The
Little Book
of Creative
Evaluation

By Elisavet Christou, Violet Owen and Pınar Ceyhan

Acknowledgements

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Evaluation is a beneficial and necessary process that generates important information and insight about what works well and what needs improvement. The evaluation process has the potential to foster new knowledge and learning, along with evidencing impact and instigating change. However, evaluation is often seen as a dry and bureaucratic process, an afterthought, a concern for after the end of a project and a drain on resources.

In recent years, there has been a shift in how we design and conduct evaluations and there is great interest in approaches that promote engagement, participation, inclusivity and creativity. This little book aims to shed light on Creative Evaluation approaches and showcase how these can produce important benefits for organisations, teams and individuals.

Contents

Introduction

This little book is for organisations, teams and individuals who wish to learn more about how Creative Evaluation can support their evaluation needs and goals. Creative Evaluation is not one clear pathway to evaluating. It is instead a constellation of approaches that employ creative methods, tools and thinking aimed at producing evaluations that foster collaboration, mutual learning, inclusivity and engagement. Learning from and responding to the specific context within which an evaluation is situated, along with being open and flexible in how participants can contribute to the evaluation design and practice, are key elements of Creative Evaluation.

In the following sections, we will present a summary of Creative Evaluation, the principles that it promotes, their benefits, and some real-world evaluation examples that engage with Creative Evaluation practice. This book has also a resources section where you can get more information on how to approach and conduct evaluations using Creative Evaluation approaches, methods and tools.

Creative Evaluation

Creative Evaluation (CE) is a constellation of approaches that employ creative methodologies, methods, tools and thinking. These approaches promote the following principles:

1. Working across and within different disciplines and sectors.
2. Exploring and responding to the particularities of the evaluation context.
3. Increasing engagement of partners and stakeholders in the evaluation process through collaborative and participatory methods.
4. Listening and responding to different voices.
5. Producing new knowledge and opportunities for learning.

# 1 Working across and within different disciplines and sectors.

Contemporary evaluation research and practice is increasingly recognising the importance of the knowledge and learning that can result from working across disciplines and sectors. This means that new evaluation designs, methodologies, methods and tools are actively seeking to create opportunities where this learning and knowledge can be fostered and utilised within an evaluation context. Creative Evaluation approaches are a great example of how organisations and evaluators are utilising knowledge across disciplines and sectors and incorporating those into the evaluation process itself.
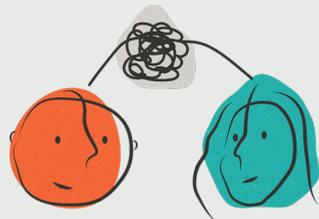
prioritises
collective wisdom
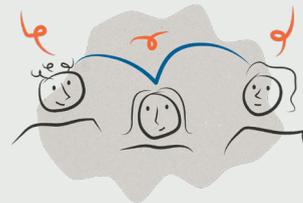
expands networks and
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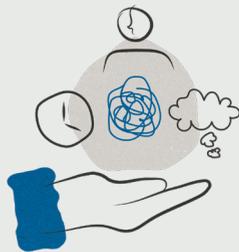
capitalises on resources outside
of a single area of expertise

increases opportunities
for learning

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2 Exploring and responding to the particularities of the evaluation context.

Even within the same organisation, an evaluation context can be very different. There can be different systems and processes, frameworks and procedures, resources and timescales along with differing dynamics, power structures, priorities, values and interests. All the above, and more, are important elements of the evaluation context that need to be recognised, examined and understood as part of the evaluation process. Exploring and responding to the particularities of the evaluation context, helps to make sure that both the evaluation process itself and the evaluation outcomes are appropriate, suitable, and meaningful. Consideration of context can also help to ensure that evaluations are ethically conducted, such as selecting evaluation designs that will not cause undue harm to participants.
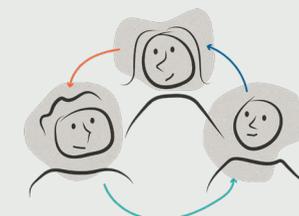
aligns with
organisational priorities

promotes ethical
practices

increases
appropriateness

increases relevance

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3 Increasing engagement of partners and stakeholders in the evaluation process through collaborative and participatory methods.

Collaborative and participatory methods and approaches can enrich an evaluation process through partners and stakeholders' engagement. This means making sure a space for participation and collaboration is available for partners and stakeholders to be able to contribute to the evaluation process. Participatory Evaluation and Creative Evaluation approaches, co-design and co-creation methods, creative engagement methodologies, and methods from arts and creative practices can be utilised in the engagement process. This creates a space for partners and stakeholders to share their views and opinions but to also become active collaborators in the process of designing, exploring, planning, implementing, disseminating, and adopting an evaluation and its outcomes.
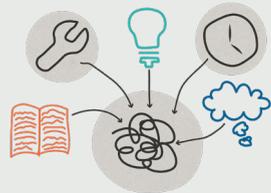
utilises a wider pool of knowledge, skills and expertise
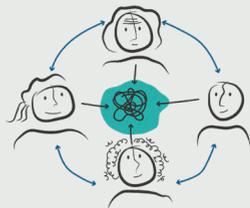
informs the evaluation process through active collaboration with partners and stakeholders
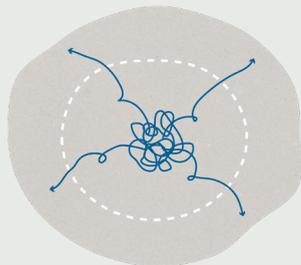
increases impact
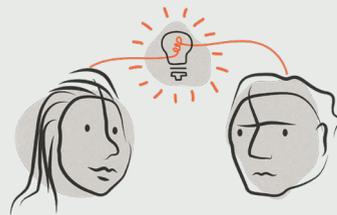
increases opportunities for sharing knowledge

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4 Listening and responding to different voices.

