

# • Arts and Health Evaluation Tool Kit •

Most participatory arts and health projects are collaborative, involving a range of stakeholders and interests.

There is increasing awareness of the significance of the arts within a variety of health contexts, and evaluation is usually required in order to demonstrate that the work meets partners' priorities, targets and outcomes. In turn these are invariably linked to funding and ongoing support.

Continuing to make sure we involve people who are participating in arts and health projects gather evidence is important to praXis. How we do that is an ongoing debate, however the first steps were taken at an Evaluation workshop. This toolkit is the result of that event.



In November 2009, members of praXis met to talk about evaluation tools and techniques they have used. Each participant brought along a tool or method, which they had tried and tested out. As a group we discussed and shared experiences of using the tools. The result is this toolkit.

The toolkit is designed to be a resource which can be built upon and developed.

We hope this is the start of a discussion and welcome your comments and ideas.

Thank you to Sandwell PCT for sponsoring the workshop and to the following for attending:  
Sharon Baker: Sandwell Third Age Arts, Max Bailey: Walsall Creative Development Team, Chloe Brown: Multistory, Emma Marks: Birmingham & Solihull Mental Health Trust, Rachel Parker: Walsall Creative Development Team, Fred Richings: Dudley Council, Thanh Vo: Wolverhampton Art Gallery.

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## *FIRST THINGS FIRST...*

### AGREEING OUTCOMES

As part of your project planning process you will need to **agree the outcomes** with your project partners. Be realistic - it is easy to set too many outcomes which can't necessarily be evaluated. This can happen if you have a number of partners involved in a project, all of whom are wanting to use the project to meet their own organisations' agendas. Gaining **clarity** at the start of the planning process by agreeing a small number of **joint outcomes** is key to a successful **focused** evaluation. Working in this way will also help you manage the **expectations** of your project partners and funders.

### APPROPRIATE TO EVALUATE?

Once you have agreed the outcomes of a project you can then decide if it is **appropriate to evaluate**. Has the information been collected before? Do you really need to present a case for your own work or can you transfer findings from other projects to your situation? This approach could be an important way of making sure small scale arts and health projects use limited resources wisely and demonstrate that they are value for money.

### MECHANISMS FOR EVALUATION

If you do decide you need to evaluate you need to make sure all the **mechanisms are in place for the evaluation from the start**. This includes agreeing:

Who the evaluation is for. Do you want to **learn about** the process or raise the profile of your work? Are your partners asking you to evaluate or is it a condition of your funding? If so, ask them what they expect and what information will be required

A **budget** for the evaluation and ensuring it represents value for money.

EVALUATION  
TIMESCALE**Who carries out the evaluation.**

Knowing the size of budget and the resources / capacity available to you will help you decide if the evaluation is done by project workers or an independent external evaluator. The scale and scope of the project will also influence your decision.

**The timescale** for the evaluation.

When can you collect data: before the workshop, during the arts activities or after the project has finished?

Collecting evidence over a longer period of time about how a project has made an impact on participants' health and well being may be important to illustrate the **case for the work**. Include time to consider how you will check if the results you gather are accurate. Whenever possible participants need to be involved in **interpreting and checking** the information gathered.

Consider how you will establish an evaluation **base line**. This is key if you are hoping to measure change.

INVOLVING  
PARTICIPANTS

We think it is essential to **involve** participants, commissioners of the work and funding agencies in an **ethical** way; their contributions should be valued and treated with respect. So:

It will take **time** to build up trust and get informed consent from everyone involved. This means participants need to understand why the evaluation is being carried out, how the results will be used and how they can have access to the final report.

It is also important to make sure participants understand they are completely free to opt out of the evaluation if they feel uncomfortable.

COLLECTING  
EVIDENCE

It will be important to carefully consider what **tools and techniques** you are going to use and how you can make them **accessible**.

It will be necessary to be creative to make sure you present your findings in a way that is relevant to everyone involved - participants and commissioners of the work.

