



RESOURCE 1

August 2018

THE BASICS OF SOCIAL IMPACT EVALUATION

Resource 1

Creative Victoria Social Impact Program

2018

BYP GROUP

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What is social impact?

Social impact is positive change for a community and its individual members.

Put simply, 'social impact' means a positive change for a community and its individual members.

According to the University of New South Wales Centre for Social Impact, social impact requires a 'systemic approach to pressing social issues of the time, creating circumstances that create positive change.'¹

According to the Australia Council for the Arts, a 'community' is a 'group of people who share something in common. What connects the community could be geographic, cultural or demographic feature, a shared interest or issue, a common experience or need. Communities are defined by their members and exist where there is awareness, structure or affinity between them.'²

How do you measure the social impact of creative industry interventions?

"Evaluative thinking is systematic thinking about how results can be achieved, what results were achieved, and how results can be improved in the future...it is nothing more or less than the basics of good management." - Dr. Ed Pauly, The Wallace Foundation

The six actions of evaluative thinking

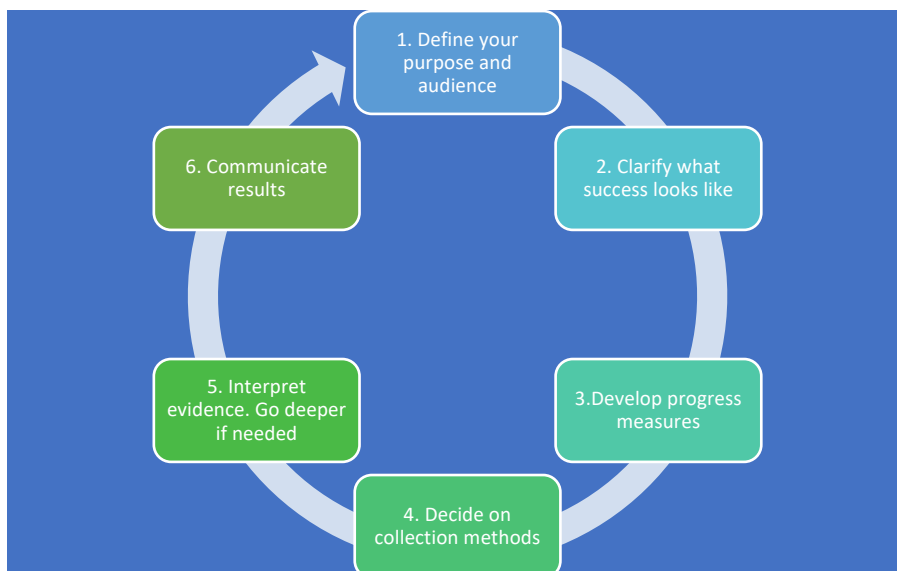
According to Dr Ed Pauly of the Wallace Foundation, there are six steps in evaluative thinking:

- Step 1:** Define your purpose and audience
- Step 2:** Clarify what you think success looks like
- Step 3:** Develop indicators of change
- Step 4:** Collect the data
- Step 5:** Interpret the evidence and go deeper if needed
- Step 6:** Communicate the results

¹ UNSW Centre for Social Impact.

² Australia Council for the Arts. (2015). *Artistic Vibrancy E-Book: A way for organisations to talk about artistic impact.*

Figure 1: The six actions of evaluative thinking



Step 1: Define your purpose and audience

Organisations tend to undertake evaluations for the following reasons and audiences.

Top Tip:

➤ *Check with funders and key stakeholders about what information they really need.*

Reasons	Audiences
Program improvement	Internal team
Accountability	Funders
Advocacy	Donors and sponsors

When you are defining the purpose of your evaluation:

Ask yourself	Remember
<ul style="list-style-type: none"> • Why am I doing this evaluation? • Who will be the audience of the evaluation? • What questions does this evaluation absolutely need to answer? 	<ul style="list-style-type: none"> • Measure what matters most • Don't bite off more than you can chew • Get the design and intent right • Be practical

Step 2: Clarify what success looks like

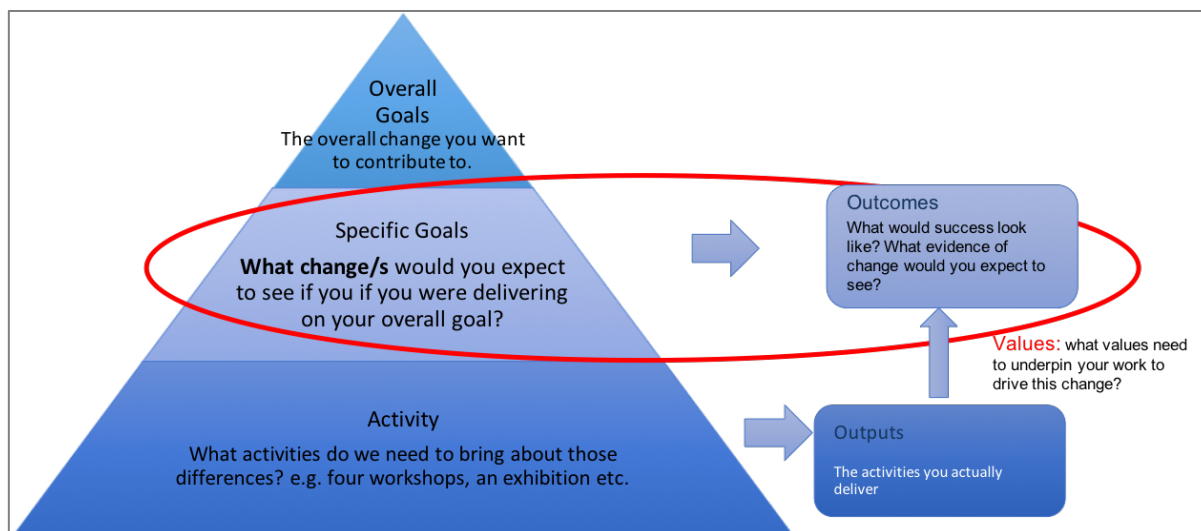
Top Tips:

- *Align your program goals with your overall business plan and funder frameworks.*
- *Co-design this with key stakeholders, especially target participants. If they aren't available, try to put yourself in their shoes to imagine what change they would want to see.*

This step is all about identifying the **what, why, when and who**: You create an evaluation framework which includes the following.

- **Overall and specific 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? Are we working with the community?
- **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?

Figure 2: Clarifying what success looks like ³



These goals form the basis of your monitoring and evaluation framework (M&E framework). An M&E framework sets out what you want to change, why this change, how long it will take, who will change, and how you are going to know that change has occurred.

The below table sets out some examples of ways to develop a framework for your evaluation. **For more details, see the Appendices.**

³ Adapted from the Charities Evaluation Service UK Planning Triangle <http://ces-vol.org.uk>

Figure 3: Methods for developing an M&E Framework

Method	Brief Description	Advantages
Theory of Change	Method for working out the why, what and who. ‘We do [this activity] in order to see [this outcome] to create [longer term goal].’	Great for clarifying what you really want to achieve and seeing if your activities match up.
Logic Model	Look at the long-term change you want to create, and then create the conditions you need in order to achieve the change.	As above. Especially useful in focusing on the enabling conditions for the change you want to achieve.
Standards of Evidence	A 1-5 scale which seeks to isolate the impact generated by the specified intervention. Developed by NESTA.	Useful for impact investing.
Continuum of Impact	An easy-to-use guide based on six key outcome categories. Developed by Americans for the Arts.	Great tool for beginners or organisations with limited resources to create their own tools.
Triangulation/Mosaic Approach	Approaching a measure of impact from different perspectives. Recommended by Arts Council England.	Useful for getting a 360° review of your desired impact. Similar to the artistic vibrancy framework (BYP Group and Australia Council for the Arts) and Culture Counts tools (developed by Department of Culture and the Arts, WA).