Evaluation processes often neglect to listen and respond to a wider spectrum of voices or to even recognise the heterogeneity of voices amongst their partners and stakeholders. By making a point to include processes that invite diverse views and opinions, both the design and the outcomes of an evaluation are more likely to be relevant and useful. Considering the socio-cultural contexts of an evaluation such as geographical, socio-economical, educational, and religious factors, has the potential to significantly increase the relevance, value, and adoption success of an evaluation. To respond to diverse voices the evaluation process itself needs to be flexible. This means that the evaluation process needs to embrace uncertainty and be able to change priorities and directions if needed.
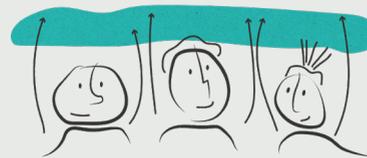
fosters agency for collaborators
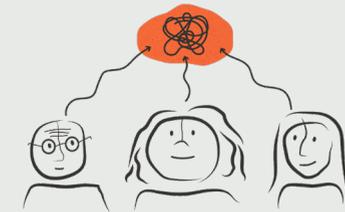
produces outcomes that are representative and relevant
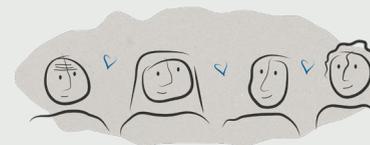
ensures all collaborators are valued

increases impact

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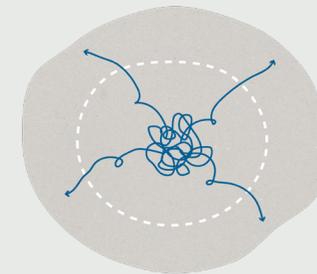
5 Producing new knowledge and opportunities for learning.

Evaluation is often seen as a linear process aimed at producing predetermined outputs that fit specific frameworks, or casting judgements on what was effective and what wasn't. However, evaluation is also a process that offers great opportunities for new knowledge and learning to emerge. Fostering such processes is an active choice, one that involves prioritising mutually beneficial knowledge exchange between collaborators, but also participants, through sharing resources, expertise, experiences, and examples of best practice. Participatory, collaborative and creative methods can be utilised to support learning both from and through the evaluation process.
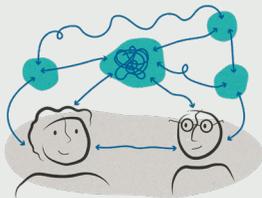
fosters the creation of new networks and strengthens existing networks
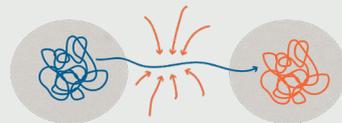
deepens understanding of how change can occur
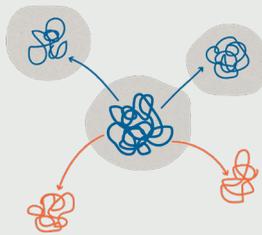
supports meaningful dissemination and adoption

improves opportunities for collaborators and participants

All the above are priorities that can often produce overlapping benefits. For example, increasing engagement can support new knowledge and learning to emerge as does working across disciplines and sectors. In fact, all the above approaches have the potential to improve the impact of an evaluation and improve the experience of the people involved!

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CE Examples

This section highlights real-world examples of Creative Evaluation (CE) approaches, from methodologies to tools and methods. The aim is to demonstrate the range of different evaluation approaches that employ and foster creativity both in their design and their use and application. We hope that these examples can also demonstrate to the readers of this book that Creative Evaluation approaches can be accessible, practical, effective and fun, especially when they are applied with intention and when the core values of equality, diversity and inclusion are embedded into their process.

BE PART

BE PART is a partnership of 10 EU and non-EU organisations that aimed to critically explore collaborative artmaking and sharing through de-centralised governance models by involving local citizens, artists, partners as policymakers.

Artists and local citizens in each of the 10 locations co-created work that built on local knowledge, expertise and skills. The BE PART network commissioned researchers Sophie Hope and Henry Mulhall to devise and carry out a piece of evaluation research which fed into the project by reflecting on the meanings and experiences of co-creation.

They developed three evaluation methods for this project:
- Cards on the Table
- Blind Dates
- Fieldnotes Diaries

These methods were used to embed critical reflection during the project activities, with the aim of informing the direction of the work, to connect people across the network and gather data for further analysis.

Cards on the table
Each partner organisation was given a pack of cards at the beginning of the BE PART project to play with amongst their team members and with the artists, community partners, and participants as a way to reflect on the process of working together and their different understandings, experiences, and agendas.

🔗 cardsonthetable.org

Image 1 & 2: Cards on the Table at Openbare Werken. Credit © Leontien Allemeersch.

Image 3: Cards on the Table at Openbare Werken.
Credit © Leontien Allemeersch.

Blind Dates
People across the network were put into pairs and invited to have a conversation and share their experiences of working on the BE PART project.

Fieldnote Diaries
A person from each area was recruited as a paid "Fieldwork Diarist" to act as a participant observer "behind the scenes", writing up diary entries and reflections about the different types of participation and co-creation they were witnessing.

These methods aimed to provide a space for those involved to reflect on the changing meaning, understandings, motivations, and experiences of participation, power-sharing, co-creation, and collaboration. After the data collection process, Sophie and Henry produced a critical report, including a set of diagrams, and presented their findings at a final event.