Collecting **robust evidence** brings a number of challenges. These include:

Having clear outcomes at the start of the evaluation. This is important, but **learning from the unexpected** is also crucial

**Respecting the process** people are involved in as well as **valuing the end products** which people create

Learning from peoples' experiences of the process. This is important to **understanding the impact** the project has had on people's health and wellbeing

Remembering that a wide range of **external factors** will inevitably have an impact on how people feel about an arts and health project.

LEARNING FROM  
OTHERS

Learning from others is an important part of the process. Sharing results or benchmarking with similar projects being carried out in different geographical locations, with similar communities or benchmarking projects using different evaluation tools and techniques may be a useful way of gathering evidence.

PLEASE REMEMBER...

**Before you use the tool kit please remember:**

The arts and health evaluation tool kit is based on the experience of practitioners working in the West Midlands. We hope our shared experiences inspire you to develop the tools and adapt them to meet the needs of your own situation.

We feel the tools:

- Are rooted in an academic framework established by practitioners using participatory methods and approaches
- Can be used by everyone
- Provide an accessible and sometimes entertaining way to measure impact.

However the tools are deceptively simple. Each of them will need to be adapted to meet the needs of your own situation. They also need to be well facilitated to ensure they:

- Involve and engage people
- Gather the information you need
- Capture unexpected outcomes.

There is now a considerable evidence base for Arts and Health projects. A summary of key research is included in Arts Council England (2007) *A Prospectus for Arts and Health*, a downloadable publication from [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

More information about how practitioners have used participatory methods to involve people in decision making can be found at: <http://www.peopleandparticipation.net/display/Involve/Home>

LINKS

# • Arts and Health Evaluation Tool Kit •

## 1. VISUAL TOOLS

### BODY SHAPES

**A range of body shapes can be used to get people thinking about different aspects of a workshop.**

Blank hand shapes can be used to ask people to comment:

on the one hand - what was good about an event but on the other hand - what could be improved?

A heart shape on an outline of a body can be used to ask people what they loved about a workshop; draw a blank thought bubble to ask them for their reflections; or use the shape of a foot to ask what their next steps might be.

Participants can complete body shapes by themselves at the end of a workshop or as a group. To complete the task collectively use large sheets of paper and invite everyone to add their comments.

Encourage participants to write their comments on sticky notes so you can reuse your original body.

**Advantages of this approach include:**

- Participants are not presented with a set of closed questions
- Images can get people thinking and talking about things in a different way.

**Things to watch out for:**

- If you are using the tool collectively use large sticky notes and felt tip pens so everyone can read the comments
- Having two facilitators enables you to document conversations people are having when they are participating in a group activity.