Top Tips:

- *Measure what matters most. Avoid the temptation to measure everything.*
- *Ask yourself what success looks like against each of your goals. Be specific.*
- *Keep it real. Ask yourself, are the outcomes really achievable over the timeframe of this project? Are there shorter-term outcomes that need to happen first?*
- *If you will need access to external statistical sources, sort it out now – don't wait until the end of the project.*

Step 3: Develop indicators of change

In this step, you will identify how you will know that change has occurred, because of your project. This involves coming up with a list of indicators of change.

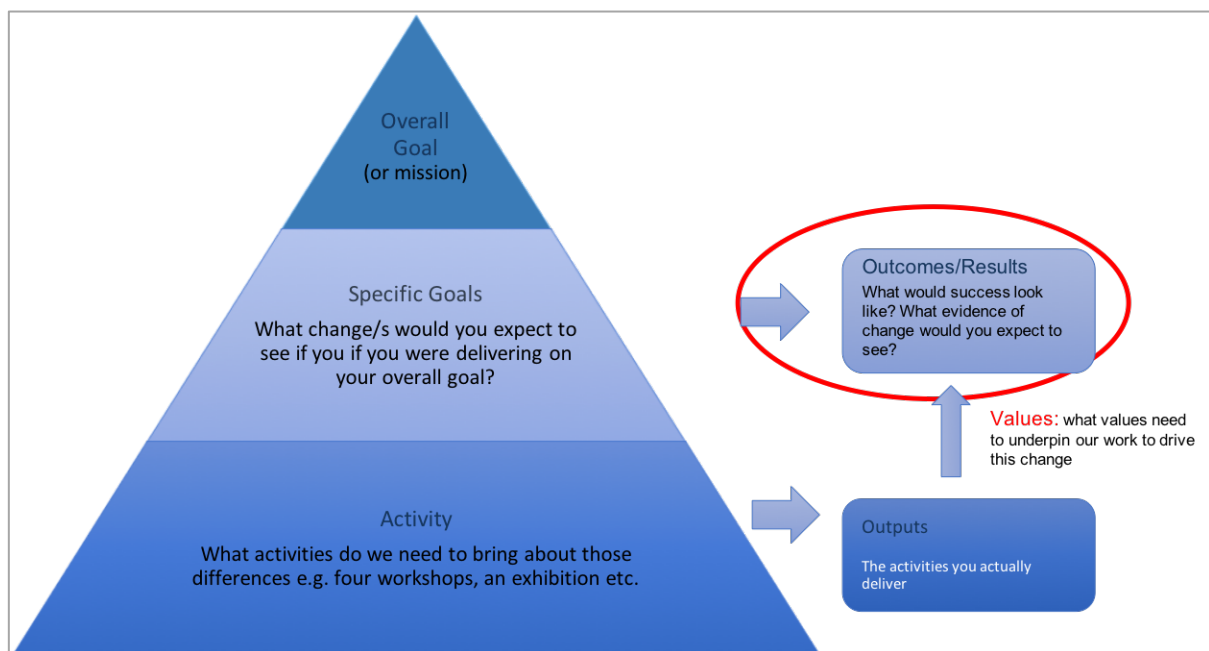
Put simply, an indicator demonstrates that a change has occurred.

The impact of a project is measured based on key outcomes and the known indicators of change. **These indicators must be specific, measurable** and are ‘changes that can be seen, heard or read to demonstrate an outcome is being met’ (Americans for the Arts, 2017, p. 8).

Good outcome indicators start with good, specific outcomes statements that people can understand and agree on.⁴

According to the W.K Kellogg Foundation there are two types of indicators (CreatEquity, 2016). *Leading indicators* signal to movement in an intended direction, whilst *lagging indicators* point to ripple effects as a result of an activity.

Figure 4: Developing indicators of change



It is important for organisations to choose indicators that they can effectively measure and that will be meaningful to stakeholders. Also remember to choose indicators that you have the physical resources to measure e.g. you have the time, budget and people to collect surveys or run focus groups and analyse open responses.

Example

Here is an example of how you can take a lofty goal and transform it into realistic and measurable outcomes.

“Through [insert project here] we will transform lives”

We need to adapt this goal to make it more realistic and measurable. What changes can *this project* make towards our lofty goal?

⁴ LEAP Framework, “Developing Outcomes Indicators”, Scottish Community Development Centre Resources.

“Through this project, participants will:

- *Build skills*
- *Expand networks or friendships*
- *Build confidence*
- *Increase sense of connection with others”*

See the Appendices for examples of indicator frameworks.

Step 4: Collect the data

Qualitative Research Top Tips:

- *Tell people what the data will be used for.*
- *If recording, obtain permission to record.*
- *Use permission forms to participate in research for people aged 15 and under.*
- *Avoid yes/no questions. Use open, non-judgmental language e.g. “describe for me in your own words...”*
- *Focus groups: No more than 6-8 people. Use permission forms. Be prepared to interrupt to keep discussion on track. Tell people what the data will be used for.*
- *Interviews: Offer interviewees final checking. Consider friendship “triads” (groups of 3 interviewees) for teenagers.*

Some good principles of data collection:

Once you know what you are going to measure, you have to collect the data. You can use qualitative (e.g. focus groups, interviews, journals) and quantitative methods (e.g. surveys).

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.

Quantitative Research Top Tips:

- *Surveys are a blunt tool and should generally not be used in isolation.*
- *They are great for giving a big picture of trends, patterns of engagement and numbers.*
- *For more nuanced insights and direct quotes, consider interviews.*
- *Use existing, validated survey questions wherever you can.*
- *Test the survey with a small group of target participants before you roll it out.*
- *Gather baseline data now, and/or get permission to access baseline data*

- **Test** your tools with a pilot group before you roll it out to everyone
- **Gather multiple points of view**
- **Ensure representativeness.** If you are using surveys, calculate the size and make-up of the sample you will need to ensure your survey is representative. Make sure you collect views that are representative of priority target groups.
- **Use “narrative” plus “numbers”:** qualitative data to tell the story of change, and quantitative data to provide evidence of change

