

LANDSCAPE OF HOPE

# EVALUATION GUIDEBOOK

UNESCO Chair in Prevention of  
Radicalisation and Violent  
Extremism. Project SOMEONE.

Montreal, Quebec

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Credit: Alessandro Bellei



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Educational, Scientific and  
Cultural Organization



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LANDSCAPE  
OF HOPE



FONDATION  
michaëlle jean  
FOUNDATION

**Someone**  
social media education every day

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# INTRODUCTION

This evaluation toolkit is purposed for Landscape of Hope's researchers and community partners as a guide to appropriately assess project workshops and participants. Landscape of Hope's experimenters and partners can expect to refer to this toolkit during development and ongoing stages of the project in order to conduct a thorough evaluation.

The frameworks and methods included in the toolkit draw from our extensive literature review on community project evaluation, art education evaluation, and resilience-based project evaluation. Importantly, the toolkit draws on the steps recommended by the Anti-Racism Action Program evaluation guide [1] to meet the program's level of satisfaction according to the Federal Department of Canadian Heritage.

The first section of this toolkit contains Landscape of Hope's overarching objectives. Researchers and community partners are responsible for further determining the objectives of their specific project with Landscape of Hope before beginning evaluation. The following sections of the toolkit contain various evaluative methods and strategies. Subsequently, the steps to implement the methods are presented. Finally, the toolkit recommends a number of instruments and activities to assist in the evaluation process.

# 1. MAPPING THE OBJECTIVES AND THE DESIRED RESULTS

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Landscape of Hope is a unique, sample-based remixing project that magnifies youth narratives as they pertain to building resilience against racism, discrimination, prejudice and cyber bullying.

## **Landscape of Hope's Objectives**

- To empower youth with performance and arts-based tools that addresses their lived experiences
- To train and mentor Indigenous, racialized and religious minority youth to sustainably develop youth-led resilience programs

## **How we work...**

- First, we establish consultation groups of multi-sectorial stakeholders that put youth-led digital media initiatives at the centre of the fight against discrimination
- Second, we hold workshops co-developed and co-hosted by youth groups on a variety of topics surrounding racism and discrimination
- Third, we create multimedia performances and installations that describe their experiences with hate, discrimination and cyber bullying.

## 2. UNDERSTANDING THE PROJECT TYPE

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**According to the Anti-Racism Action Program, Landscape of Hope's project type is one that involves services to racialized and religious minority communities and Indigenous peoples [1].**

This type of Anti-Racism Action Program project type provides services directly to individuals from racialized and religious minority communities and Indigenous people. In some cases, this project type will focus on rights-based education or address issues taking place online [1].

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[1] CANADIAN HERITAGE. (N.D.). ANTI-RACISM ACTION PROGRAM PERFORMANCE MEASUREMENT GUIDEBOOK.

### 3. TARGET YOUR EVALUATIVE APPROACH(ES)



Most authors encourage a multi-method approach to assess the impact of arts interventions because it provides the most extensive evaluation [2] [3] [4].

Ask yourself the following questions [4, p. 23] [5, p. 9]:

- *At what stage in development is the program in?*
- *Will the methods give us the evidence we need as evaluators, as well as meet the funders' requirements?*
- *Can the methods show unpredictable outcomes that can be evaluated? And can the methods be easily adjusted?*
- *Are the methods 'user-friendly' and manageable for everyone involved?*
- *Are equal opportunities and points of view used in the methods? Are ethical and protective approaches for youth and vulnerable adults considered?*
- *How will the collected evidence from participants be used? And will these participants be credited in the evidence?*
- *Will evidence be collected from a wide range and number of people?*
- *How much time do you have to collect evidence? Is it enough to be useful without disrupting the project?*
- *Can the results of the evaluation influence decisions about the program?*

[2] SIMONS, H., MCCORMACK, B. (2007). INTEGRATING ARTS-BASED INQUIRY IN EVALUATION METHODOLOGY. QUALITATIVE INQUIRY, 13(2), 292-311.

[3] PATTESON, A., CAMPBELL, S. (2015). CREATIVE INSIGHTS: A HANDBOOK FOR ASSESSING THE IMPACTS OF ARTS AND LEARNING. THE CANADIAN NETWORK FOR ARTS AND LEARNING / LE RÉSEAU POUR LES ARTS ET L'APPRENTISSAGE.

[HTTPS://WWW.EDUARTS.CA/SITES/DEFAULT/FILES/PUBLICATION/ARTS%20AND%20LEARNING%20ASSESSMENT%20HANDBOOK.PDF](https://www.eduarts.ca/sites/default/files/publication/arts%20and%20learning%20assessment%20handbook.pdf)

[4] WOOLF, F. (1999). PARTNERSHIPS FOR LEARNING: A GUIDE TO EVALUATING ARTS EDUCATION PROJECTS. ARTS COUNCIL ENGLAND.

[5] NEWCOMER, K. E., HATRY, H. P., WHOLEY, J.S. (2015). PLANNING AND DESIGNING USEFUL EVALUATIONS. IN NEWCOMER, K. E., HATRY, H. P., WHOLEY, J.S. (EDS) HANDBOOK OF PRACTICAL PROGRAM EVALUATION

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## 4. TRACK YOUR ACTIVITIES AND PARTICIPANTS

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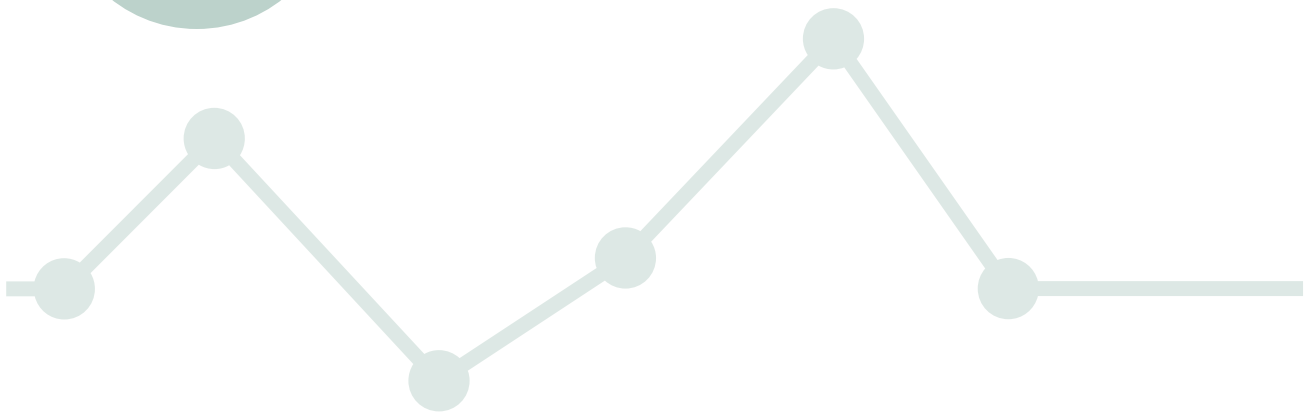


Create a tracking sheet using an Excel spreadsheet or Word-processing table at the beginning of the project [1]. This tracking sheet, as well as any other information gathered from participants, must be kept in a secured location. You will need to collect participants':

- a. Name
- b. Email address
- c. Phone number



Be sure to include in the sheet the types of activities you are conducting, the intervention(s), and the number of participants involved [1]. (See template in **Appendix A**)



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[1] CANADIAN HERITAGE. (N.D.). ANTI-RACISM ACTION PROGRAM PERFORMANCE MEASUREMENT GUIDEBOOK.