## BODY SHAPES EXAMPLES

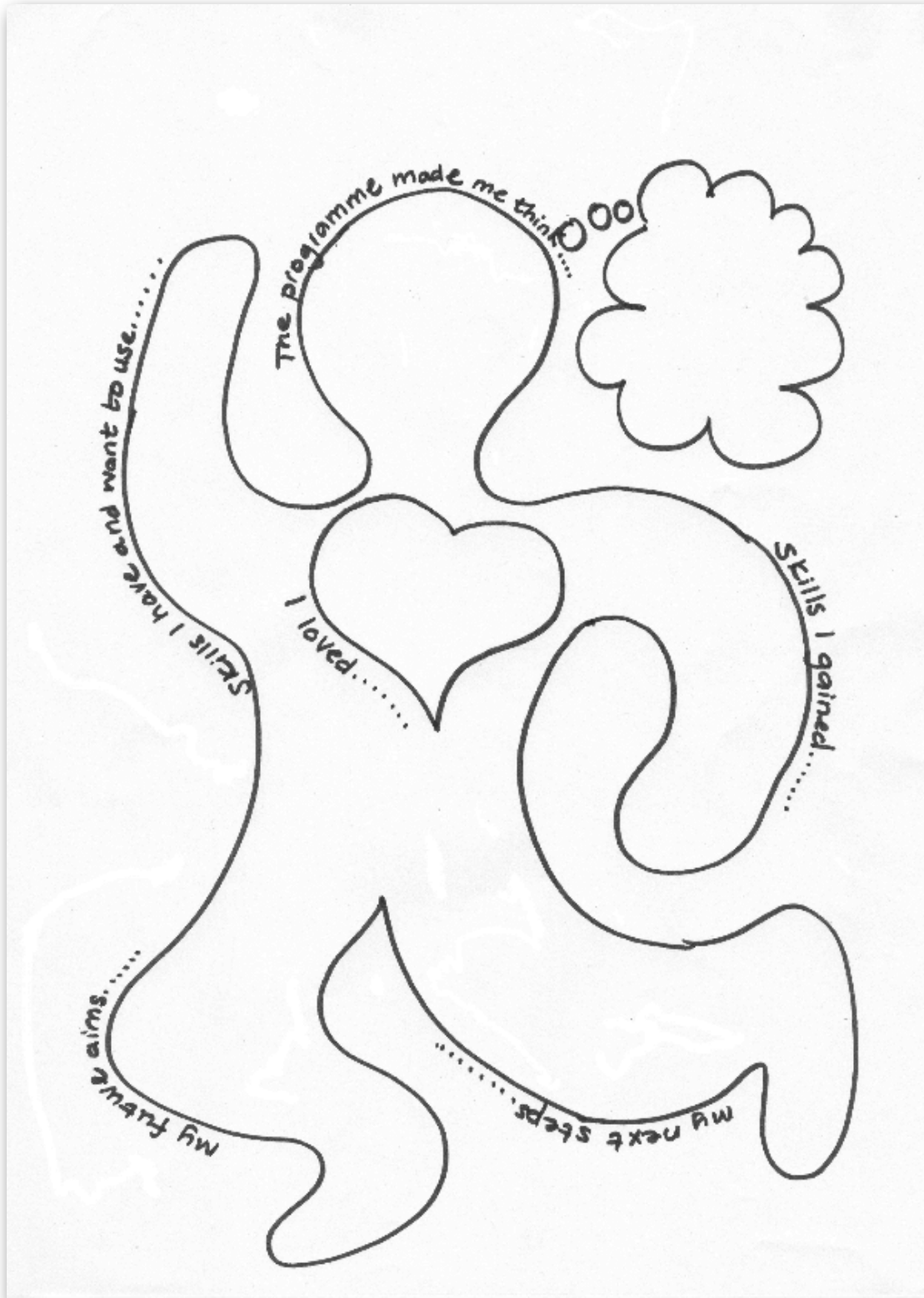
### Examples of body tools used by praXis members include:

creativityteam supported artists to use a number of different body tools to evaluate Warwickshire County Arts Service *Arts and Mental Health* programme of work (Spring 2009).  
<http://www.creativityteam.co.uk/>

Artists from Multistory used large bodies to invite participants to reflect on what made them happy? The tool was used at the start and end of workshops they facilitated as part of the Black Country Arts and Health Commissioning Partnership project *'What is Happiness?'* (Summer 2009).  
<http://www.multistory.org.uk/live-projects/happiness>

Artists from Cultural Sisters along with project development officers from Walsall Council Creative Development Team used large body templates to evaluate creative arts workshops of Walsall's Big Lottery 'Feeling Good' Project (Spring/Summer 2009). The body tool used in evaluation process linked closely to the '5 ways to Wellbeing' themes explored through the project.  
[http://www.walsall.gov.uk/index/leisure\\_and\\_culture/creative\\_development\\_team.htm](http://www.walsall.gov.uk/index/leisure_and_culture/creative_development_team.htm)

'5 Ways to Wellbeing' Commissioned by the Governments Foresight project on Mental Capital and Wellbeing, the report recommends five ways to wellbeing and presents the evidence and rationale to each of them.  
<http://www.neweconomics.org/publications/five-ways-well-being-evidence>