🔗 beyondparticipation.eu/evaluation

The Old Fire Station, Oxford

The Old Fire Station is a centre for creativity in Oxford, housing the homelessness charity Crisis and the Arts at the Old Fire Station (AOFS). AOFS encourages people from all backgrounds to understand and shape the world through stories, creativity and the arts, and by connecting with others.

Since 2017, the Old Fire Station, Oxford, has been using the Storytelling Evaluation Methodology – based on the Most Significant Change technique (MSC) - to evaluate the impact of its work. Instead of setting outcomes to measure against, they decided to let those they work with, identify outcomes for themselves by telling a story. What changed for them? How did it happen? Why is it important?

"We've found collecting, analysing and presenting stories to be a creative and participative process, which is both meaningful and enjoyable. It has shifted evaluation from a necessary add-on to a central part of our work and who we are."

The Old Fire Station, Oxford, has been using the steps illustrated in Image 4 to think deeply about the way they work. This process has resulted in the organisation re-writing their mission statement. The Old Fire Station, Oxford, now works with partners across Oxfordshire and beyond, supporting them with their project evaluations.

*Image 4: Storytelling Evaluation Methodology Steps,
Old Fire Station, Oxford. Illustration by Zuhura Plummer.*

***This step-by-step methodology helps create an open
space for the storytellers to discuss what they see as the
most significant impact and focuses on the richness of
diverse lived experiences over longer periods of time such
as months or years. The methodology also promotes
collaboration and the fostering of good relationships
amongst the people involved in the evaluation process.***

In their "Guide to Using Storytelling to Evaluate Impact"
available on their website, AOFS states:
- The methodology gave us a better understanding
  of the very personalised, diverse outcomes that
  participants experience.
- It enabled AOFS participants to have a say in defining
  what impacts they felt.

- It offered a more holistic approach to understanding
  impact and how it is achieved.
- It made evaluation an enjoyable, creative and
  meaningful experience.

🔗 storytellingevaluation.co.uk

*Please credit the Old Fire Station, Oxford, if you are using any
resources from their website.*

Unleashed

Unleashed is a participatory arts project which was
devised by community ensembles from Barbican Creative
Learning (BCL) and produced by the Barbican Centre,
London in 2012. The project's aims were to facilitate
and amplify the voices (particularly youth voices) of
those living in East London, culminating in a series of
performances at the Barbican Centre. The project was
developed through a process of co-creation, involving
performers aged 8-24, a creative team of 40 people,
128 ensemble members from Creative Learning, and
24 dancers from Boy Blue Entertainment. The work
was created in response to the experiences expressed
by young people growing up in London. The final
performance at the Barbican Centre was an expression
of London's rich cultural diversity, and explored the
participants' experiences of growing up in the city,
postcode gangs, cuts in youth funding, poverty and
isolation, the London riots, and their future aspirations,
using a variety of creative mediums such as dance, film,
music, drumming, and poetry.

Its evaluation, devised by Barbican Creative Learning (BCL), Sophie Moysey, and Maia Mackney, combined:

- Surveys, which were conducted before, during and after the project.
- Ethnographic Techniques, including observation of rehearsals, extensive note taking, and twenty-two focus group interviews.
- Creative Research Sessions, utilising artistic research methods, which included responses to process and performance written by participants in the form of poems, free writing, and picture and map drawing.

Particularly important to this evaluation approach was to ensure that the producer and artists were invested in the research, and that the research methodologies were appropriate to evaluate and embodied the arts practices being used.

Immediately after the performance at the Barbican Centre, participants were asked to take part in focus groups to describe their experience. Six months post-performance Mackney ran Creative Research sessions, which included journey mapping and illustrating post cards. The creative sessions were deliberately conducted after time had passed since the performance, so the participants had had time to reflect on their experiences and were less affected by the post-show glow (their responses during the post-show focus groups had been unanimously positive).

Journey Maps
Within the Creative Research sessions Mackney asked the participants to create a journey map to visually represent their experiences of the Unleashed project, using images such as mountains, fast streams and valleys to communicate their emotional journey. The participants were then invited to describe and narrate their journey maps during a discussion group, which gave further opportunity for the participants to explore the ideas they generated, but also helped to ensure the rigour and validity of the data collected.

Image 5: Journey Maps from Creative Sessions.
Credit: Maia Mackney (Mackney & Young, 2013).

Image 6 & 7: Journey Maps from Creative Sessions.
Credit: Maia Mackney (Mackney & Young, 2013).

Illustrated Postcards
Participants were asked to write postcards to send to their friends and family about the Unleashed project process. They were asked to draw themselves with a speech bubble expressing how they felt or what they were thinking, or to articulate something that had changed during their time with Unleashed.

Poetry
Poetry was used as part of the performance at the Barbican Centre, and responses such as those below helped to inform and shape the evaluation methodology. They highlight the perspective that the participants felt has been placed on them by society, and the negative perceptions about inner-city youths portrayed in media.

This evaluation is highly participatory and utilises artistic methods to create a platform for marginalised people to share their experiences. The combination of utilising both quantitative and qualitative methods enabled Unleashed to meet the expectations of funders (who requested statistical evidence) whilst also generating a rich narrative with space to explore contradiction and disruption, which was much truer and more aligned to the underlying values of the project.

🔗 tandfonline.com/doi/full/10.1080/09548963.2021.2000330

🔗 barbicancentre.tumblr.com/post/51152480557/unleashed-at-the-barbican

🔗 britishtheatreguide.info/reviews/unleashed-barbican-theatr-8291

Good Things Collective

Good Things Collective is a community-driven creative hub in Morecambe, that uses the arts and creativity as a means to improve individual and collective wellbeing, improve access to artistic and creative opportunities, and support the incubation of creative and socially rooted enterprises. Their activities aim to harness local talents and energy as well as the benefits of collaboration and sharing.