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## 5. EVALUATIVE INSTRUMENTS

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TO GATHER EVIDENCE FOR AN EVALUATION, MANY TYPES OF INSTRUMENTS AND ASSESSMENT TOOLS CAN BE USED. A FEW SCHOLARS PROVIDE A COMPREHENSIVE LIST OF FREQUENTLY USED ASSESSMENT TOOLS OR SUGGEST EVALUATIVE ACTIVITIES THAT CAN BE CONDUCTED [3] [4].

THIS SECTION PROVIDES A BRIEF OVERVIEW OF EACH INSTRUMENT. LONGER DESCRIPTIONS OF WAYS TO IMPLEMENT THE INSTRUMENT CAN BE FOUND IN THE LISTED APPENDICES.

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### THE SURVEY AND QUESTIONNAIRE

Survey(s) and questionnaire(s) should present a general overview of participants and their experience.

### THE INTERVIEW (APPENDIX B)

The interview is primarily used to gather in-depth qualitative information. To further explore some of the results that have been noted through the questionnaires, evaluators often conduct interviews [3]. An added benefit of interviews is that they can be conducted privately [4]. Yet, they can be very time-consuming to conduct (as opposed to lead). Additionally, some participants might feel shy to share information in this format.

### THE FOCUS GROUPS (APPENDIX B)

Focus groups can be used to discuss questions with several participants at once, often in informal community settings that allow for individuals to be comfortable to share their points of view. Focus groups can create a more casual ambiance, where participants feel they can share a variety of feelings about an experience [4]. It is preferable for two facilitators to lead focus groups: one should ask questions and guide discussions, while the other takes notes.

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[3] PATTESON, A., CAMPBELL, S. (2015). CREATIVE INSIGHTS: A HANDBOOK FOR ASSESSING THE IMPACTS OF ARTS AND LEARNING. THE CANADIAN NETWORK FOR ARTS AND LEARNING / LE RÉSEAU POUR LES ARTS ET L'APPRENTISSAGE.  
[HTTPS://WWW.EDUARTS.CA/SITES/DEFAULT/FILES/PUBLICATION/ARTS%20AND%20LEARNING%20ASSESSMENT%20HANDBOOK.PDF](https://www.eduardts.ca/sites/default/files/publication/arts%20and%20learning%20assessment%20handbook.pdf)

[4] WOOLF, F. (1999). PARTNERSHIPS FOR LEARNING: A GUIDE TO EVALUATING ARTS EDUCATION PROJECTS. ARTS COUNCIL ENGLAND.



## CONSULTATIONS WITH COMMUNITY PARTNERS (APPENDIX C)

Community-based research requires inclusive, participatory practices that are meant to support and uphold respectful values in their participants and partners, their strategies, and the genuine partnerships between those engaged with the program or communities. This is meant to target issues disrupting the production or well-being of the targeted community [6]. Refer to Appendix D for the recommended strategies with community partners.

## REFLECTION

Reflective journals or self-assessments can be used as evaluative instruments [3]. This form of assessment allows participants to document the process and changes they experience through prompts. This method helps foster self-regulation skills. Yet, written reflections rely on literacy skills and not all participants may feel comfortable expressing themselves in this form. Moreover, the journal format might feel too personal to share [3].



Credit: Robin Pineda Gould

[6] AHMED, S. M. & PALERMO, A. S. (2010). COMMUNITY ENGAGEMENT IN RESEARCH: FRAMEWORKS FOR EDUCATION AND PEER REVIEW. AMERICAN JOURNAL OF PUBLIC HEALTH, 100(8), 1380-1387.

[3] PATTESON, A., CAMPBELL, S. (2015). CREATIVE INSIGHTS: A HANDBOOK FOR ASSESSING THE IMPACTS OF ARTS AND LEARNING. THE CANADIAN NETWORK FOR ARTS AND LEARNING / LE RÉSEAU POUR LES ARTS ET L'APPRENTISSAGE. [HTTPS://WWW.EDUARTS.CA/SITES/DEFAULT/FILES/PUBLICATION/ARTS%20AND%20LEARNING%20ASSESSMENT%20HANDBOOK.PDF](https://www.eduarts.ca/sites/default/files/publication/arts%20and%20learning%20assessment%20handbook.pdf)

## **PHOTO AND VIDEO DOCUMENTATION**

Photo and video documentation do not rely on literacy competencies and can capture non-verbal experiences. Photos and videos are essential in reports and presentations for stakeholders [3].

## **ART-BASED INSTRUMENTS (APPENDIX D)**

Arts-based evaluation (ABE) underlines the importance of the arts in the evaluative process [7]. The arts can help target participants' memory and allow for a different form of expression that is less literal. Many participants will feel more comfortable expressing their critical or negative feedback using creative methods. ABE is very helpful when paired with other evaluative instruments such as, interviews and surveys [7]. The most common art forms employed are: drawing, photography, video, theatre, movement, and music [3] [7].



Credit: Robin Pineda Gould

[3] PATTESON, A., CAMPBELL, S. (2015). CREATIVE INSIGHTS: A HANDBOOK FOR ASSESSING THE IMPACTS OF ARTS AND LEARNING. THE CANADIAN NETWORK FOR ARTS AND LEARNING / LE RÉSEAU POUR LES ARTS ET L'APPRENTISSAGE. [HTTPS://WWW.EDUARTS.CA/SITES/DEFAULT/FILES/PUBLICATION/ARTS%20AND%20LEARNING%20ASSESSMENT%20HANDBOOK.PDF](https://www.eduarts.ca/sites/default/files/publication/arts%20and%20learning%20assessment%20handbook.pdf)

