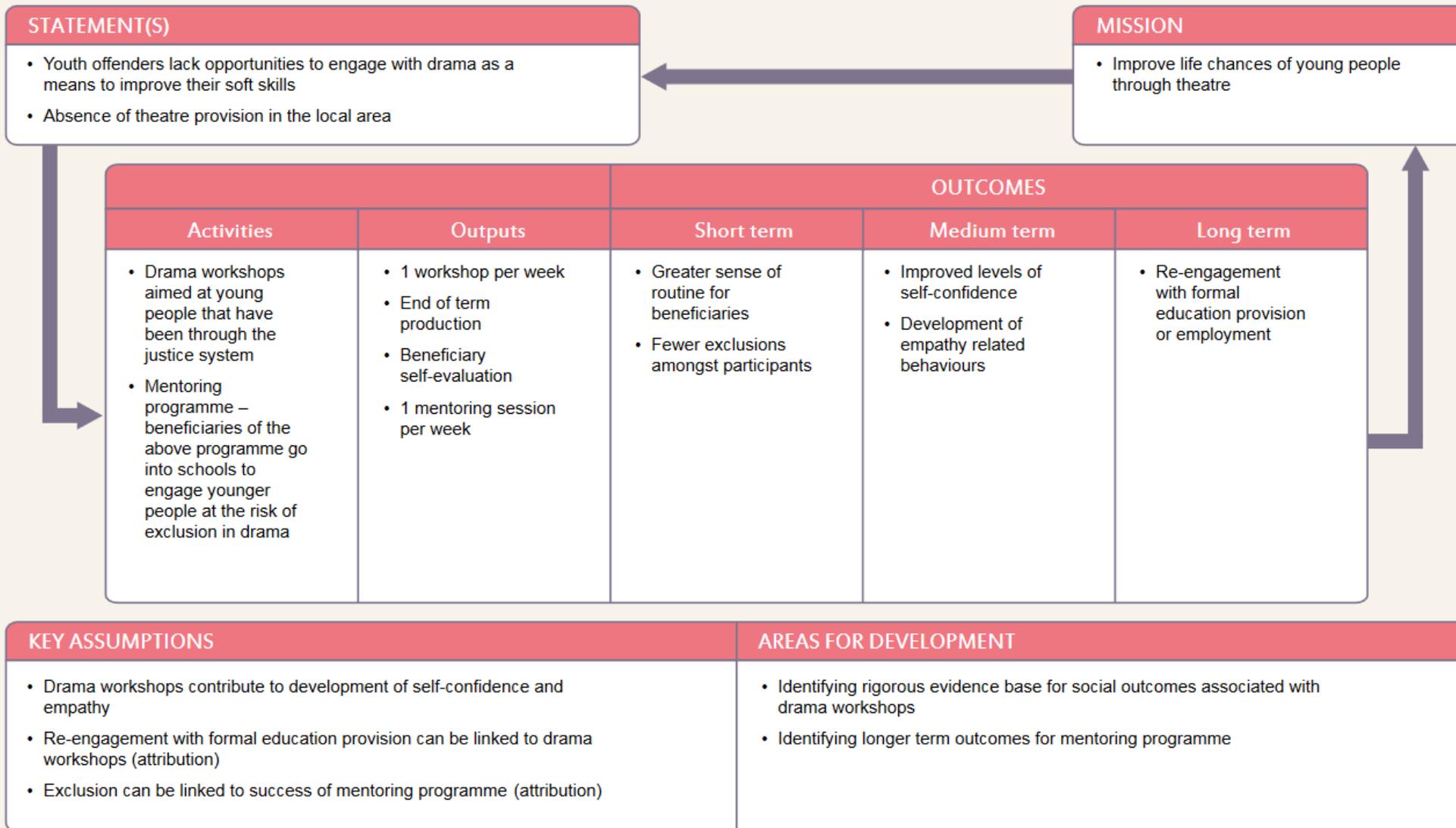
Does this stack-up?
If we do these things does it lead to these outcomes?
If we achieve these outcomes, does that move us closer to our longer-term goals?