Co-operation St was a National Lottery Heritage Funded collaborative project between Good Things Collective, Co-operative Heritage Trust and Morecambe Heritage Centre aiming to capture as much history about the Co-op Centenary Building, the Co-operative Society and West End of Morecambe as possible. For over 20 years the Centenary building has been in a state of disrepair and mainly unused. The project's overarching aim was to build interest and capture knowledge about the building with a long-term goal of restoring the building and return it to active use as a thriving creative, community hub for the West End of Morecambe.

Good Things Collective utilised a range of creative methods to gather evaluation data required as stipulated in their funding requirements. However, it was important to them that the evaluation methods were non-invasive, were not a drain on the time of participants, would not discourage them from future participation in events, and fit into the themes of the events. Their evaluation methods include:

• Feedback Teabags
• Thinking Caps
• Creative Mapping

Feedback Teabags

One of the funding requirements for the Co-operation Street project was to collect data on the visitors of the events, including where they were visiting from and previous participation in heritage activities. One method used to engage visitors in evaluation was Feedback Teabags. Visitors were invited to fill in a teabag label which asked them their age, their partial postcode, whether they have attended a heritage event prior to this one, how they found out about the event, what their favourite parts of the event were, and what they would like to see improved about it. Participants would then drop the teabag label into a giant box of tea underneath a giant teapot. This light-hearted approach to evaluation was found to be very engaging to the participants, as was the unique selling point of the oversized elements used, and was able to gather evaluation data essential to this project.
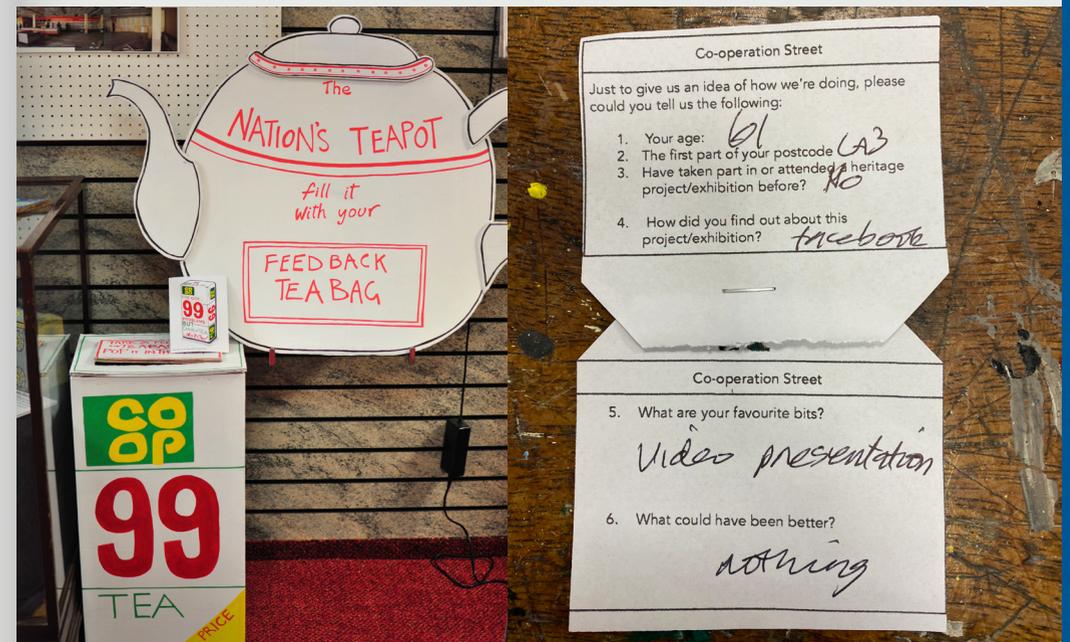

Image 8 & 9: Feedback Teabags, Co-operation St. Project funded by the National Lottery Heritage Fund. Credit: Good Things Collective.

Thinking Cap

The Thinking Cap method was used at Make My Day, a festival held in West End Gardens in Morecambe, which featured a range of live performances, and crafting activities. Participants were asked to write down their thoughts onto a paper thought-bubble which was then placed on the Thinking Cap. People could then wear the hat for a photo to express their views on an event or activity, and the thought-bubbles generated could be used as a display to further share the evaluation findings.

Creative Mapping

Another evaluation method that Good Things Collective has employed is Creative Mapping activities. In this example the map was used to express the outcomes from the Creative West End project meetings. A series of prompt questions were used to shape the map, such as "What happened at the meeting?", "Who collaborates within Creative West End?" and "What exciting events lie ahead for the future?".

The map was conducted as a collaborative activity during the project meetings and went through several iterations. The finished map captures information such as the networks that have been created through the process of the project and was a useful tool to explore the impact of the Creative West End collaboration.

Image 10 & 11: Thinking Cap, Make My Day festival.
Credit: Hazel Leach, Good Things Collective.

Image 12: Creative Maps, Creative West End.
Illustration by Chartlotte Done www.charlottedone.com

These examples are highly engaging as they encourage playfulness, physical activity and visualisation. At the heart of these approaches is also deep concern and consideration for the participants. A conscious effort has been made when designing the evaluation to ensure that the evaluation is not a drain on participants, that their boundaries are respected, and gathering evaluation data does not diminish the experience of those at the events.

🔗 goodthingscollective.co.uk/cooperationst

🔗 creativewestend.net/post/how-an-atom-of-an-idea-became-a-giant-hive-mind-map

The Jewish Museum

The Jewish Museum Berlin is host to a variety of exhibitions, collections, events, the W. Michael Blumenthal Academy, as well as digital and educational offerings for dialogue and reflection on Jewish past and present in Germany. Feedback on experience is highly interesting to museums. What captivates visitors? What moves them? How well was the message of the exhibit communicated? As many museums rely on public funding and donations, even the most mundane questions such as "What would make a visitor return?", are incredibly important to capture.