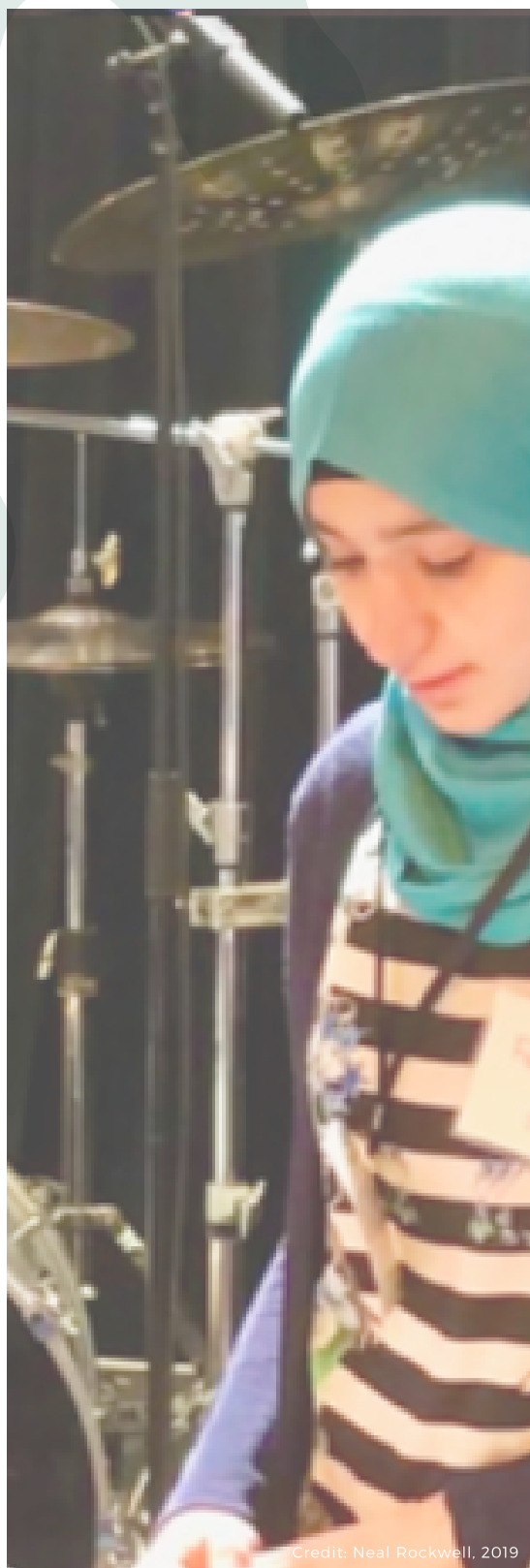
[7] CHARLTON, M. (N.D.). ART-BASED EVALUATION. ARTREACH TORONTO.

## **RESILIENCE-BASED FRAMEWORKS (APPENDICES E & F)**

Resilience-based projects can target life issues from any community of people experiencing challenges and hardships economically, socially, mentally, etc.

When using resilience frameworks in marginalized or underserved BIPOC communities, it is important to be mindful of how “resilience” is presented and accepted, as there is controversy in the term within various programs and movements.

When conducting arts-based evaluation, using art forms that require a public performance such as spoken word, theatre, and digital media creation are likely to help youth develop sociopolitical awareness and bring forth collaborative action and resiliency in communities [8]. Refer to Appendices E & F for essential frameworks and lesson plans in resilience.



Credit: Neal Rockwell, 2019

[8] NGO, B., LEWIS, C., & MALONEY LEAF, B. (2017). FOSTERING SOCIOPOLITICAL CONSCIOUSNESS WITH MINORITIZED YOUTH: INSIGHTS FROM COMMUNITY-BASED ARTS PROGRAMS. REVIEW OF RESEARCH IN EDUCATION, 41(1), 358-380.

## 6. CONDUCT EVALUATION

### SELECT YOUR EVALUATIVE APPROACH [9]:

1. **CONCURRENT:** THE WAY PARTICIPANTS EXPERIENCE A PROGRAM IN THE MOMENT IT IS HAPPENING
2. **EXPERIENTIAL:** LONGTERM, AT THE ONSET OF THE PROJECT
3. **EXTENDED IMPACT:** THE LIFELONG IMPACT THAT IS ONLY MEASURABLE IF FOLLOW UP INTERVIEWS OR SURVEYS ARE CONDUCTED

1

Identify individuals, groups or organisations with whom you will work directly to influence behavioural change [10].

2

Create an evaluation framework or preparatory strategies that will shape what will be done in the project (defining themes, defining objectives and targeted needs, mapping the evaluation process) [10].

3

Choose questions that participants can relate to and are valuable to what the program wants to address, i.e., Who wants to know? What do they want to know? Why do they want to know it [12].

### Keep in mind that:

Community partners take active roles in the onset process of the project's initial [6][11]:

- Evaluative framing
- Workshop designing
- Planning and execution of evaluation

### in order to:

- Build community capacity
- Strengthen the level of analysis being done to the data
- Allow for continuous refinement and adjustment to the project's activities

[6] AHMED, S. M. & PALERMO, A. S. (2010). COMMUNITY ENGAGEMENT IN RESEARCH: FRAMEWORKS FOR EDUCATION AND PEER REVIEW. AMERICAN JOURNAL OF PUBLIC HEALTH, 100(8), 1380-1387.

[9] CARNWATH, J., BROWN, A. (2014). UNDERSTANDING THE VALUE AND THE IMPACTS OF CULTURAL EXPERIENCES: A LITERATURE REVIEW. ARTS COUNCIL ENGLAND.

[10] HEARN, S. (2013, OCTOBER, N.D.). OUTCOME MAPPING. BETTER EVALUATION. [HTTPS://WWW.BETTEREVALUATION.ORG/EN/PLAN/APPROACH/OUTCOME\\_MAPPING](https://www.betterevaluation.org/en/plan/approach/outcome_mapping)

[11] BURSTEIN, M. & TOLLEY, E. (2011). EXPLORING THE EFFECTIVENESS OF PLACE-BASED PROGRAM EVALUATIONS. IN CANADA: POLICY RESEARCH INITIATIVE.

[12] BURKE, T., KIM, S., MICO, C., SANTIAGO, C., STEVENS, M., THOMPSON, A. (2017). EVALUATION METHODS FOR INCLUSIVE ART PROGRAMS. UNIVERSITY OF OREGON ARTS AND ADMINISTRATION PROGRAM. [MA THESIS].

## 6. CONDUCT EVALUATION

4

Select the art form(s) if using arts-based methods [12].

5

Integrate the process [12].

- Conduct chosen evaluation methods (interview, focus group, arts-based, etc.)