## LADDER TOOL

Practitioners have developed the **Ladder Tool** as a response to the Warwick-Edinburgh Mental Well-being Scale (WEMWBS). This is a scale for assessing positive mental health (mental well-being) and contains 14 positively worded items on a scale with five response categories. It covers most aspects of positive mental health (positive thoughts and feelings) currently in the literature. For more information about WEMWBS see: <http://www.healthscotland.com/documents/1467.aspx>

In the ladder tool participants are invited to use the rungs of the ladder to score their feelings of well being at the start and end of a workshop. Scoring 10 means they are really happy with life; a low score the reverse. The rung scoring system is one way of encouraging participants to talk about their feelings and emotions.

**LADDER TOOL**  
continued**Advantages of this approach include:**

- It is possible to use the tool to start to explore what else is going on for participants attending workshops
- It is an accessible way of starting to explore complex issues
- In many cases it is not the actual score people use which is important, but the change in the score from the beginning to the end of a workshop.

**Things to watch out for:**

- Think carefully about the opening question - keep it simple
- Do not assume participants' scores will increase after participating in a workshop. Some people may feel sad at the end of a project and use the ladder to share their feelings
- It is really important to ask follow up questions to find out more about why people feel the way they do
- Likewise its important to respect people who do not want to tell you any more details about what is going on for them. Think about how you will record discussions ..... It is the conversation that is important.

**How the tool could be developed:**

- Think big and use a large scale version with groups of participants at the beginning and end of workshops to talk about emotions and record changes in emotions and feelings
- As part of the project, work with participants to develop images that can be used a prompts to discuss different aspects of well being.

## EXAMPLE

**Examples of ladder tools used by praXis members include:**

Walsall's Creative Development Team used the ladder tool provided by GHK external evaluators of the Regional Big Lottery Well Being Programme. The ladder was developed through the New Economic Foundations draft tools for use within national evaluation.

The team worked with artists from Cultural Sisters to embed the use of the ladder tool within the facilitated creative arts session. As the tool proved effective for young people to score how they were feeling at the start and end of the session it was then further developed with the young people. This included producing a large scale fabric tool which was eye catching and invited further responses and creating a range of descriptive words and visual faces/ emotions symbols which could be placed within the ladder to help express the individual reasoning for the numbered score. This approach has been successful in initiating further conversations around emotional health and wellbeing.

LINKS

**Materials used by artists to develop visual tools can be found at:**

<http://www.pinpoint-facilitation.com/paper-and-carriers-1248-0.html>

The site has a wide range of resources for facilitators including large sheets of paper. Some are expensive so check out ideas and see if you can source them locally.

<http://www.magicwhiteboard.co.uk/>

This site sells rolls of sticky white board paper. You can use it to stick on to any surface, write on wipe clean and reuse. It can then be peeled off and should not leave a mark.

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## 2. QUESTIONNAIRES

### QUESTIONNAIRES USING SCALES or NUMBERS

### EXAMPLE

Practitioners often use individual written questionnaires to evaluate projects. They can be a very effective way of gathering data and can be designed in a way that makes them visually interesting. You need to spend time developing them to achieve a balance between closed and open-ended questions.

#### **Advantages of using scales or numbers include:**

- They are quick and accessible to wide range of people.

#### **Things to watch out for:**

- You need to spend time thinking about the questions
- Scales and numbers may mean different things to different people
- People may just always pick a middle number
- Having an open ended question which asks people why they have responded in a certain way is important.

#### **How the tool could be developed:**

- Think big! Draw a scale out on a large piece of paper and invite participants to complete the activity as a group.

**creativityteam** developed a questionnaire using a "mixing- desk" scale for Telford Children and Young People's Arts Team.

**The Children and Young People's Arts Team** are thinking about the future.  
Please use this form to let them know what **you** would like to do.