Sticky Note Wall
In 2015, as an alternative to the traditionally used Visitors' Book, the museum created a feedback wall for visitors to leave comments on sticky notes as a response to three prompts displayed on the wall.

- What was most moving?
- What was most fun?
- What was most lacking?

Image 13: Sticky Note Wall, Jewish Museum, Berlin. Credit: Alexa Kürth.

As a result, the museum collected on average 150 notes daily as opposed to 50 comments in the Visitors' Book, describing the feedback as prolific. By simply utilising sticky notes and question prompts the museum was able
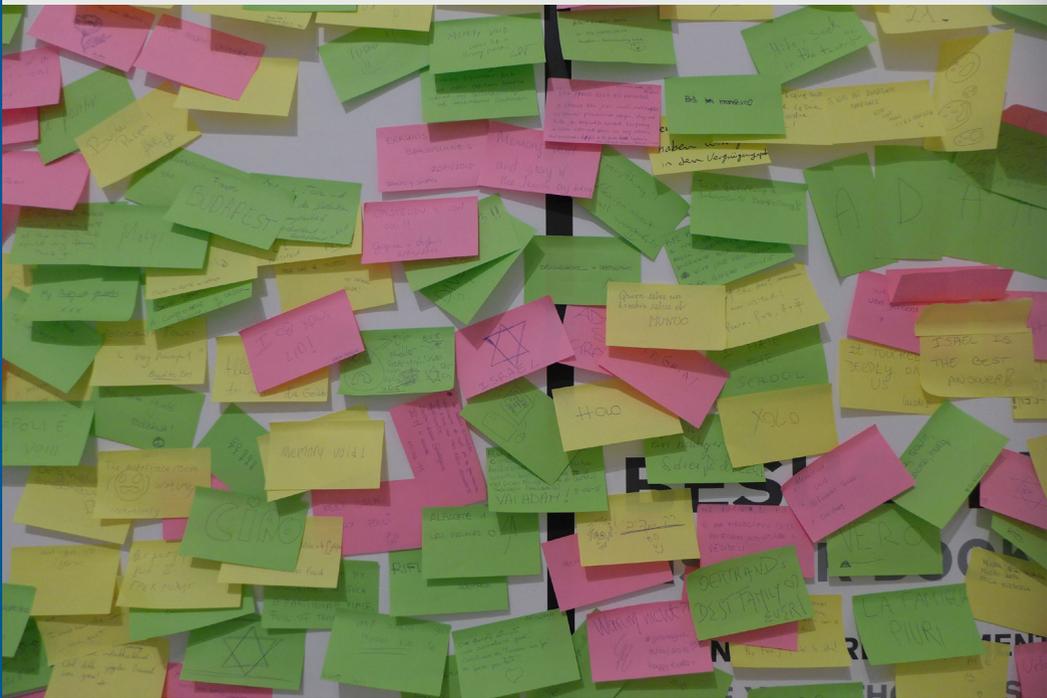
Image 14: Sticky Note Wall, Jewish Museum, Berlin.
Credit: Alexa Kürth.

to create an inclusive environment that engaged more of its visitors to help understand the highs and lows of their museum experience. Observations revealed that older visitors preferred writing in the Visitors' Book while ages between 17 – 25 mostly used the sticky notes to leave comments on the wall. Therefore, providing different alternatives to leave feedback encouraged a range of age groups to contribute, which may not have been the case before.

Visitors' Book
Whilst the Visitors' Book utilised at the Jewish Museum Berlin is a more traditional approach, like the Sticky Note Wall it does afford the opportunity for visitors to be expressive in their feedback as it allows visitors to draw as well as write, which gives much more autonomy

and agency to the visitors than other more controlled evaluation approaches, such as surveys. Giving freedom to participants provides more opportunities for unexpected outcomes to occur.

Creative evaluations do not always require artistic skills, long hours of labour or expertise. Sometimes simple solutions can yield valuable insights. The approaches used by the Jewish Museum Berlin helped them learn more about their visitors' experience of the museum. These approaches could be similarly applied in other contexts without great resource implications.

🔗 jmberlin.de/blog-en/2016/01/statistics/#more-4170

Evaluation Visualisation Design Tool (EViD)

EViD, is a novel collaborative tool for exploring and designing project evaluations. The tool was designed by researchers at Lancaster University, UK: Elisavet Christou, Pınar Ceyhan and Adrian Gradinar and Curtin University, AU: Philip Ely. The team set out to design a solution aimed at revolutionising the project evaluation process. This solution, in the form of a virtual collaborative tool, directly addresses several problems and pain points associated with project evaluation that relate to attitudes towards evaluation, lack of knowledge and expertise, and lack of resources. The tool employs a step-by-step methodology where users are guided through the process of exploring and designing project evaluations; a visualised process

that supports the tool's usability and efficiency, and a virtual format – although the team has also created a printable version – based on a virtual interactive whiteboard (Image 15).

EViD is designed to: promote participation and collaboration between team members, partners, and stakeholders from the very start of a project; make the evaluation process explicit and transparent; guide users on how to create a concrete evaluation plan with specific evaluation activities; and act as a resource that users can utilise to increase their overall evaluation capacity.