6

Plan and monitor behavioural change and the strategies to support those changes. [10]

7

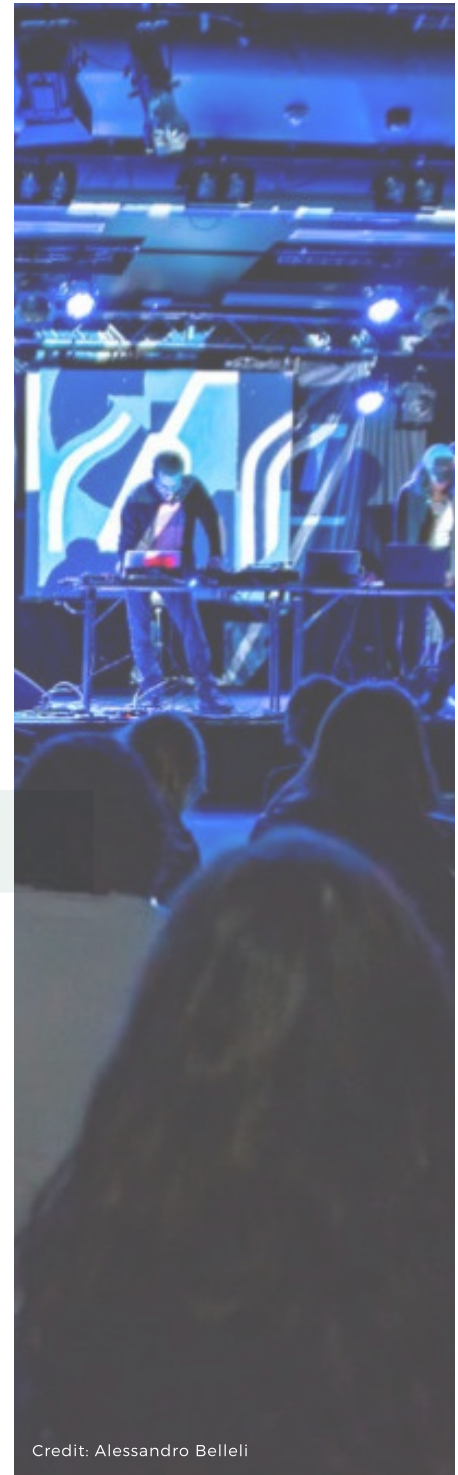
Monitor internal practices of the project or program to remain effective. [10]

8

Analyse the data

9

Communicate the findings



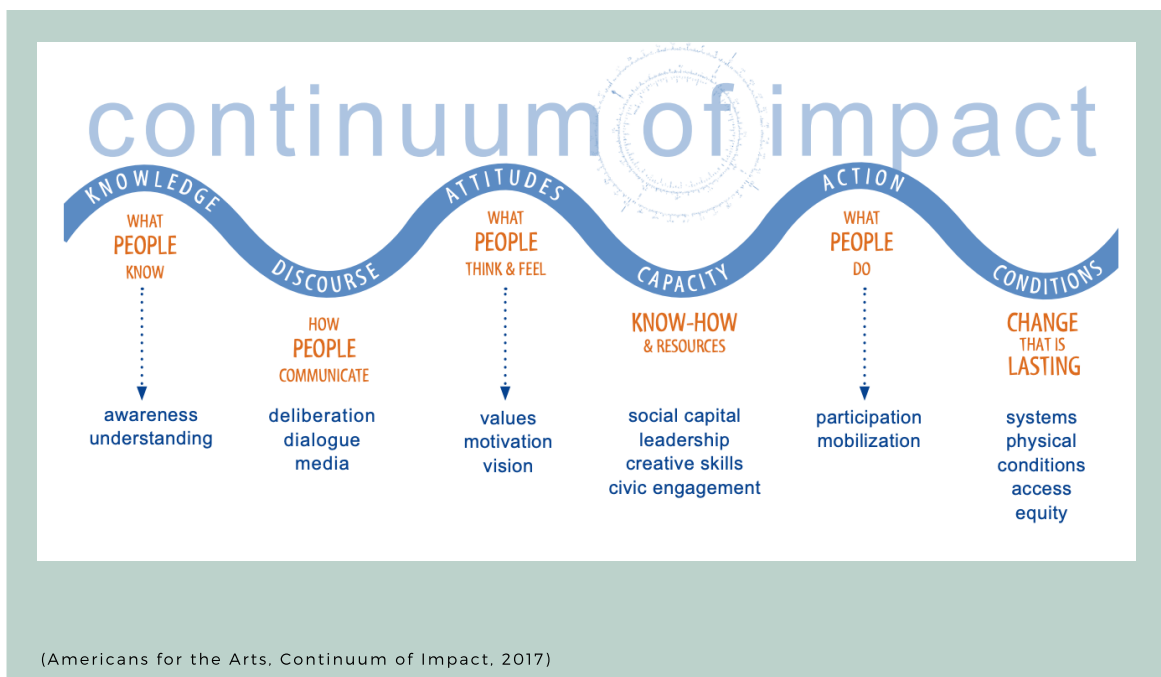
Credit: Alessandro Belleli

## 7. ANALYSIS AND INDICATORS OF SUCCESS

**Outcomes** express the desired social or civic change you aim to make through your programs or initiatives [13].

**Indicators** address the question: If change occurred, how would you know? What would it look like? If you can describe it, you can measure it [13].

- What did the program or project accomplish for the people receiving the services or activities?
- Did these activities result in any benefits or improvements that are detectable for the target community?
- Did any of the direct services 'spillover' or catalyze change for others? [5].



[13] AMERICANS FOR THE ARTS. (2017). CONTINUUM OF IMPACT.

[HTTP://ANIMATINGDEMOCRACY.ORG/SITES/DEFAULT/FILES/PICTURES/CONTINUUM/CONTINUUM%20FINAL\\_09.05.17.PDF](http://animatingdemocracy.org/sites/default/files/pictures/continuum/continuum%20FINAL_09.05.17.pdf)

[51] NEWCOMER, K. E., HATRY, H. P., WHOLEY, J. S. (2015). PLANNING AND DESIGNING USEFUL EVALUATIONS. IN NEWCOMER, K. E., HATRY, H. P., WHOLEY, J. S. (EDS) HANDBOOK OF PRACTICAL PROGRAM EVALUATION

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## 8. REPORTING THE PROJECT

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The final step of an evaluation is reporting the findings and results [1].

The final report is used to [1]:

- Evaluate the outcomes of the funded projects;
- Monitor the effectiveness and impact of the program; and
- Release the final payment or 'holdback' portion to contribution recipients.

In addition, for Landscape of Hope's records, we recommend a longer final report that includes the following [1]:

1. **Workshop or activity's description**
2. **Description of participants** (information gathered during step 3: Track Your Activities and Participants)
3. **Data that represents the point of view of facilitators** (gathered using any of the instruments listed in this guide)
4. **Data that represents the point of view of participants** (gathered using any of the instruments listed in this guide)
5. **Data that represents the point of view of the community partners** (gathered using any of the instruments listed in this guide)
6. **Pictures and videos from the workshop** (where permission has been given by involved participants through the use of a release form)
7. **Any artistic outputs produced during the workshop** (where permission has been given by involved participants through the use of a release form)



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[1] CANADIAN HERITAGE. (N.D.). ANTI-RACISM ACTION PROGRAM PERFORMANCE MEASUREMENT GUIDEBOOK.