Figure 5: BYP’s “narrative plus numbers” approach

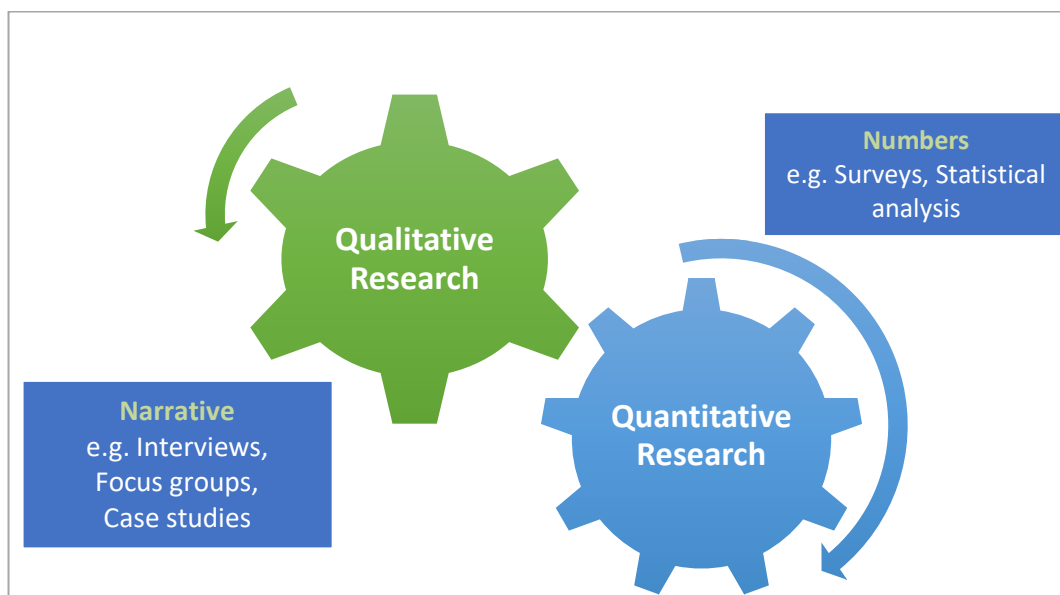
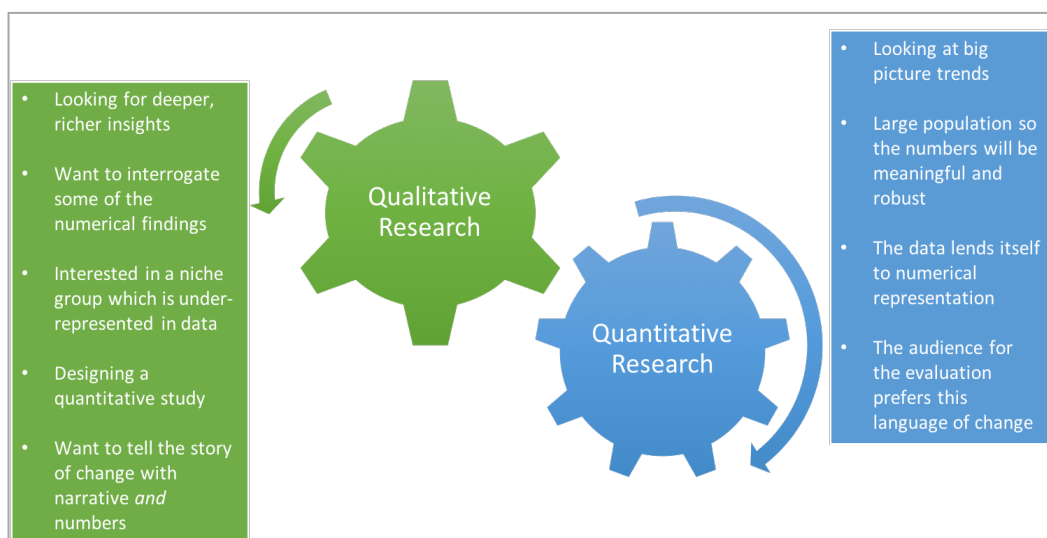


Figure 6: When to use qualitative and quantitative research methods



Step 5: Interpret the evidence and go deeper if needed

Top Tip:

- *Keep some of your interview resources to follow up on results.*

In this step, you analyse the data you have collected. 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.

This is also the time to check your results against your statistical benchmarks e.g. pre-project surveys, target population benchmarks, academic outcomes, or other indicators which you expected to see your project affect.

Step 6: Communicate results

When you communicate your impact, think about the audiences of your evaluation. Consider:

- Are they busy people who will only want to see top level findings?
- Are there language barriers if I want to communicate findings to participants?
- Are there specific elements which each audience might be interested in?

Top Tip:

- *Find comparison data to give your results meaning. For example, “My festival attracted 50,000 people” vs “My festival attracted enough people to fill Etihad Stadium to capacity”*

Ways of communicating impact include:

- Videos and stories
- Infographics
- Reports and media releases
- Incorporating results into branding
- Artistic representations of findings

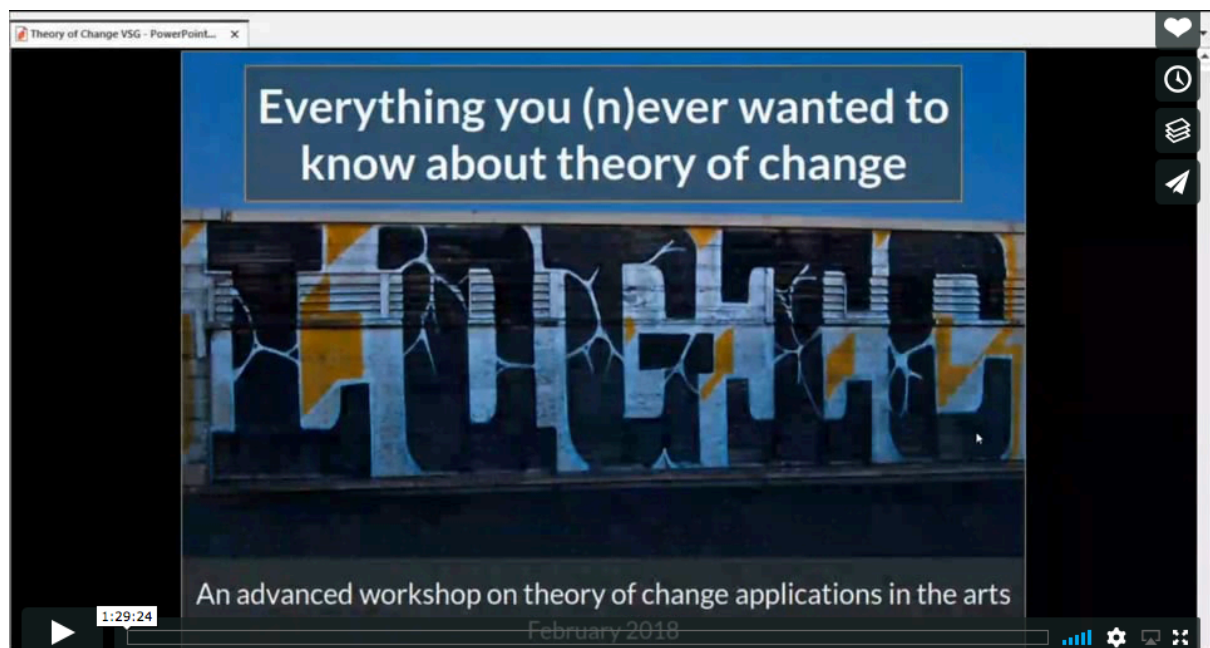
Appendix 1: Methods for Developing an M&E Framework

Method 1: Theory of Change

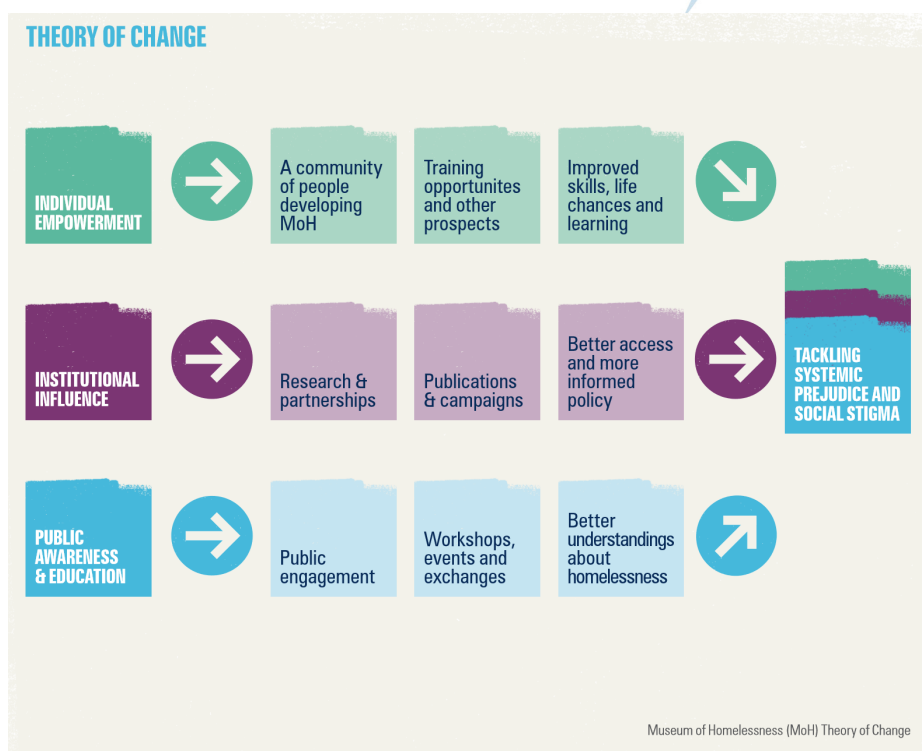
This is a framework that has increasingly been applied in the not-for-profit, government and philanthropic sectors. The process starts by looking at the long term social change an entity would like to create, before backwards engineering the conditions they need to shape/influence/intervene with in order to achieve it. To break it down simply, a Theory of Change might read like the below:

[We do this activity] in order to see [this outcome] to create [longer term goal].