Assumptions / Enabling Factors

Challenges / Constraining Factors

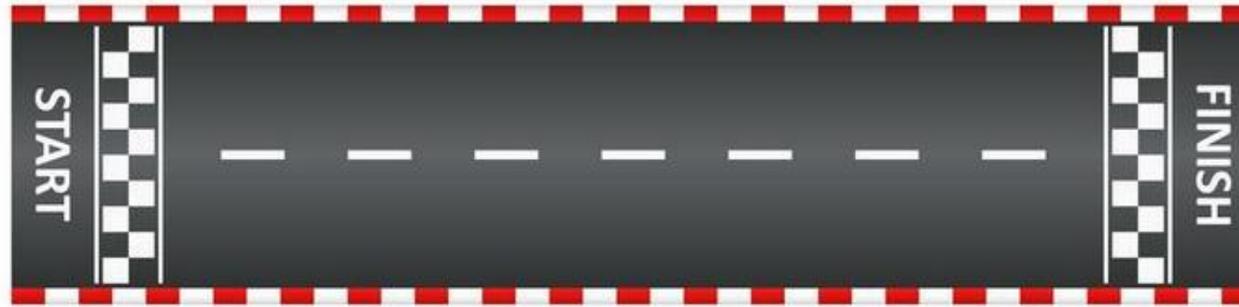
How well did we do it (Quality)?

EXAMPLE THEORY OF CHANGE



Planning your evaluation activity

Priority Outcome(s)	Indicator(s) What will we actually see / hear about as we move towards and achieve this outcome? What would 'indicate' this change has happened or is happening?	Methods of evaluation: What type of data and information will we collect about this indicator to tell me if this change is happening or has happened? What methods will we use to collect this information and data?	Practicalities Who will collect the information and data? When? How? How often? How will we ensure this information and data is collected ethically?	Targets / Goals What does success look like? What is realistic? What would be a stretch?
1.				
2.				
3.				



Evaluation – Collecting the Stats and the Stories...

What will we do at the start of our project/event?



What will we do during our project/event?



What will we do at the end of our project/event?



Ingredients of good evaluation...

- ✓ Plan your evaluation collaboratively to measure what matters
 - ✓ What questions/themes/topics matter to us?
 - ✓ What will we do at the start, during your project/event, and at the end?
- ✓ Involve people in the design and delivery of evaluation
- ✓ Use a mixture of approaches if you can
- ✓ Conduct research ethically:
 - ✓ be transparent about the purpose and use,
 - ✓ let people know they don't have to take part or answer questions and can withdraw at anytime
 - ✓ let people know how their data will be collected and used
 - ✓ collect information and data anonymously as far as possible
 - ✓ think about participants wellbeing and how you will safeguard them against harm
- ✓ Include a range of voices and perspectives
- ✓ Document the real-world creative outputs (film, photography, events, artwork, commissions)
- ✓ Use the artforms and methods you are working with already
- ✓ Keep it proportionate to your project / budget / resources

Ethics

- **Transparency:** Inform people about the purpose and use of the research, who it is being carried out by, and who to contact for more detail.
- **Data protection:**
 - Inform people about how their information and data will be collected and used, for what purpose, how it will be stored/process, how long it will be held for.
 - Inform people about their data rights – to access, rectify or erase their comments at any time, and who they should contact if they want to do that.
- **Confidentiality:** Collect information and data anonymously as far as possible and let people know when that isn't possible or when they might be identified
- **Voluntary participation and consent:**
 - Let people know that there is no obligation to take part, that they don't have to answer any of the questions.
 - Parental consent is required for children under 16
- **Wellbeing and preventing harm:** plan for the wellbeing of research/evaluation participants. Put things in place to support people with specific needs (E.g. interpretation/assistance)



makeameme.org

Contact Details

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 - 07736 042753
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Further links and reading

- Arts Council England – Evaluation Toolkit: <https://www.artscouncil.org.uk/self-evaluation-toolkit>
- Heritage Fund – Evaluation Toolkit: <https://www.heritagefund.org.uk/funding/good-practice-guidance/evaluation-guidance>
- Happy Museum – Story of Change: <http://happymuseumproject.org/story-of-change/>
- Arts at the Old Fire Station – Storytelling: <https://oldfirestation.org.uk/our-work/storytelling-evaluation-methodology/>
- Oral History Society / British Library – Popular training in oral history collection: <https://www.ohs.org.uk/>
- Social Research Association – <https://the-sra.org.uk/> - has 1 day training and CPD on evaluation.
- Helen Kara – Creative Research Methods in the Social Sciences - <https://helenkara.com/2015/03/26/creative-research-methods/>

Further links and reading

- Audience Agency – has guidance on conducting audience surveys and research:
<https://www.theaudienceagency.org/>
- What Works Centre for Wellbeing – guidance and toolkits for measuring wellbeing:
<https://whatworkswellbeing.org/>



*live*projects