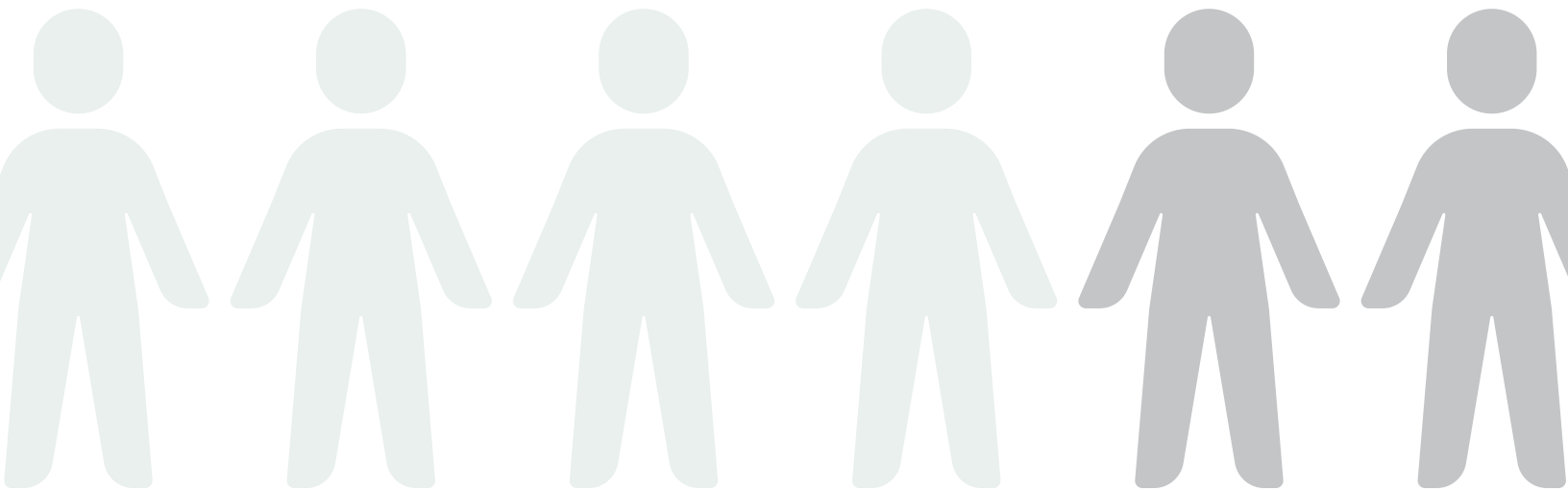
# APPENDICES

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## A. TRACKING SHEET TEMPLATE

|    | A                               | B            | C     | D            |
|----|---------------------------------|--------------|-------|--------------|
| 1  | Activity / Workshop Description | Participants | Email | Phone Number |
| 2  |                                 |              |       |              |
| 3  |                                 |              |       |              |
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| 36 |                                 |              |       |              |
| 37 |                                 |              |       |              |



## B. HOW TO INTERVIEW AND CONDUCT FOCUS GROUPS

### HOW DO YOU CONDUCT AN INTERVIEW? [14]

1. Collaborate with participants to determine the objectives for the interview
2. Prepare questions with participants
3. Contact the people you would like to interview
4. Conduct your interview and remember to record it.
5. Make sure you are actively listening to your participants' responses
6. Transcribe the interview
7. Analyze your results by looking for themes and questions that arise from the data.

#### INTERVIEW TIPS

Community Tool Box: Conducting an Interview

### HOW DO YOU RUN A FOCUS GROUP? [14] [28]

1. Collaborate with participants, to determine your objectives and what you hope to learn from the focus group
2. Prepare questions in advance as well as with participants
3. Provide guidelines to assist and facilitate the dialogue
4. Make sure you have a good focus group leader
5. Be sure to have support from another facilitator who can take notes
6. Have a recording device
7. Transcribe the interview
8. Analyze your results by looking for themes and questions that arise from the data.

#### FOCUS GROUP GUIDEBOOKS

Focus Group Practice edited by Claudia Puchta and Jonathan Potter

Focus Groups: A Practical Guide for Applied Research edited by Richard A. Krueger and Mary Anne Casey

Community Tool Box: Conducting Focus Groups

[14] THE COMMUNITY TOOL BOX. (2021). THE UNIVERSITY OF KANSAS. [HTTPS://CTB.KU.EDU/EN](https://ctb.ku.edu/en)

[28] GRINNELL, R. M., GABOR, P. A., & UNRAU, Y. A. (2019). "PROGRAM EVALUATION FOR SOCIAL WORKERS: FOUNDATIONS OF EVIDENCE-BASED PROGRAMS". OXFORD UNIVERSITY PRESS.

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## B. HOW TO INTERVIEW AND CONDUCT FOCUS GROUPS

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**FOCUS GROUPS ARE MEANT TO GATHER DATA IN ORDER TO EXPLORE IDEAS. INDIVIDUALS INVOLVED CAN BE FAMILIAR ENOUGH WITH THE TOPIC FOR DISCUSSION BUT MAY NOT BE AS FAMILIAR WITH ONE ANOTHER IN THE FOCUS GROUP. FOCUS GROUPS SHOULD CONSIST OF INTERACTIVE DISCUSSIONS IN ORDER SEE NEW PERCEPTIONS ABOUT A PREDETERMINED TOPIC WITHIN THE PROJECT AND WITHIN AN OPEN AND NONTHREATENING SETTING [28].**

### **PROCEDURES FOR CARRYING OUT A FOCUS GROUP [27]**

1. Develop open-ended questions.
2. Provide an introduction to the topic of focus.
3. Give participants time to read or review material (maximum 30 minutes).
4. Determine how data are going to be recorded (e.g., audiotape, videotape, observation, or note-taking).
5. When running the focus group, lead with open-ended questions and guide the group discussion.

### **4 KEYS TO FACILITATION [27]**

1. Prevent one person or a small group from dominating the discussion.
2. Encourage the more quiet members of the group to engage in the discussion.
3. Obtain responses from the entire group to ensure the fullest possible coverage.
4. Assure to keep a balance between the roles of discussion moderator and interviewer.

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[27] HATRY, H. P., & LAMPKIN, L. M. (2003). KEY STEPS IN OUTCOME MANAGEMENT. WASHINGTON, DC: URBAN INSTITUTE.

[28] GRINNELL, R. M., GABOR, P. A., & UNRAU, Y. A. (2019). "PROGRAM EVALUATION FOR SOCIAL WORKERS: FOUNDATIONS OF EVIDENCE-BASED PROGRAMS", OXFORD UNIVERSITY PRESS.