Evaluating an Impact Acceleration Account (IAA)
The Research and Enterprise services at Lancaster University wanted to evaluate a new IAA account. Before launching the account, the IAA project team got together and used EViD to explore and design the new account's evaluation. With the support of members from the EViD team in the role of workshop facilitators, the IAA project team used EViD via miro.com, each member from their own device, working collaboratively on the same board (Image 16) and going through the tool's four steps. In the Align step, the IAA project team answered a set of questions aimed at gathering important information about their project like aims, objectives and different types of value. In the Define step, the team answered a set of questions aimed at mapping their project's evaluation requirements and capabilities. In the Sandbox step, the team organised their ideas under five sections: Project's Different Types of Value, Budget and Resources, Evaluation Activities Team Members/Partners/Stakeholders, and Methods/Techniques/Tools. Finally, in the Timeline step, the team designed specific evaluation activities using EViD's Evaluation Activity Cards and added those on the timeline.

The IAA project team used miro.com's interactive functionalities such as adding sticky notes to type their answers and ideas, grouping related ideas together using different colours and commenting on various aspects of the evaluation plan.
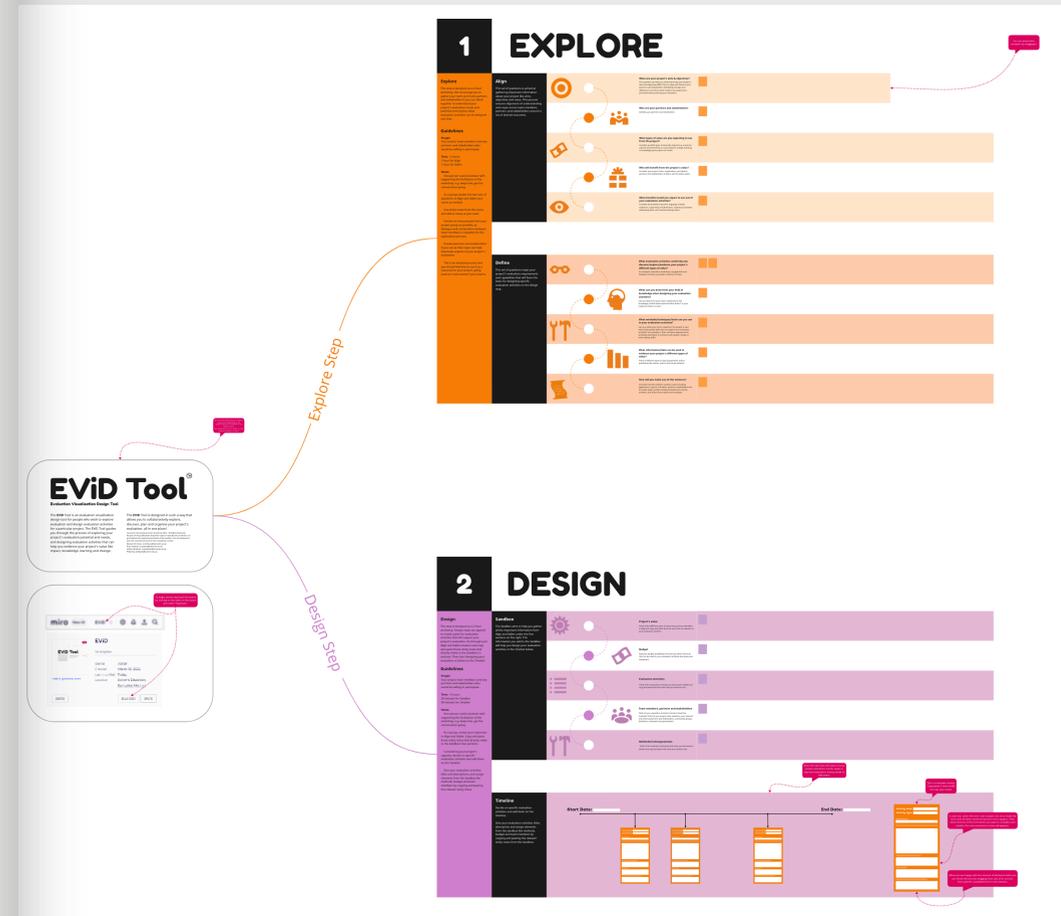
Image 15: Overview of the EViD tool on miro.com. Credit: Christou, Ceyhan, Ely and Gradinar.

1 EXPLORE

Image 16: Overview of the EViD tool on miro.com.
Credit: Christou, Ceyhan, Ely and Gradinar.

By using the EViD tool, the IAA project team was able to work collaboratively on their project evaluation, discuss ideas and make decisions regarding the best course of action. They were able to identify what's important, available and possible within the context of their project and their team's capacity. They were also able to share the board with their steering group to showcase their evaluation process and seek feedback. Finally, the team divided amongst themselves the workload of delivering their evaluation plan – making the most out of their resources as a result - as it was becoming evident through the EViD process, that many members within their team had certain skills and expertise that could be used to deliver certain aspects of the evaluation activities.

EViD is a Lancaster University spin-out registered company. EViD is free for non-profit organisations and for educational purposes and available for for-profit organisations. To access EViD, visit the link below.

🔗 evidtool.com
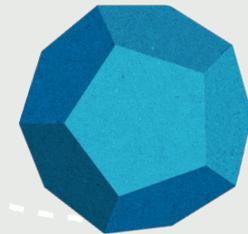
Conclusion

This little book presents a collection of methodologies, methods and tools that demonstrate the potential benefits of Creative Evaluation approaches for organisations, teams and individuals. However, it is important to note that these approaches can be resource intensive, require extra time, budget and human power, and the willingness to invest in those. Those who want to explore how Creative Evaluation approaches can be applied within their own context can choose to either allocate more resources to evaluation and/or invest in increasing their overall evaluation capacity through evaluation training and research into which frameworks, methodologies, methods and tools can become part of their organisation's established evaluation process. It is also important to note that Creative Evaluation approaches might need to be used in combination with other approaches to successfully address evaluation requirements, for example when an evaluation needs to respond to external frameworks, such as those determined by funders.