For an excellent overview of Theory of Change, view the webinar presented by Ian David Moss and Kim Dunphy <https://vimeo.com/258309179>



Social Impact Measurement for Museums (2017) believes that a theory of change can be broken down into three streams, as demonstrated in their applied example from the Museum of Homelessness (p6).



The Happy Museum refers to the Theory of Change as a Story of Change when consulting larger entities. When framed this way, the framework evaluation becomes more participatory. It follows the same structure as a Theory of Change and Logic Model methodology (see below).

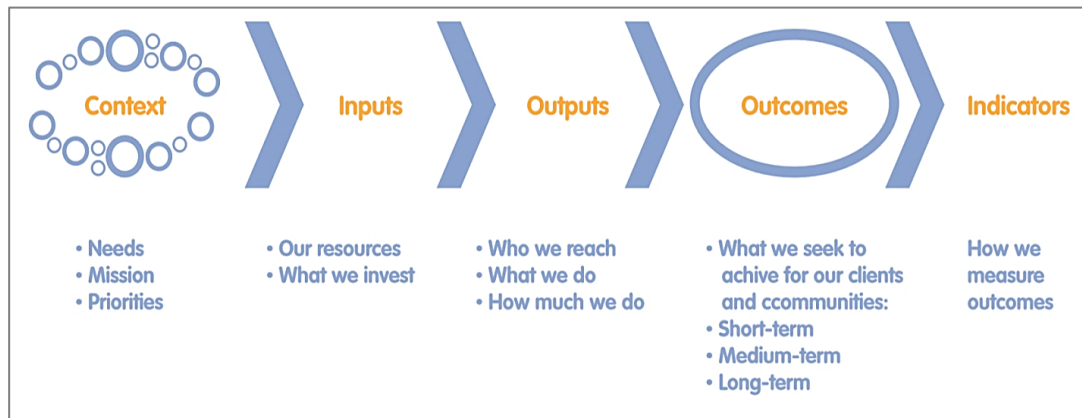
The Happy Museum steps it through the following stages:

1. The big vision of the entity
2. Stakeholders and benefactors who will benefit from the change
3. Outcomes that feed into the bigger vision.
4. The “So what” test. Are you identifying an output or an outcome? Does it matter in relation to your bigger vision?
5. What activities, people and resources enable the organisation to reach those outcomes.
6. Resources/Investments: Money, operational commitments, people or natural resources

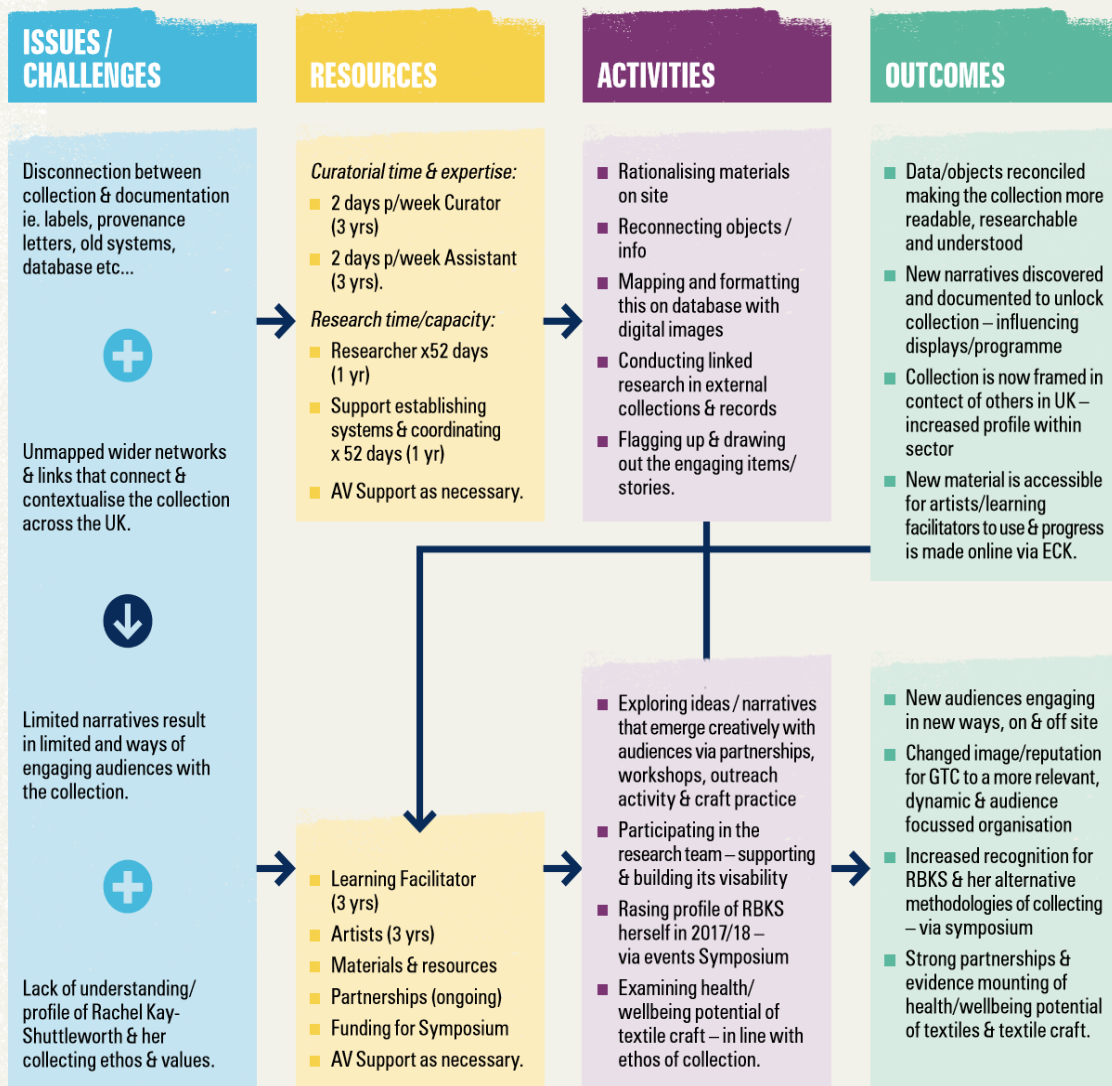
Method 2: Logic Model

Logic Models were widely referenced across the consulted literature, suggesting it is a staple in impact measurement (Paul Flatau, 2015; Arts Enterprises with a Social Purpose, 2017; Paul Flatau, 2015). The Logic model helps organisations to understand their outcomes within a broader context. This includes their activities and resources leading to outcomes, as opposed to viewing them in isolation (Paul Flatau, 2015, p. 6).

Figure 7: Logic Model (Paul Flatau, 2015)



LOGIC CHAIN: COLLECTIONS FUND GRANT PROGRAMME



Example of logic chain: Gawthorpe Textiles Collection EFCF project

Method 3: Standards of Evidence

Developed by NESTA (2013) in the context of impact investing, this is a 1-5 scale that seeks to gradually isolate the impact generated to the specified intervention. One is seen as the minimum requirement and is considered an appropriate level for early stage interventions. Whilst an organisation or program might reach level five through multiple iterations, NESTA insists that it not be interpreted as a maximum reporting/evaluating level, rather as an indication of a minimum expectation (p2-3). A break down and explanation of the model is provided on the next two diagrams.