## C. CONSULTATION GROUPS

**CONSULTATION GROUPS WITH COMMUNITY MEMBERS IS A PARTICIPATORY PROCESS THAT ALLOWS FOR AUTHENTIC COMMUNITY DEVELOPMENT AND KNOWLEDGE SHARING. COMMUNITY MEMBERS CAN EXPRESS THEIR NEEDS, CONCERNS, AND OFFER SOLUTIONS TO PROBLEMS WITHIN THEIR OWN PROGRAMS AND ENVIRONMENT BASED ON THEIR EXPERTISE AND LIVED EXPERIENCES [26].**

The community partners should be the driving force of the research [15] and leave the consultations feeling that their input and participation is valued and meaningful [26].



Keep community partners engaged in the beginning, middle and end of the research [15].

- Consult with the community specialists and partners to understand the principles and values that guide their work, and the approaches that they take to ensure these are achieved [17]. This will lead to the development of a needs assessment.
- Provide suggestions for measuring outcomes i.e., visitor books, comments, complaints, mechanisms, consultations, focus groups, and interviews [17].
- Suggest required best practices such as [16]:
  - regular monitoring of behaviors and activities
  - feedback and reviewing of the consultation group process
  - expanding the consultation process to identify and include non-community participants
  - regular review of accessibility
  - following participants' progress and activity throughout the project
  - regular consultations with community members, facilitators and research team
- Analyze the findings of the research and consultation(s) to produce a detailed report that structures the project by, with, and for the community [17].

[15] PELLICANO, L. (2014). CHAPTER 4. A FUTURE MADE TOGETHER: NEW DIRECTIONS IN THE ETHICS OF AUTISM RESEARCH. JOURNAL OF RESEARCH IN SPECIAL EDUCATIONAL NEEDS, 14(3), 200-204.

[16] KUBISCH, A. C. , WEISS, C. H. , SCHORR, L. B. , & CONNELL, J. P. (1995). INTRODUCTION. IN J. P. CONNELL , A. C. KUBISCH , L. B. SCHORR , & C. H. WEISS (EDS.), NEW APPROACHES TO EVALUATING COMMUNITY INITIATIVES: CONCEPTS, METHODS, AND CONTEXTS (PP. 1-22). ASPEN INSTITUTE.

[17] LORD, P., SHARP, C., LEE, B., COOPER, L. AND GRAYSON, H. (2012). RAISING THE STANDARD OF WORK BY, WITH AND FOR CHILDREN AND YOUNG PEOPLE: RESEARCH AND CONSULTATION TO UNDERSTAND THE PRINCIPLES OF QUALITY. SLOUGH: NFER.

[26] JAMES, T. & PITTAWAY, E. (N.D.). COMMUNITY CONSULTATION SKILLS, CONSIDERATION FOR THE PLANNING OF COMMUNITY CONSULTATION. CENTRE FOR REFUGEE RESEARCH, UNIVERSITY OF NEW SOUTH WALES, AUSTRALIA.  
[HTTPS://WWW.ARTS.UNSW.EDU.AU/SITES/DEFAULT/FILES/DOCUMENTS/FINAL\\_UNHCR\\_COMMUNITY\\_CONSULTATION\\_SKILLS.PDF](https://www.arts.unsw.edu.au/sites/default/files/documents/final_unhcr_community_consultation_skills.pdf)

## D. ARTS-BASED INSTRUMENTS

**ARTS-BASED EVALUATION (ABE) UNDERLINES THE IMPORTANCE OF THE ARTS IN THE EVALUATIVE PROCESS [7]. THE ARTS CAN BE USED TO HELP TRIGGER PARTICIPANTS' MEMORY AND ALLOWS FOR A DIFFERENT FORM OF EXPRESSION THAT IS LESS LITERAL. MANY PARTICIPANTS WILL FEEL MORE COMFORTABLE EXPRESSING THEIR CRITICAL OR NEGATIVE FEEDBACK USING CREATIVE METHODS. ABE IS VERY HELPFUL WHEN PAIRED WITH OTHER EVALUATIVE INSTRUMENTS, SUCH AS INTERVIEWS AND SURVEYS [3][7].**

### **DRAWINGS, DOODLES, COLLAGE [29]**

Drawings and doodling can be effective methods for participants who may not feel comfortable writing or speaking. Participants can respond to questions about their experiences through illustrations, colors, or symbols. This method has been effective with participants whose native language is not that of the program and with children.

#### **DRAWING AND COLLAGE ACTIVITIES**

**Group Quilt. In *Evaluation 101* by ArtReach (p.44).**

**Journey Drawing. In *Evaluation 101* by ArtReach (p.46).**

### **POETRY AND PROSE [29]**

Poetry can be used by evaluators as a method to represent participants' feedback (poetic transcription) or can also be used by participants themselves to express their feelings about an experience. There are many different activities that can be conducted to encourage youth to write poems about their experience.

#### **EVALUATIVE POETRY ACTIVITY**

**Found Poetry. In *Evaluation 101* by ArtReach (p.40).**

[7] CHARLTON, M. (N.D.). ART-BASED EVALUATION. ARTREACH TORONTO.

[29] CHARLTON, M., MCCOY, D. & SCOTT, F. (N.D.) EVALUATION 101. ARTREACH TORONTO. [HTTPS://WWW.ARTREACH.ORG/EVALUATION101](https://www.artreach.org/evaluation101)

[3] PATTESON, A., CAMPBELL, S. (2015). CREATIVE INSIGHTS: A HANDBOOK FOR ASSESSING THE IMPACTS OF ARTS AND LEARNING. THE CANADIAN NETWORK FOR ARTS AND LEARNING / LE RÉSEAU POUR LES ARTS ET L'APPRENTISSAGE.

[HTTPS://WWW.EDUARTS.CA/SITES/DEFAULT/FILES/PUBLICATION/ARTS%20AND%20LEARNING%20ASSESSMENT%20HANDBOOK.PDF](https://www.eduarts.ca/sites/default/files/publication/arts%20and%20learning%20assessment%20handbook.pdf)

## D. ARTS-BASED INSTRUMENTS

### PHOTOVOICE [30]

Photovoice involves giving participants cameras to document their environment and lived experience. For example, participants can be asked to take a photo of something that was important to them during the workshop. Short texts that describe the images are written to accompany the photographs. Otherwise, participants can also orally describe why they took a certain photo. This method is often used in community-based projects.

### PHOTOVOICE ACTIVITIES AND EXAMPLES

[What is Photovoice?](#)

[Implementing Photovoice in Your Community](#)

[PhotoVoice: Guide du facilitateur](#)

### MOVEMENT AND DANCE [31][32]

A movement-based approach to evaluation has been successful with youth. This method involves incorporating physical activity, whether dance or movement games, into the evaluative process. For example, participants can respond to questions by taking part in activities that require a physical response. Movement can also be combined to the evaluation of programs that involved music or sounds as an output. For instance, participants can be asked to move to a piece that made them feel a certain emotion.