As further research is required into understanding the benefits that Creative Evaluation can afford across different contexts, it is important to remember that Creative Evaluation is not one clear pathway to evaluating. It is instead a constellation of approaches that employ creative methods, tools and thinking aimed at producing evaluations that foster collaboration, mutual learning, inclusivity and engagement. As evaluation researchers and practitioners, we can keep educating ourselves on how equality, diversity and inclusion can be part of and help to inform the evaluation process and keep examining our values and motivations through engaging in reflexive practice.

Summary of Creative Evaluation Benefits
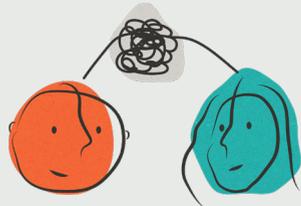
prioritises collective wisdom

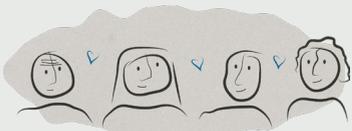expands networks and opportunities for collaboration
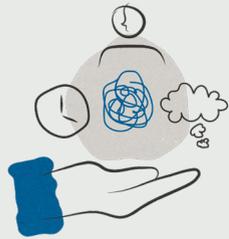
capitalises on resources outside a single area of expertise
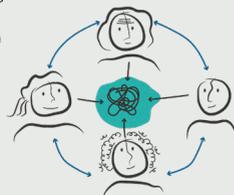
increases opportunities for learning
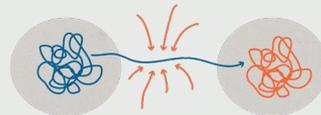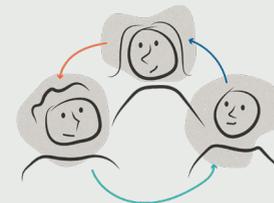
deepens understanding of how change can occur
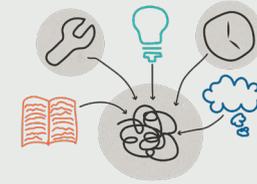
ensures all collaborators are valued

informs the evaluation process through active collaboration with partners and stakeholders
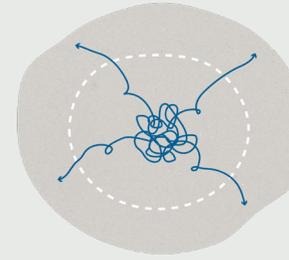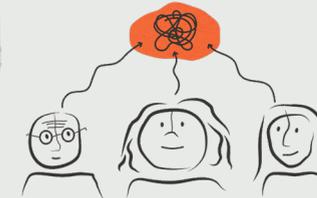
fosters agency for collaborators
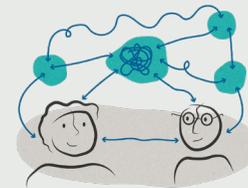
increases relevance

utilises a wider pool of knowledge, skills and expertise

increases impact

produces outcomes that are representative and relevant

promotes ethical practices

fosters the creation of new networks and strengthens existing networks
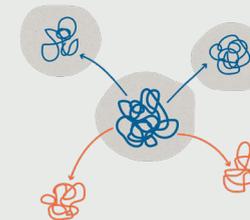
supports meaningful dissemination and adoption

aligns with organisational priorities

increases opportunities for sharing knowledge

increases appropriateness

improves opportunities for collaborators and participants

Resources

The following is a list of guides, further readings and resources which may be helpful for those wanting to engage in Creative Evaluation.

Creative data collection in nonformal settings *(Method)*
Laurene Christensen, Julie E. Nielsen, Christopher M. Rogers, Boris Volkov
Four creative methods for addressing the special methodological challenges of nonformal education programs.
Search Engine Suggestion: creative data collection in nonformal settings
🔗 onlinelibrary.wiley.com/doi/pdf/10.1002/ev.172

Creative Evaluation *(Method)*
Georgios Marentakis, David Pirrò and Marian Weger
Method for evaluating an interactive art exhibition through creating responsive artwork.
Search Engine Suggestion: creative evaluation marentakis
🔗 it.hiof.no/~georgiom//publications/papers/marentakis_2017.pdf

Evaluation Practice for Projects with Young People: A Guide to Creative Research *(Guide)*
Kaz Stuart, Lucy Maynard and Caroline Rouncefield
A collection of evaluation tools.
Search Engine Suggestion: evaluation practice for projects with young people
🔗 study.sagepub.com/evaluationpractice/student-resources/evaluation-tools

Choosing Methods and Processes *(Guide)*
Better Evaluation
A guide to selecting evaluation methods and processes.
Search Engine Suggestion: better evaluation choose methods and processes
🔗 betterevaluation.org/getting-started/choose-methods-processes

Evaluation: Practical Guidelines. A guide for evaluating public engagement activities *(Guide)*
UK Research and Innovation (UKRI)
A guide for all aspects of evaluating.
Search Engine Suggestion: evaluation practical guidelines
🔗 ukri.org/wp-content/uploads/2020/10/UKRI-16102020-public-engagement-evaluation-guide.pdf
🔗 www.ukri.org/

Partnerships for learning: a guide to evaluating arts education projects *(Guide)*
Arts Council England
A guide for self-evaluation.
Search Engine Suggestion: self evaluation toolkit arts council england
🔗 artscouncil.org.uk/self-evaluation-toolkit

Making a Difference: A guide to evaluating public participation in central government *(Guide)*
Department for Constitutional Affairs
A guide to evaluating public participation in central government.
Search Engine Suggestion: making a difference involve
🔗 involve.org.uk/resources/publications/practical-guidance/making-difference