**Please bring this sheet with you to the BIG DRAW event or send it in the same envelope as your Jigsaw Piece.**  
For more information please contact Sarah on 01952 203134

Please make a mark to show how much you agree  
(0 = Don't agree at all, 9 = completely agree)

• I would like to join in more arts projects.

• I would like to plan an art project with my friends.

• I would like to meet other young people to find out what art projects they've done.

• I would like to work with other young people to plan new art projects.

• What other **ideas** or **suggestions** do you have?

name ..... age ... male  female

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

## QUESTIONNAIRES WITH ICONS

**Questionnaires which use smiley faces or other popular icons** to encourage participants to respond to questions.

**Advantages of using smiley faces or icons include:**

- They value the person filling in the questionnaire, as they focus on them, their feelings and their reactions to a workshop
- Participants are encouraged to be reflective.

**Things to watch out for:**

- You need to spend time thinking about the questions
- Having an open-ended question which asks people why they have responded in a certain way is important.

**How the tool could be developed:**

- Think texting! Use images people use in text conversations or on social networking sites.

**Examples of questionnaires which use smiley faces or other popular icons used by praXis members include:**

Sandwell Third Age Arts have developed individual feedback sheets for participants to use at the end of workshops. See: [www.staa.org.uk](http://www.staa.org.uk)

## EXAMPLES



Charity Number 1094820









Company number 04298302

**Individual feedback after a session.**



Name of person:	Date:	Session number:



**To the person taking part:**



How did you feel **during** the session? Please circle or tick. You can pick more than one image.

I felt anxious 		I felt relaxed 	
I felt unhappy 		I felt happy 	
I felt bored 		I was interested 	
I did not like it 		I enjoyed it 	

Please tick yes or no.

I enjoyed the activity	Yes 		No 	
------------------------	---	--	---	--

I am pleased with what I did	Yes 		No 	
------------------------------	---	--	---	--

I found the session relaxing	Yes 		No 	
------------------------------	---	--	---	--

I would like to do this activity again	Yes 		No 	
--	---	--	---	--

<b>Please write any other comments here:</b>

Person helping to complete this form (print).....

Please return this form to Sharon Baker, STAA Co-ordinator. Sandwell Third Age Arts. 9<sup>th</sup> Floor West Plaza, 144 High Street, West Bromwich, B70 6JJ Tel 0121 500 1259 email [Sharon@staa.org.uk](mailto:Sharon@staa.org.uk)






## Participant Feedback Questions.

*This form can be completed with the artist and the participant. The artist can talk through the questions and write down the person's answers, or the person can complete the form on their own. The feedback will help STAA to improve its services.*

Name of person taking part:	
What things did you do in the sessions?	
What was your favourite part of the sessions? Please explain why.	
What part of the sessions has given you the most pleasure or has meant the most to you? Please explain why.	
Was there anything you did not like? Please explain why.	

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Has taking part in the sessions helped you in other ways?  
Please tick any of the statements which apply to you.

	 Not helped	 Has been some help	 Has helped a lot
It has helped to cheer me up			
It has helped me to get interested in other/new things			
It has helped to keep my spirits up			
It has helped me to feel more confident about thing			
It has helped me to feel proud of myself			
It has helped me to feel good about myself			
It has helped me to feel useful			
It has helped me to feel more relaxed			
It has helped me to make up my own mind about things			

Do you have any other comments?

Signed:

Date:

Thank you for completing these questions.

Person helping to complete this form (print).....  
Please return this form to Sharon Baker, STAA Co-ordinator. Sandwell Third Age Arts. 9<sup>th</sup> Floor  
West Plaza, 144 High Street, West Bromwich, B70 6JJ Tel 0121 500 1259email [info@staa.org.uk](mailto:info@staa.org.uk)

ONE TO ONE INTERVIEWS

EXAMPLE

**Using questionnaires to conduct a one-to-one interview**

**Advantages of using questionnaires in one-to-one interviews include:**

- It is possible to talk to and involve people who might not respond to an individual questionnaire sent or given to them
- You can talk to people in a wide range of situations.