### MOVEMENT-BASED ACTIVITIES

[Movement-Based Approaches to Program Evaluation with Children by Ashley Romano and Corliss Bean](#)

### MORE ABOUT MOVEMENT AS A METHOD

[Cancienne, M. B. & C.N. Snowber. 2003. Writing rhythm: Movement as method. Qualitative Inquiry 9 \(2\): 237-253.](#)

[30] "PHOTOVOICE" (N.D.). [HTTP://WWW.ASCEVALUATION.CA/COURSE.ASPX?TYPE=STEP5ABE#PHOTOVOICE](http://www.ascevaluation.ca/course.aspx?type=step5abe#photovoice)

[31] ROMANO, A. & BEAN, C. (2021). MOVEMENT-BASED APPROACHES TO PROGRAM EVALUATION WITH CHILDREN.

SIRC. [HTTPS://SIRC.CA/BLOG/MOVEMENT-BASED-APPROACHES-TO-PROGRAM-EVALUATION/](https://sirc.ca/blog/movement-based-approaches-to-program-evaluation/)

[32] CANCIENNE, M. B. & C.N. SNOWBER. 2003. WRITING RHYTHM: MOVEMENT AS METHOD. QUALITATIVE INQUIRY 9 (2): 237-253.

[29] CHARLTON, M., MCCOY, D. & SCOTT, F. (N.D.) EVALUATION 101. ARTREACH TORONTO. [HTTPS://WWW.ARTREACH.ORG/EVALUATION101](https://www.artreach.org/evaluation101)

## D. ARTS-BASED INSTRUMENTS

### THEATRE [33]

Small sketches can be created by participants to represent their experience in a program. These sketches can be performed for other participants and be followed by a discussion about the experience that was represented. Another method of theatre-based evaluation is the forum theatre method. This method invites the audience to interact with the actors by calling stop and taking the place of the person performing to change the outcome of a situation.

### FORUM THEATRE ACTIVITY

[Forum Theatre: How to Use it in Non-Formal Education? \(Video\)](#)

[Sensibiliser par le théâtre forum théâtre forum](#)

[Théâtre forum](#)

### IMAGE THEATRE ACTIVITY

[Performative Inquiry](#)

### REFLECTIVE JOURNALS [29] [34]

Asking participants to keep a journal can help evaluators gain day-to-day feedback. Participants can be asked to respond to various prompts at the end of each day. They can also be asked to look back on their previous journal entries in order to explain or note any changes in the perception or experience.

### MODELS AND STRUCTURES TO REFLECT

[Smith, T. L., Barlow, P. B., Peters, J. M., & Skolits, G. J. \(2015\). Demystifying reflective practice: Using the DATA model to enhance evaluators' professional activities. Evaluation and Program Planning, 52, 142-147.](#)

[Le journal réflexif](#)

[Reflective Colouring Book](#)

[33] ANIMAFAC. (N.D). SENSIBILISER PAR LE THÉÂTRE-FORUM. ANIMAFAC. [HTTPS://WWW.ANIMAFAC.NET/FICHES-PRATIQUES/SENSIBILISER-PAR-LE-THEATRE-FORUM/](https://www.animafac.net/fiches-pratiques/sensibiliser-par-le-theatre-forum/)  
 [34] SMITH, T. L., BARLOW, P. B., PETERS, J. M., & SKOLITS, G. J. (2015). DEMYSTIFYING REFLECTIVE PRACTICE: USING THE DATA MODEL TO ENHANCE EVALUATORS' PROFESSIONAL ACTIVITIES. EVALUATION AND PROGRAM PLANNING, 52, 142-147.

## D. ARTS-BASED INSTRUMENTS

### ART OUTPUT FROM A PROGRAM [35]

The artistic output from a workshop or program that involved art-making can also be part of the evaluative process and be included in the final report. Additionally, the artistic output can be used to prompt memories in participants in order to begin a focus group.

### CREATIVE VOTING ACTIVITIES [35]

Many different creative methods can be developed to assess open questions. For example, participants can be asked to drop a certain item into pots that are labeled with different feedback responses.

#### EXAMPLES OF CREATIVE VOTING

Evaluation in Participatory Arts Programmes (p.31-32).

Le sondage populaire (p.14).

### PARTICIPATORY FEEDBACK WALLS [35]

Drawing diagrams, doodles, word associations, and word clouds, graffiti word walls, or displaying fun comment boxes with the options to illustrate or doodle can be simple and informal ways to gather feedback [4]. They can also be helpful in spaces where large amounts of people circulate: participants can quickly jot down an impression and share it. This feedback method can take the form of a chalkboard, bulletin board, clothing line, etc.

#### EXAMPLES OF FEEDBACK WALLS

Evaluation in Participatory Arts Programmes

Evaluation participative (p.17).

### MUSIC [36]

Music or sounds can be used to narratively represent an experience. Similar to the advantages of asking participants to draw their responses, sounds can also be associated and discussed in relation to feelings.

[35] DAVIES, S. (2016). EVALUATION IN PARTICIPATORY ARTS PROGRAMMES A SELECTION OF APPROACHES, MODELS AND METHODS DEVELOPED ACROSS CREATIVE PEOPLE AND PLACES 2013-2016. CREATIVE PEOPLE AND PLACES.  
[4] WOOLF, F. (1999). PARTNERSHIPS FOR LEARNING: A GUIDE TO EVALUATING ARTS EDUCATION PROJECTS. ARTS COUNCIL ENGLAND.  
[36] EDENLOFF, J. (2011). ARTS-BASED EVALUATION TOOLS FOR COMMUNITY ARTS PROGRAMS: A CASE STUDY OF ART CITY'S 'GREEN ART' IN WINNIPEG, MANITOBA. [THESIS]. THE UNIVERSITY OF MANITOBA.



## E. RESILIENCE-BASED FRAMEWORKS

**WHEN CONDUCTING PROJECTS THAT FRAME RESILIENCE BUILDING, TAKE CONGRUENT ANGLES THAT ADDRESS INCREASING SELF-ESTEEM AND IMPROVING MENTAL HEALTH AND INTERACTION WITH THEIR SURROUNDING ENVIRONMENT WITHIN THE INTERVENTION. ONLY APPROACHING ONE OF THE LISTED ANGLES CAN DIRECTLY NEGATIVELY IMPACT AND DISSERVICE THE YOUTH, AS "...THE INTERVENTIONS BECOME MERE WATER DROPLETS IN THE FIRE-FIGHT AGAINST THE STRUCTURAL AND POWER INEQUALITY..." IN THEIR LIVES [18, P.32]**

### DEFINING 'RESILIENCE'

"An individual's or a community's capacity to achieve successful outcomes in the face of adversity" [19, p. 373].