Little Book of Evaluation Tools: Curiosity Carnival Case studies *(Guide)*
University of Oxford
A guide highlighting methods to evaluate the impact of Public Engagement.
Search Engine Suggestion: little book of evaluation tools
🔗 ox.ac.uk/sites/files/oxford/media_wysiwyg/Curiosity%20Carnival-%20Little%20 book%20of%20evaluation%20tools-%20to%20share.pdf
🔗 mpls.ox.ac.uk/public-engagement/latest/little-book-of-evaluation-tools-curiosity-carnival

Evaluating Your Engagement Activities. Developing an Evaluation Plan *(Guide)*
The University of Manchester
Guide on developing an evaluation plan for public engagement activities.
Search Engine Suggestion: evaluating public engagement manchester university
🔗 documents.manchester.ac.uk/display.aspx?DocID=58347
🔗 bmh.manchester.ac.uk/research/support/funding/wellcome-issf/successes/evaluating-public-engagement/

The Change Collection *(Guide)*
 The Centre for Social Impact
Search Engine Suggestion: change collection CSI

   The Compass
   Guide for understanding and exploring key topics, concepts, questions and principles of measuring social outcomes and impact. Includes a social outcomes measurement checklist.
   🔗 assets.csi.edu.au/assets/research/the-compass-your-guide-to-social-impact-measurement.pdf

   Orienting Your Journey
   An indicator assessment and selection approach for understanding and demonstrating impact.
   🔗 assets.csi.edu.au/assets/research/the-change-collection-orienting-your-journey.pdf

A Guide To Using Storytelling To Evaluate Impact *(Guide)*
Arts at the Old Fire Station
Guide on storytelling as an impact evaluation method.
Search Engine Suggestion: storytelling to evaluate impact
🔗 documents.manchester.ac.uk/display.aspx?DocID=58347

Leapfrog: Simple Tools for Bringing People Together *(Tool)*
ImaginationLancaster in partnership with The Glasgow School of Art Institute of Design Innovation (GSA)
A collection of evaluation toolboxes and tools.

Search Engine Suggestion: leapfrog tools
🔗 https://imagination.lancaster.ac.uk/leapfrog-tools/

Mentimeter *(Tool)*
Mentimeter is a free, online and interactive presentation tool that allows presenters to quickly gather audience responses.
Search Engine Suggestion: mentimeter
🔗 mentimeter.com/
🔗 europlanet-society.org/outreach/europlanet-evaluation-toolkit/evaluation-tool-mentimeter/

Social Value Measurement Platform *(Tool)*
Impact Social Value Reporting Ltd
A pay-for platform for social value measurement.
Search Engine Suggestion: impact reporting
🔗 impactreporting.co.uk

Rainbow Framework *(Tool)*
Better Evaluation
A framework to help plan monitoring and evaluation activities
Search Engine Suggestion: better evaluation rainbow framework
🔗 betterevaluation.org/frameworks-guides/rainbow-framework

Evaluation Resources *(Further Reading)*
National Co-ordinating Centre for Public Engagement
A collection of evaluation resources for evaluation various engagement activities.
Search Engine Suggestion: evaluation resources national co-ordinating centre for public engagement
🔗 publicengagement.ac.uk/do-engagement/evaluating-public-engagement/evaluation-resources

Concepts and Contexts of Creative Evaluation Approaches *(Further Reading)*
Elisavet Christou, Violet Owen and Pınar Ceyhan
A journal article exploring different concepts and contexts of Creative Evaluation.
Search Engine Suggestion: concepts and contexts of creative evaluation approaches
🔗 journals.sfu.ca/jmde/index.php/jmde_1/article/view/675

Disrupt: Tools for sharing power *(Further Reading)*
Disrupt
A toolkit for artists and organisations working with communities, with a section on co-created evaluation approaches.
Search Engine Suggestion: disrupt tools for sharing power
🔗 disruptfestival.org/toolkit

Evaluation *(Further Reading)*
Public Health Scotland
List of publications of evaluation cases.
Search Engine Suggestion: public health scotland publications
🔗 healthscotland.scot/publications?q=&fq=publicationType_solis_s%3AEvaluation%23

Social Value Glossary *(Further Reading)*
Impact Social Value Reporting Ltd
A glossary of the most common social value terms used today.
Search Engine Suggestion: impact reporting social value glossary
🔗 socialvalueuk.org/wp-content/uploads/2017/05/Glossary-of-Social-Value-Terms.pdf

Expanding Evaluation Design Towards the Biophysical Context *(Further Reading)*
Elisavet Christou, Violet Owen and Pınar Ceyhan
A conference paper exploring the Biophysical Context as an evalautive lens.
Search Engine Suggestion: expanding evaluation design towards the biophysical context
🔗 dl.acm.org/doi/abs/10.1145/3537797.3537798

Embracing the messiness: a creative approach to participatory arts evaluation
(Further Reading)
Maia Mackney & Toby Young
A journal article about participatory arts evaluation.
Search Engine Suggestion: embracing the messiness evaluation
🔗 tandfonline.com/doi abs/10.1080/09548963.2021.2000330?journalCode=ccut20

Research and Evaluation Practice Resources *(Resource Collection)*
Centre for Cultural Value, University of Leeds
A free, online resource collection including guides, toolkits, case studies and readings on evaluation in the cultural sector.
Search Engine Suggestion: research and evaluation practice resources
🔗 culturehive.co.uk/research-and-evaluation-practice/

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Pınar Ceyhan *(Author)*

Pınar is an International Lecturer in Design, at the Lancaster Institute for the Contemporary Arts, Lancaster University. Her current research focuses on evaluation design, methods, and processes, as well as the role of experience design in cognition and meaning-making.

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