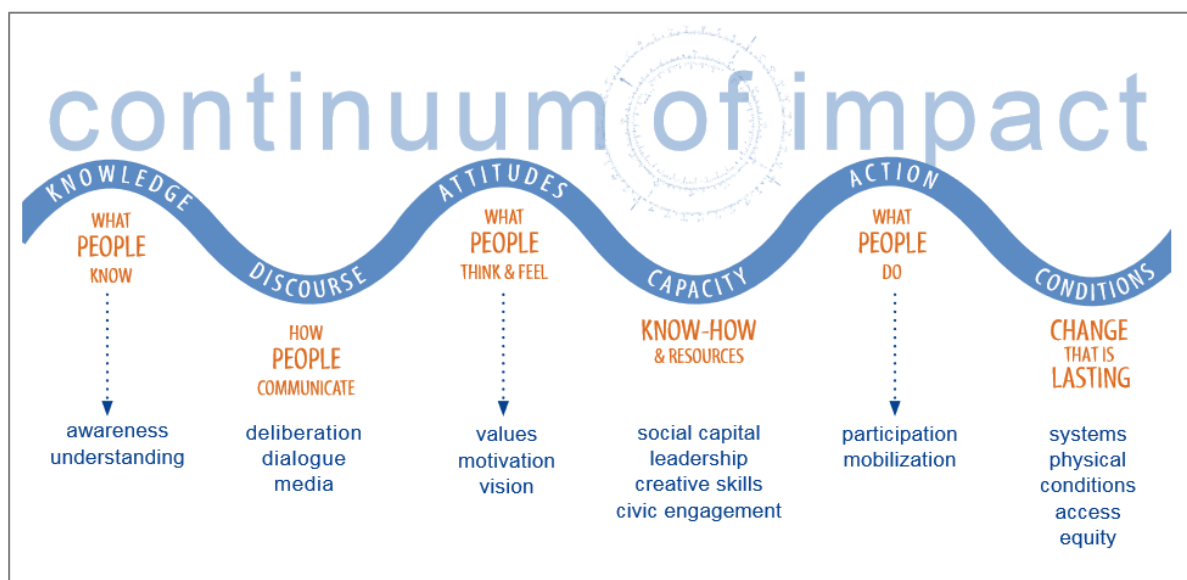
Figure 8: NESTA Standards of Evidence for Impact Investing (2012)



Figure 9: Definitions of Levels, NESTA Standards of Impact Investing (2012)

<p>At Level 1</p>	<p>You can give an account of impact. By this we mean providing a logical reason, or set of reasons, for why your intervention could have an impact and why that would be an improvement on the current situation.</p>	<p>You should be able to do this yourself, and draw upon existing data and research from other sources.</p>
<p>At Level 2</p>	<p>You are gathering data that shows some change amongst those receiving or using your intervention.</p>	<p>At this stage, data can begin to show effect but it will not evidence direct causality. You could consider such methods as: pre and post-survey evaluation; cohort/panel study, regular interval surveying.</p>
<p>At Level 3</p>	<p>You can demonstrate that your intervention is causing the impact, by showing less impact amongst those who don't receive the product/service.</p>	<p>We will consider robust methods using a control group (or another well justified method) that begin to isolate the impact of the product/service. Random selection of participants strengthens your evidence at this Level, you need to have a sufficiently large sample at hand (scale is important in this case).</p>
<p>At Level 4</p>	<p>You are able to explain why and how your intervention is having the impact you have observed and evidenced so far. An independent evaluation validates the impact. In addition, the intervention can deliver impact at a reasonable cost, suggesting that it could be replicated and purchased in multiple locations.</p>	<p>At this stage, we are looking for a robust independent evaluation that investigates and validates the nature of the impact. This might include endorsement via commercial standards, industry Kitemarks etc. You will need documented standardisation of delivery and processes. You will need data on costs of production and acceptable price points for your (potential) customers.</p>
<p>At Level 5</p>	<p>You can show that your intervention could be operated up by someone else, somewhere else and scaled up, whilst continuing to have positive and direct impact on the outcome, and whilst remaining a financially viable proposition.</p>	<p>We expect to see use of methods like multiple replication evaluations; future scenario analysis; fidelity evaluation.</p>

Method 4: Continuum of Impact



This is a newly developed tool created by Americans for the Arts. The toolkit includes several interactive worksheets that readers are encouraged to adapt to their practice and implement for impact measurement. The continuum is based on six outcome categories and a range of indicators. This generous resource presents a useful guide for those new to social impact or that feel restrained by resources to create their own templates from scratch. The Continuum of Impact is an easy to follow document, that was developed in consultation with Suzanne Callahan of Callahan Consulting for the Arts and Chris Dwyer of RMC Research, with financial support from the W.K Kellogg Foundation.

Continuum Stage	Outcome Category	Indicators
Knowledge	Awareness	new, renewed, or sustained attention paid responses and comments showing raised awareness in forums, social media, media sign on campaigns and rate of response advocacy campaigns launched donations breadth, depth, currency, accuracy of knowledge possessed references made to data and information applications of information
	Understanding	new, deepened, or expanded understanding degree of shared understanding ability to view issues from alternative, wider, or multiple perspectives

		empathetic response change in how the issue is framed or defined
Discourse	Dialogue or Deliberation	who is engaged access to opportunities for exchange the quality of exchange (balance of perspectives, safety, tone or civility) effects of dialogue/deliberation (increased understanding, empathy, identified options for actions or solutions, decision or resolution) opponents agree to participate in a dialogue frequency or sustainability of exchange
	Media/New Media	content of what is reported access to media who is represented in media coverage or exchanges diversity of perspectives represented quality of reporting or commentary (balance or bias; depth or breadth; nuance; accuracy, etc.) renewed media attention amount of articles, media spots, social media hits, blog exchanges duration of media attention
Attitudes	Values	expression or articulation of values identification of shared values shift in values
	Attitudes	opinions or beliefs that are held changes in opinions, beliefs level of commitment to a position degree of preference for something changes in position about priorities or the importance of something
	Aspirations	expressions of possibility, direction, hope, vision new or changed desires, hopes, vision
	Motivation	taking initiative sense of self- or collective-efficacy to take action feelings of confidence level of commitment to act
Capacity	Social Capital	relationships at the individual or group level bridging boundaries access to or connections with leadership networks and alliances formed or strengthened group efficacy

		changes in trust, access, inclusion, status, equity
	Skills	mastery of skills use of approaches or methods effectiveness of approaches or methods development of leadership skills organizational structure and systems, procedures, policies that support the work ability to engage or organise
	Artistic/ Creative Capacity	expression through creative means development of skills to apply arts and culture to civic engagement or social change identification of artistic resources (artists, arts organizations) effectiveness of creative strategies value ascribed to creative strategies in addressing civic or social goals
	Resources	funding or in-kind support identification of leaders partnerships formed or strengthened acquired knowledge or information access to, acquisition of space
Action	Behaviour	who demonstrates certain behavior frequency of certain behavior change of behavior compared to accepted social norms, rules, or customs new norms of behaviour
	Participation	who participates (numbers, diversity) nature or quality of participation amount of time engaged
	Action	who takes action (numbers, diversity) nature of actions taken character of action (e.g. initiating, improved, sustained, effectiveness)
	Activism/ Advocacy	who is activating/advocating (numbers, diversity) nature of strategies or approaches degree or intensity of efforts (frequency, sustainability) effectiveness of the action or strategy effectiveness of alliances or partnerships
Conditions	Policy/ Legislation	proposal of policy support gathered passing or adoption funding

		implementation
	Conditions	degree of change remediation improvement or maintenance of a condition availability of resources increased, decreased, or new opportunities who has access to opportunity
	Systems	restructured relationships and roles change in regulatory power shared priorities across systems revised practices or procedures
	Solution/ Resolution	plans or strategies that are developed for addressing the issue strategies implemented problem or priorities that are clarified, identified, averted, reduced, or eliminated
	Leadership/ Status	who holds leadership positions diversity of leadership new or improved leadership strategies effectiveness of leadership
Source: Americans for the Arts (2017) The Continuum of Impact. pages 21-53.		