### RESILIENCE'S NUANCES IN ETHNIC COMMUNITIES

Resilience narratives can sometimes be perceived as similar to the 'American bootstrap' narrative, whereas it places the responsibility or 'burden' to either fail or succeed on the marginalized individual(s) [20].

Resilience may not always be accessible by those who are struggling from intolerable amounts of oppression and injustice [21].

**"TO NOT HAVE BEEN DESTROYED, TO NOT HAVE GIVEN UP, TO HAVE SURVIVED, IS NO BADGE OF HONOR" [22, P.37]**

Initiators of such projects should be cautious to not undermine the necessity of targeting justice-seeking and healing processes from grief and pain within the resilience initiatives that seek to empower racialized groups [22].

Perhaps, familiarize oneself with the histories and story-telling(s) of the targeted community with regard to their grief and experiences that might be addressed within the project [22].

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[20] SEHGAL, P. (2015, DECEMBER 15). THE PROFOUND EMPTINESS OF 'RESILIENCE'. NEW YORK TIMES. [HTTPS://WWW.NYTIMES.COM/2015/12/06/MAGAZINE/THE-PROFOUND-EMPTINESS-OF-RESILIENCE.HTML](https://www.nytimes.com/2015/12/06/magazine/the-profound-emptiness-of-resilience.html)

[21] HOLMES, J. (2021). THE TROUBLE WITH RESILIENCE IN C. V. FLETCHER, & A. M. DARE (EDS.), COMMUNICATING IN THE ANTHROPOCENE: INTIMATE RELATIONS. (P. 53-68). LEXINGTON BOOKS.

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## E. RESILIENCE-BASED FRAMEWORKS

### **PEDAGOGIES THAT INSTILL RESILIENCE [23, P.25]:**

1

Accept the reality of change

2

Focus on what *can* be done

3

Engage in meaningful  
conversations and actions

4

Nurture creativity

5

Encourage cognitive flexibility  
and curiourisity

6

Expand mindful awareness of  
the connections between  
thoughts, emotions and  
physiology

7

Join with others to build  
community

#### **Critical thoughts to consider:**

In some situations, resilience cannot always be accessed due to the weight of oppression and surrounding injustices, in which we then question if everyone truly has the 'freedom' to decide their own fate and success [21].



"How can a child experiencing poverty, abuse, or intergenerational trauma be expected to practice 'flexibility' or to 'nurture creativity'?" [21, p.60]



[21] HOLMES, J. (2021). THE TROUBLE WITH RESILIENCE IN C. V. FLETCHER, & A. M. DARE (EDS.), COMMUNICATING IN THE ANTHROPOCENE: INTIMATE RELATIONS. (P. 53-68). LEXINGTON BOOKS.

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## F. RESILIENCE-BASED ACTIVITIES

**SUCCESSFUL INTERVENTIONS SHOULD BE COGNITIVE AND BEHAVIORAL FOCUSED THROUGH TARGETING DEPRESSION AND THE OVERALL WELL-BEING IN PARTICIPANTS AND THEIR SOCIAL ECOLOGY.**

**INTERVENTIONS SHOULD DO THE FOLLOWING: IGNITE COMMUNITY MEMBERS, SUPPORT COMMON VALUES, ENHANCE CRITICAL REFLECTION AND FURTHER COGNITIVE SKILLS , FOCUS ON IN AND OUT-GROUP COMMUNICATION AND COLLABORATION, AND BE SUSTAINABLE OVER TIME AND ACROSS ADVERSITIES [24]. SEE THE PENN RESILIENCY PROGRAM'S [25] WORLD-RENOWNED RESILIENT-BASED ACTIVITIES BELOW:**

### **CONNECTING THOUGHTS AND FEELINGS [25]**

This activity calls for students to create conversations inside of their heads or "automatic thoughts". Students are asked to describe recent situations or adversities they've experienced and then recall what they said to themselves during the event. Linking their thoughts with their feelings, students are finally asked to create a 3-framed cartoon that illustrates the consequences of their emotions in regard to the adversity experienced.

### **DEVELOPING POSITIVE THINKING STYLES [25]**

This explanatory style activity allows for students to perform a series of skits as a group where they act out alternative reactions to their demonstrated action and thoughts. Students may also use their personal experiences and knowledge to drive this activity.

### **PUTTING EVALUATED THOUGHTS INTO NEW PERSPECTIVES [25]**

Targeting new perspectives and evaluation skills helps students navigate between worst case, best case, and most likely case scenarios for adverse situations. In this activity, students can work to develop progressive thoughts about the future in the midst of a negative situation by producing counter-evidence and new perspectives.

[24] PFEFFERBAUM, R. L., REISSMAN, D. B., PFEFFERBAUM, B., WYCHE, K. F., NORRIS, F. H., & KLAMP, R. W. (2008). FACTORS IN THE DEVELOPMENT OF COMMUNITY RESILIENCE TO DISASTERS. IN M. BLUMENFELD & R. J. URSANO (EDS.), INTERVENTION AND RESILIENCE AFTER MASS TRAUMA (PP. 49-68). CAMBRIDGE, ENGLAND: CAMBRIDGE UNIVERSITY PRESS.  
[25] PENN RESILIENCE PROGRAM (N.D.). [HTTPS://PPC.SAS.UPENN.EDU/RESEARCH/RESILIENCE-CHILDREN](https://ppc.sas.upenn.edu/research/resilience-children)

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## F. RESILIENCE-BASED ACTIVITIES

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### **DECISION MAKING AND SOLVING PROBLEMS [25]**

Indecisiveness is a common trait in youth experiencing symptoms of depression. In this activity, activity group leaders should help students which produce pros and cons for different actions. Students can also use their own lived experiences as examples and apply it to the activity.

### **NEGOTIATION AND BEING ASSERTIVE [25]**

This activity can use skits to illustrate three interactions of aggression, passivity, and assertiveness. Students are asked to discuss the consequences of each of the three listed reactions or behaviors and their beliefs that inhibit it. The students should practice assertiveness and then role-play negotiation skills if/when assertiveness does not allow for the intended goal to be realized.

### **COPING STRATEGIES [25]**

This activity teaches students behavioral techniques for managing emotions in stressful situations. Activities can include controlling breathing, relaxing of muscles, and then creating positive, visual images to keep in mind whenever they may feel anxious, sad, or angry.

### **ADDRESSING AND CHALLENGING BELIEFS [25]**

In this activity, students learn to collect and evaluate information that is for and against their own beliefs in order to consider alternative interpretations and take in new perspectives. Students should be able to produce various potential interpretations. Students will then be asked to use decision-making techniques to choose between the produced interpretations.

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[25] PENN RESILIENCE PROGRAM (N.D.). [HTTPS://PPC.SAS.UPENN.EDU/RESEARCH/RESILIENCE-CHILDREN](https://ppc.sas.upenn.edu/research/resilience-children)

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