**Things to watch out for include:**

- You need to be an experienced interviewer to put people at their ease
- Talking to people means you can gather a lot of information but it can take time
- People might ask you questions about the project, so you need to be ready to respond or get their details and send them more information
- If you are interviewing people in public spaces work with someone else to ensure your personal safety.

**Examples of using questionnaires to conduct a one-to-one interviews by praxiS members include:**

*creativityteam* conducted one-to-one interviews on a bus to collect people's comments on Place, Space and Identity 2 (a programme of arts and regeneration work which took place in Stoke- on-Trent in early 2009). See: <http://www.placespaceidentity.net/>



**PLACE, SPACE & IDENTITY 2 – AUDIENCE SURVEY**

The bus tickets are part of a programme of work by artists. It has been set up so people can respond to the regeneration taking place in the Stoke-on-Trent and North Staffordshire area

**Q1. What is your response to the artwork (place a cross on the line)**



Why do you like / dislike it?

**Q2. Do you live in the area? For how long?**

Stoke-on-Trent    Newcastle-under-Lyme    Staffordshire  
 West Midlands    Other (please state) .....

**Q3. Are there any changes happening in your area / community now?**

**Q4. How do you feel about these changes?**

**Q5. What could be done to improve the situation?**

**Q6. Choose one of the statements on the postcard:**

A    B    C    D    E    F

Monitoring Information					
<b>Gender:</b>					
Male	Female				
<b>Age:</b>					
Under 18	18-25	25-45	45-60	60+	
<b>Ethnicity:</b>					
White	Black Caribbean	Black African	Black Other		
Indian	Pakistani	Bangladeshi	Chinese	Other	
<b>Disability:</b>					
Do you consider yourself to have a disability / long term illness?				Yes	No

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## 3. *OTHER WAYS of EVALUATING*

### POSTCARDS

There are of course, numerous other ways of generating conversations about arts and health work and gathering data. Here are just a section of them used by members of praXis.

**Postcards** which combine images and a question. Participants are invited to respond and send their comments back using a freepost system.

**Advantages of using postcards include:**

- They are accessible to a range of people and can be visually inspiring and interesting
- You can use them to profile work and generate responses about issues.

**Things to watch out for include:**

- They can be expensive
- Postcards can generate some interesting feedback but if people do not include their contact information you cannot develop the conversation or feedback the results.

**How the tool could be developed:**

- Encourage people to send the postcard back by introducing a prize draw or other motivational factor
- Code the postcards so when they are returned you can track where someone has picked them up from
- Invite people to include the first part of their postcode so you can track the road they live in but not the number of their house.

EXAMPLE

**Examples of using postcards to evaluate work by praXis members include:**

Artists from multistory used a postcard to invite people to text or email places that make them happy as part of the Black Country Arts and Health Commissioning Partnership project '*What is Happiness?*' (Summer 2009) Artists then converted the results on to a Google map. See: <http://www.multistory.org.uk/live-projects>

## TEXT CAMPAIGNS

**Text Campaigns** pose a question and ask people to text in a response.

**Advantages of using text campaigns include:**

- They are accessible and easy for people to respond (even easier if a multiple choice question is posed with an A, B, C answer)
- They are useful if your target market is younger people.

**Things to watch out for include:**

- They are expensive to set up
- Often limited returns are achieved, unless the campaign is widely and strongly promoted (often requiring more financial resources)
- Respondents are anonymous unless contact information can be included
- They may only appeal to younger people
- The respondent has to pay for the text sent.

**How the tool could be developed:**

- Encourage people to text back by introducing a prize draw or other motivational factor
- Invite people to include the first part of their postcode so you can track the road they live in but not the number of their house.

**Examples of using text campaigns to evaluate work by praXis members include:**

*creativityteam* ran a text campaign to collect the views of people in Stoke-on-Trent on the value of arts within public spaces, via a multiple choice question during Place, Space and Identity 2.