Method 5: Triangulation/Mosaic Approach

Further to the GSO and GLO frameworks, Arts Council England proposes that Triangulation, also referred to as the Mosaic Approach, be used to guide art entities through impact measurement. As the name suggests, Triangulation as a methodology means approaching a metric (such as a question) from different perspectives or using different tools to collect information.

Triangulation is valuable as it brings together different perspectives and ways of collecting data to get a clearer picture of the impact an organisation is creating. It means bringing together primary and secondary data, cross referencing different experiences and perspectives from different samples over a longer period of time.

See Appendix 2 for The Arts Council England’s resource that provides a comprehensive comparison of different approaches to measurement. Their resources were developed by CHE Associates (2010).

Appendix 2: Examples of Indicator Frameworks

Arts Council England Generic Social Outcomes Framework

Arts Council England developed the Generic Social Outcomes (GSOs, pictured below) framework as a way to unify the language between policy and its implementation with arts entities.

Figure 10: Arts Council England Generic Social Outcomes Framework



Figure 11: Arts Council England Generic Social Outcomes Indicator Framework

Generic Social Outcome	Indicators	Link for in-depth application to develop evidence of indicator
Stronger and Safer Communities	<ul style="list-style-type: none"> Improving group and inter-group dialogue and understanding Supporting cultural diversity and identity Encouraging familial ties and relationships Tackling the fear of crime and anti-social behaviour Contributing to crime prevention and reduction 	https://www.artscouncil.org.uk/sites/default/files/S3D30_Indicators_Stronger_Safer_Communities.pdf

Health and Wellbeing	<ul style="list-style-type: none"> • Encouraging healthy lifestyles and contributing to mental and physical wellbeing • Supporting care and recovery • Supporting older people to live independent lives • Helping children and young people to enjoy life and make a positive contribution 	https://www.artscouncil.org.uk/sites/default/files/S3D32_Indicators_Health_and_Wellbeing.pdf
Strengthening Public Life	<ul style="list-style-type: none"> • Encouraging and supporting awareness and participation in local decision-making and wider civic and political engagement • Building the capacity of community and voluntary groups • Providing safe, inclusive and trusted public spaces • Enabling community empowerment through the awareness of rights, benefits and external services • Improving the responsiveness of services to the needs of the local community, including other stakeholder 	https://www.artscouncil.org.uk/sites/default/files/S3D31_Indicators_Strengthening_Public_Life.pdf
Source: https://www.artscouncil.org.uk/generic-social-outcomes/origins-gsos , accessed 15 June 2018		

Arts Council England has also developed Generic Learning Outcomes (GLCs) which are outlined below with their indicators.

Figure 12: Arts Council England Generic Learning Outcomes Framework

Generic Learning Outcomes	Indicators
Attitudes and Values	Feelings Perceptions Self esteem Opinions and attitudes towards others Increased capacity for tolerance Empathy Increased motivation Attitudes towards an organisation Positive and negative attitudes in relation to an experience.
Skills	Knowing how to do something

	<ul style="list-style-type: none"> Able to do new things Intellectual skills Communication skills Physical skills
Enjoyment, inspiration and creativity	<ul style="list-style-type: none"> Having fun Feeling surprised Innovative thoughts Creativity Exploration, experimentation and making Feeling inspired
Activity and behaviour progression	<ul style="list-style-type: none"> What people do What people intend to do What people have done Reported or observed behaviour Changes in behaviour
Knowledge and understanding	<ul style="list-style-type: none"> What or about something Learning facts or information Comprehension Deepened understanding Making links and relationships between things.
<p>Source: https://www.artscouncil.org.uk/measuring-outcomes/generic-learning-outcomes#section-1 accessed on 15 June 2018</p>	

Appendix 3: Tools for Collecting Data

Museums Association UK encourages organisations to consider creative methods for data collection through their (year) study, Social Impact Measurement for Museums.

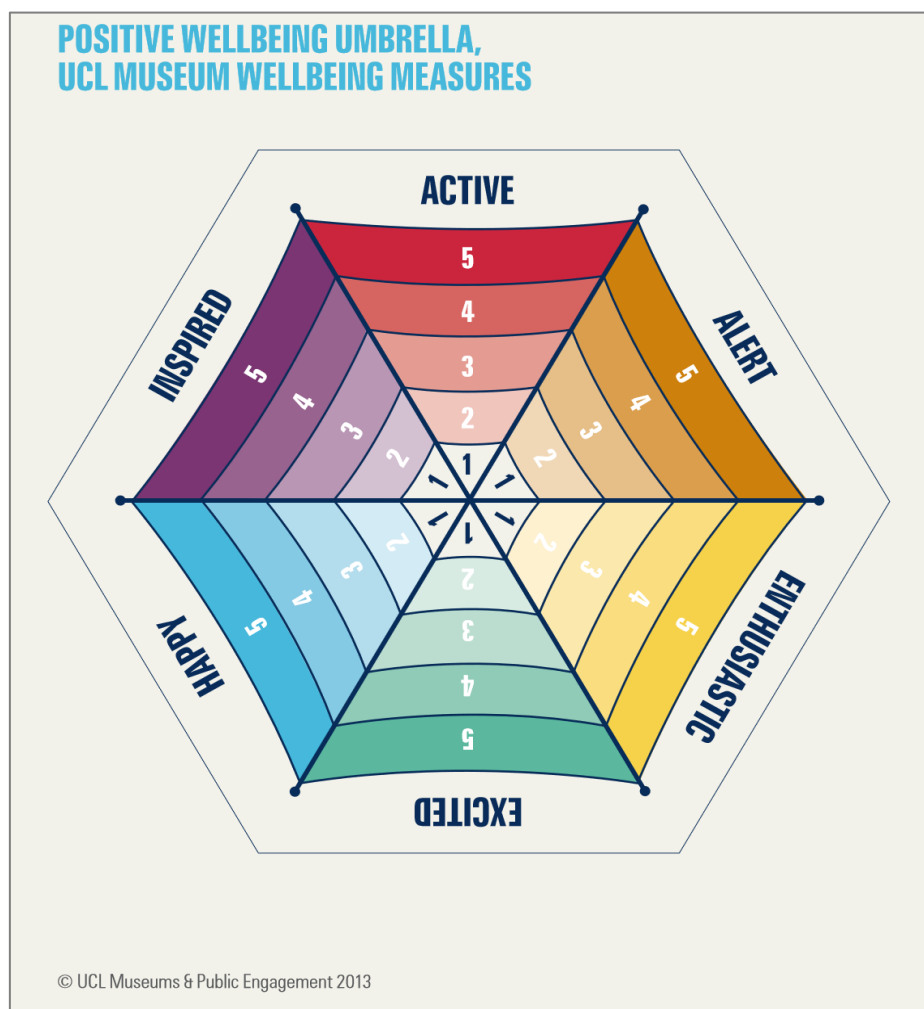
Along with Happy Museums and Arts Council England, the following are a collection of methodologies that have been tested in an arts and museum context.

Tool	Description	Example/Case Study
Journals	Handed to participants from the beginning to map the process and their own development.	University of Leicester Project Name: Encountering the Unexpected Project (Museums Association, 2016)
Visual Minutes	Record meetings and workshops with community groups or capture key themes in discussions.	National Museums of Liverpool Project name: Sankofa (Museums Association, 2016, p. 15) Diversity Arts Australia Project Name: Beyond Tick Boxes
Positive Wellbeing Umbrella	Developed by University College London Museum Wellbeing Measures (p16) image below	Tested in Pontypridd Museums on Social Value of Volunteering
Time Capsule	Developed by the Happy Museum, this helps to establish a baseline for future evaluation. Film-based interview or verbal journaling can be repeated at the conclusion of a project to develop comparable data. Ensure to repeat the same questions.	(Museums Association, 2016, p. 19)
Feedback Walls/ Response cards/ Comment Cards	Asking open questions and encourage participants to interact with a space is increasing in popularity. Museums Sheffield have had the most innovative approach. They handed over an entire exhibition space to be transformed in to a Protest Lab for their Esmee Fairbairn Collections Fund Protest and Activism Project. Participants took part in graffiti walls and stickering activities in response to the question 'what matters to you?'. The response collected informed the museum of gaps in their collection in relation to protest and activism art to reflect the community's interests.	The Art Gallery of New South Wales Project: Art Express Blacktown Arts Centre Blacktown Art Prize exhibition in 2017. Consider Candy Cheng's 'Before I die' Project

Tool	Description	Example/Case Study
	(p19)	
Story Circles	A technique sited for performance-based groups to establish a baseline and reflection upon completion of a development piece.	Roadside Theatre Project: Story to performance see Imagining America .
Visual Documentation	<p>Arts Council England believes that visual documentation for data collection is useful because it enables participants to turn their experiences in to a creative response. Methods such as drawing, photography, video and digital approaches are accessible means for collecting data about an individual’s experiences.</p> <p>When reviewing the products of this process, Arts Council England advises thinking about the following:</p> <ul style="list-style-type: none"> • What do you know about who took/made the picture? • What/who is in the picture? • How has the picture been composed? • Can you use the image as a provocation for a follow up discussion about it represents and why? This is important because the resource does not mention the challenge of leaving the images up to the interpretation of the evaluator. • What does the content of the image suggest about the producer’s perspective? 	<p>Arts Council England provide three examples for how visual documentation might be used.</p> <ol style="list-style-type: none"> 1. Give participants cameras and ask them to go into the community/around the museum and record an example of how the program created links in the community; ways the organisation created liked in the community, etc. 2. Ask a family to make a film about their visit to the museum. Responses might vary from images to videos capturing how different families interact with museums. 3. Ask children to draw pictures about their visit to the museum and then ask them to explain why they drew what they did.
Apps	Articulate is an app used by the Museum of Contemporary Art, Australia (developed with the support of Telstra) to combine comment cards and visual documentation. Visitors can record a video, take a photo or draw in response to a provocation linked with their experience or specific to the exhibition. The content is not publicly available, rather it is hosted on a microsite on the MCA’s network. Meaning you can only view others	For more information see: http://au.pcmag.com/australia/27213/feature/mca-app-wants-to-know-what-you-think-about-art https://exchange.telstra.com.au/how-does-art-make-you-feel/

Tool	Description	Example/Case Study
	responses whilst you are at the gallery on a designated iPad with the app open.	
Science	Michigan State University is undergoing an impact evaluation for multi-media contemporary performance, The Matter of Origins. Developed by the Liz Lerman Dance Exchange, this performance translated scientific studies into art which is accompanied by discussions with the audience to generate further conversations. The evaluation is seeking to evaluate the impact of the project on audience knowledge and perceptions.	The anticipated reports will be made available here .

Figure 13: UCL Museums Tool for Understanding Wellbeing Impacts (2013)



Appendix 4: Pros and Cons of Various Tools

Method	Strengths	Things to Consider	May be useful for...
Outputs / statistical data e.g. foot traffic, demographics	<p>Complements outcome evidence by showing that the museum is working with relevant groups and individuals.</p> <p>Can be used to support more qualitative statements.</p> <p>Straightforward to collect.</p>	<ul style="list-style-type: none"> • Not evidence of an outcome in itself. • For example, data showing that families are taking part in activities is not evidence that familial ties are being strengthened. 	<p>Recording visitors to a site, participants in an activity, members of a group.</p>
Response cards Comments cards Comments books	<p>Flexible and accessible ways of engaging with users.</p> <p>Can be used as part of a display that will stimulate interaction with the exhibition.</p> <p>Requires minimal administration as users can complete the card or write in a comments book themselves.</p> <p>Can target people engaged in particular activities or in different parts of a site depending upon where the response cards or comment books are placed.</p>	<ul style="list-style-type: none"> • Posing questions in a comments book or on a card will improve the quality of the comments relating to specific GSO outcomes. • Place comments cards so that all users can see them and are encouraged to share their views. • Not useful for targeting people with low English literacy or other typically under-represented populations in surveys. • Not representative sample. Useful for advocacy rather than evaluation. 	<p>Visitors to a temporary exhibition.</p> <p>Participants in a drop-in activity at the organisation.</p>
Graffiti walls	<p>Interactive as comments can be made to look attractive as part of a display - people can read others' comments and may be encouraged to add their own.</p> <p>Can include a single question based on the GSOs so that people's responses are focused.</p> <p>Can be done using digital technologies / interactive screen in a gallery or exhibition space.</p>	<ul style="list-style-type: none"> • Comments need to be fixed strongly to the wall or they might be lost. • Provide a posting box for respondents wanting to keep their comments anonymous. • Not representative sample. Useful for advocacy rather than evaluation. 	<p>Visitors at a special event, festival or open day.</p> <p>Young people.</p> <p>Public consultation at a venue outside your organisation e.g. stand or stall in town centre.</p>

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Method	Strengths	Things to Consider	May be useful for...
	POST IT notes can be used as a colourful / cheap way of getting people to share their comments.		
Observation	<p>Observation is a powerful ways of understanding what is going on. Watching adults or children interacting with an object, exploring a building or taking part in a creative activity will give you an insight into their experiences.</p> <p>Observation can work well if participants ‘talk out loud’ about their experiences while the observer walks around with them (walking tour).</p> <p>An accompanied walking tour allows the observer to clarify points made or ask specific questions to participants.</p>	<ul style="list-style-type: none"> • Set up the observation so that participants don't feel like you are judging / assessing visitors. Observation without explanation shows what people do but not why they do it so evidence of social impact outcomes may be limited • May need to be combined with interviews or questionnaires • If people know they are being observed their behaviour may be affected • If the observer is hidden it may be complex to recognise learning from people's actions/speech • There are ethical implications to hidden observations and issues around the cultural competency /ethnographic skills of observers • Think about: how you will record the observations, timing and focus of • the observations, who will make the observations – a member of the team or an independent observer? • Use an observation checklist to record what you saw or guide to code and identify certain behaviour. • You might also want to draw a map of the venue, to record where participants went and what they did. 	<p>May be more useful for longer-term work with groups.</p> <p>Recording visitors to a site, participants in an activity, members of a group.</p> <p>Recording ‘objective’ information e.g. path visitors took through a site, time spent with different exhibits, whether visitors interacted alone or in groups with different exhibits.</p>
Letters / emails	<p>Letters and emails to museums, archives and libraries can show evidence of GSO outcomes.</p> <p>Will provide a rich source of data.</p>	<ul style="list-style-type: none"> • Unpredictable and ad hoc source of collecting social outcomes. • Not useful unless properly analysed. • Not representative sample. 	<p>Supporting evidence to use alongside a more formal data collection method.</p> <p>Good way of evidencing feedback from users or staff</p>

Method	Strengths	Things to Consider	May be useful for...
			from partner organisations at the end of a project or piece of partnership work.
Questionnaires	<p>Are good for large-scale collection of evidence of outcomes where broad information is required rather than in- depth exploration.</p> <p>Can be used on-site, by email or post. Could be self-completion, or completed by members of staff.</p> <p>Can include open and closed questions, or multiple choice, focusing on specific outcomes.</p> <p>Can also collect demographic information to provide evidence of outputs.</p>	<ul style="list-style-type: none"> • Questions need careful phrasing to reflect age, language and ability levels of the target group. • The 'look' of the questionnaire is important and good design is crucial – think about layout, colour, length of questionnaire, possibly providing questionnaires on a postcard format, which looks more inviting to complete than an A4 sheet of white paper. • Be aware of questionnaire 'overload' - is this method suitable for the users you are trying to reach? • Make them manageable so that users are not put off by (perceived) length or difficulty of questions. • Need to use other methods to sample groups which are traditionally under-represented in questionnaires e.g. people from NESB, people with low English literacy. 	<p>End of longer-term project work (pre and post).</p> <p>One-off workshops or activity sessions.</p>
Journals / Reflective diaries	<p>Your own and the artists' experiences, ideas and observations of the project are also a valid form of evaluation data. Your reflective diary can record comments from participants, anecdotes, inform your future plans, and support other evidence you have collected.</p> <p>Can provide in depth, qualitative data about the experiences of participants in longer-term projects.</p>	<ul style="list-style-type: none"> • Who will keep the journals, when will they complete it, and how will you support them to fill it in? For example, specific questions or prompts to answer at specific points in the project or time made available to complete at the end of meetings? • You could keep a record of each time you work with a group or are involved in a project, using the following headings as a guide: <ul style="list-style-type: none"> ○ What went well ○ Issues or problems 	<p>Long term project with adults or young people, working towards a joint project or shared goal.</p> <p>Can be used by staff delivering sessions as a self-reflective process and to capture comments often missed with other methods.</p>

Method	Strengths	Things to Consider	May be useful for...
	May include diagrams, drawings, images or video (if done using digital technologies) that can also be analysed.	<ul style="list-style-type: none"> ○ How do you feel? ○ Own evaluation of how the project is going ○ Action / what will you do next ● Some may find keeping a journal quite challenging, either because of their literacy skills, or because they are unused to reflective writing. ● Think about how you will analyse any diagrams, drawings and images you may find in journals. This can be a very time consuming process. 	
One to one or group Interviews	<p>It is helpful to think of interviews as conversations with a purpose. Interviews give you useful data, but are constructed through interaction – both the interviewer and interviewee affect the interview outcome. For example, children interviewing each other will gather very different sorts of data than you would interviewing children, even if you use the same questions. Therefore it is important to triangulate.</p> <p>Interviews can provide in depth, qualitative information on outcomes – good for people more comfortable with talking than with writing.</p> <p>Can take place face to face or on the telephone.</p> <p>Used one to one, interviews can provide good information feelings, experiences, changes in perception or attitudes etc.</p>	<ul style="list-style-type: none"> ● Find ways of setting participants at ease - they need to feel comfortable about sharing their experiences with the interviewer. ● If language or cultural norms for conversations with strangers is a barrier, use a translator or peer interviews where one person could translate for the other. ● How will you structure the interview and what questions will you ask? ● Will you make notes on paper during the interview, or record the interview to analyse later? ● Plan how you will analyse the data in advance – an interview may produce a large amount of evidence that may be time-consuming to analyse unless the interview is structured (then answers may be more predictable). ● You could consider asking participants to come up with the questions (tell them what you want to find out, then ask for suggestions for the questions) and to conduct the interviews. 	<p>Longer term work with community groups, families or young people.</p> <p>Would work well for recording the outcomes and benefits of being involved in longer-term groups, such as friends groups, volunteering or readers groups.</p>

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Method	Strengths	Things to Consider	May be useful for...
Focus groups	<p>Can elicit in-depth information from participants about their views and experiences of museums, libraries and archives.</p> <p>May encourage people to share their attitudes, beliefs and experiences more openly through group interaction.</p> <p>Can be structured around the GSOs to focus discussion.</p>	<ul style="list-style-type: none"> • The facilitator should be skilled in leading the discussion and keeping the group focused. They should ensure that everybody feels comfortable about sharing their opinions equally. • Make practical arrangements clear for all involved including location, maps, furniture and refreshments. • You may need to pay for participants to attend or provide an incentive. • Will you make notes on paper during the interview, or record the interview to analyse later? • Plan how you will analyse the data in advance – a focus group may produce a large amount of evidence that may be time-consuming to analyse unless the interview is structured. 	<p>Longer term work with community groups, families or young people.</p> <p>Would work well for recording the outcomes and benefits of being involved in longer-term groups, such as friends groups, volunteering or readers groups.</p> <p>Can work well with young people.</p>
Drawings	<p>Are useful when writing skills are limited and may be more "fun" or engaging.</p> <p>Can be used in combination with written comments to aid analysis.</p>	<ul style="list-style-type: none"> • These are challenging to interpret without questioning and mediation • The important aspect of this approach is that you then discuss with the participants about the images they have created, why they chose to make them in this way, and what they wanted to portray. • Sample questions for this: <ul style="list-style-type: none"> ○ Can you describe for me what you have drawn? ○ Why? ○ What gave you the idea? ○ Try to avoid asking too many questions, but let the participants choose what to tell you. 	<p>Works well as a way for children to feedback on what they most enjoyed about the experience etc – ask the children to draw their answer to a specific question, then to explain the drawing to you.</p>

Method	Strengths	Things to Consider	May be useful for...
		<ul style="list-style-type: none"> You can make positive comments to encourage participants to carry on talking, rather than asking them another question e.g. 'that's good', 'I love that', 'uh-huh', 'wow'. 	
Video	<p>A video box could be made available for people to answer a specific question, or to act as a video diary for group work.</p> <p>Is an appealing alternative to traditional comments cards - may be more fun and engaging for some users than writing comments.</p> <p>Is potentially a powerful tool for gathering evidence for advocacy purposes.</p>	<ul style="list-style-type: none"> Analysis of video may be time consuming with too much material. Consider how you will code and analyse that footage and the time needed to do that. 	<p>Group work and projects.</p> <p>General consultation with the public about your service.</p> <p>Good for young people.</p>
Photographs / Images	<p>Useful supporting evidence, when used with other forms of data collection, to illustrate how a project worked and what happened.</p>	<ul style="list-style-type: none"> See "drawings" 	<p>Group visits, trips, projects, events.</p> <p>Can be used by participants to convey their experiences creatively e.g. recording their visit to a museum on disposable cameras, then turning it into artwork with captions etc.</p>

Method	Strengths	Things to Consider	May be useful for...
			Works well with family audiences – get the children to record the adults using a camera, or vice versa.
Art works / Sculptures / things produced as a result of the visit / portfolio of work	Can be used in conjunction with other methods e.g. interviews and focus groups with participants to obtain the context and help articulate the experience.	See “drawings”	Group work, projects, art and craft sessions, as appropriate. Could be used as a prompt or starting point for capturing the voice of participants e.g. through one to one interviews, focus groups, annotating and captioning the work.
Walking Tours	An increasingly popular way of understanding space and communities. Directed by the participants – they decide where to go and what to include on the tour, and you follow.	<ul style="list-style-type: none"> You could walk around a museum or library or local area with a child or adult. Ask the participants to guide you and decide where to go, talking about favourite spaces, places they like and don't like, and talking about the objects that interest and mean something to them. A walking tour could also include a camera. 	Linking your museum, library or archive more closely with the local community. Understanding how the services you offer operate in a wider context.
Secondary data. For example school test results (SATS)	Again useful in backing up more qualitative evidence Often provides a powerful message for funding bodies.	Availability and interpretation of data – there will be confidentiality issues here. Establishing causality - a very wide range of factors will affect these longer-term indicators. Avoid making claims that are unsubstantiated.	Formal educational groups with whom you have long term contact.
Authors - CHE Associates (with some additions from BYP Group). Originally published by - Museums, Libraries, and Archives Council, 2010			

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About BYP Group

BYP Group is a specialist evaluation, research and strategy consulting firm in the public and social sectors. We work in Australia and internationally. BYP Group comprises three core principals: Jackie Bailey, Hung-Yen Yang and Sarah Penhall. We also work with a network of professionals on a project needs basis.

Our clients include the USA National Performance Network, Australia Council for the Arts, Arts NSW, Creative Victoria, Arts Centre Melbourne, The Australian Ballet, MSO, Multicultural Arts Victoria, Asialink, Deakin University, Western Sydney University, Macquarie University, NSW Department of Aboriginal Affairs, NSW Department of Family and Community Services, NSW Health, Cox Inall Ridgeway, Penrith City Council, Wagga Wagga City Council and others.

We are professional members of the Australian Social and Market Research Society and the Australasian Evaluation Society. We are also members of the Federal government's select research and evaluation panel and the Ian Potter Foundations Evaluation Panel.

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