

Arts evaluation webinar for artists, arts organisations and Waltham Forest educational settings

https://www.1418now.org.uk/

14-18-NOW

WW1 CENTENARY ART COMMISSIONS

EXTRAORDINARY ARTS EXPERIENCES CONNECTING PEOPLE WITH THE FIRST WORLD WAR



35 MILLION PEOPLE ENGAGE WITH 14-18 NOW

Between 2014-2018, an incredible 35 million people engaged with the First World War through the 14-18 NOW programme of extraordinary arts experiences.

[READ MORE](#)

14-18-NOW
WW1 CENTENARY ART COMMISSIONS

HOME ABOUT US PROGRAMME NEWS

HOME SHOWCASE PARTNERS

MAKE ART NOT WAR

WAR HAS A LONG RELATIONSHIP WITH ART. THERE ARE WAR ARTISTS, WAR POETS AND WAR PHOTOGRAPHERS, BUT WHAT ABOUT PEACE SCULPTORS AND PEACE POETS?

LEADING CONTEMPORARY ARTIST, BOB AND ROBERTA SMITH, INVITES 16-18 YEAR-OLD STUDENTS NATIONWIDE TO EXPLORE ESSENTIAL CREATIVE SKILLS AND TO MAKE NEW WORK IN RESPONSE TO THE BOLD PROVOCATION...

WHAT DOES PEACE MEAN TO YOU?

Artists involved:
Bob and Roberta Smith (lead)
Rachel Whiteread
Jeremy Deller
Marc Dees
Anna Meredith
Daljit Nagra,
Yinka Shonibare CBE
Katrina Palmer

Project Title:	What does peace mean to you? ARTNOTWAR year 2
Project Description	Extending the reach of year 1 to develop agency and resilience through and artistic provocation and historical learning.
Type of project: more and better or Explore and Test or both	Both: More and better (flexibility and collaboration) explore and test teaching for creativity
Outcome (The impact you want to have)	Increase the reach , the number of participating colleges across England, N Ireland, Scotland and Wales, increase confidence in teaching for creativity through curriculum development and teaching development Contribute to building resilience and success for young people by building capacity for critical and deeper thinking, inspiring confidence and creating agency and voice for young people. Increase inter and transdisciplinary learning to better prepare learners for the future world of work and study
Stakeholder organisations: who will want to know results because it relates to their work or because they are funders.	Imperial war museum (14-18 NOW) Creative and Cultural Education (CCE) (National skills academy) OFSTED, ACE
Stakeholders General:	Teachers, 16 - 18+ Universities Employers
Participation numbers/ reach	5000
Success criteria. What achieving the outcome will look like. (maximum impact – go wild on this one !)	Greater diversity of levels, greater use of UAL module, Exhibition, preparedness for work and agency, knowledge based curriculum and demonstrable gains in cultural capital More learners explore different types of knowledge and develop critical thinking skills as a result Creativity is integrated cross curriculum Teachers develop skills in enhancing project based learning and teaching for creativity Learners are better prepared for the work of work Community enagement with arts and learning increases with positive effects on well being and the confidence and agency of young people
Impact of not doing it would be.....(the dramatic bit !)	lack of voice, lack of understanding of historical perspectives, lack of agency, lack of variety in learning experiences resulting in disengagement, less progression and confidence in applying critical thinking and creativity resulting in less preparedness for next steps.

SCOPE :
Type: Explore and test ? More and better? Both?

Aspect	Quantitative	Qualitative
REACH	Initial ideas and scope teacher survey Numbers participating	Teacher reflections on impact on behaviour and progress: Video Flip grid transcripts Zoom meeting and transcripts
CURRICULUM DEVELOPMENT	Initial ideas and scope teacher survey Numbers using it to complete quals Numbers using it for enrichment Numbers at each level	Teacher reflections on effects of project on different levels Zoom meeting and transcripts
TEACHING DEVELOPMENT	Initial ideas and scope teacher survey (distance travelled) Teacher ratings on intended impacts End of project survey	
RESILIENCE AND SUCCESS FOR YOUNG PEOPLE	Teachers ratings on progress (distance travelled, progress - teachers) End of project survey Student ratings on engagement, challenge and confidence for next steps End of project survey Number of learners who achieve better grades in presentation and annotation External data	Teacher reflections on effects of project on different levels Zoom meeting and transcripts Student online focus group Student Flip grid presentations to audiences and reflections on them

DATA GATHERING PLAN AGAINST KEY ASPECTS :
 Formative; as the project goes on, to inform the process
 Summative; at the end of the project

		Participant voice and Data Improvement – more and better Innovation– test and explore					
Stake holder organisations	standards / strategic aims	Participation (attendance / analytics)	Surveys, stop and ask	Surveys teachers	Focus Groups	Case studies	External data
OFSTED (colleges)	Quality of education/ behaviour/personal development/ leadership and management	/	/	/		/	/
ARTS COUNCIL ENGLAND	Creative people/ Cultural communities/ A creative and cultural country	/	/			/	
IMPERIAL WAR MUSEUM/ 14-18NOW commissions	Social engagement with Heritage and historical learning (World War 1 and legacy)				/	/	
University of Arts London awarding body	Revising arts based learning qualifications			/			/
National Skills Academy (creative and Cultural skills)	Lobbying for creative industry	/		/	/	/	
Artists Bob and Roberts smith, Rachel Whiteread, Naljit Dhagra, Ann Meredith, Jeremy Deller,	Deepening age understanding of creative learning for some people. Promoting creative learning for all people. Correcting a lack of		/	/	/	/	
Academic Research Leads Prof Bill Lucas	A framework for creative attributes (Tallis)	/		/	/	/	
Durham Arts Commission	Teaching for creativity and creative thinking		/	/		/	/

DATA GATHERING PLAN AGAINST RELATED FRAMEWORKS AND STANDARDS: Stakeholder organisations

Outcome (The impact you want to have)

Increase the **reach , the number of participating colleges across England, N Ireland, Scotland and Wales.**

increase confidence in teaching for creativity through **curriculum development and **teaching development**.**

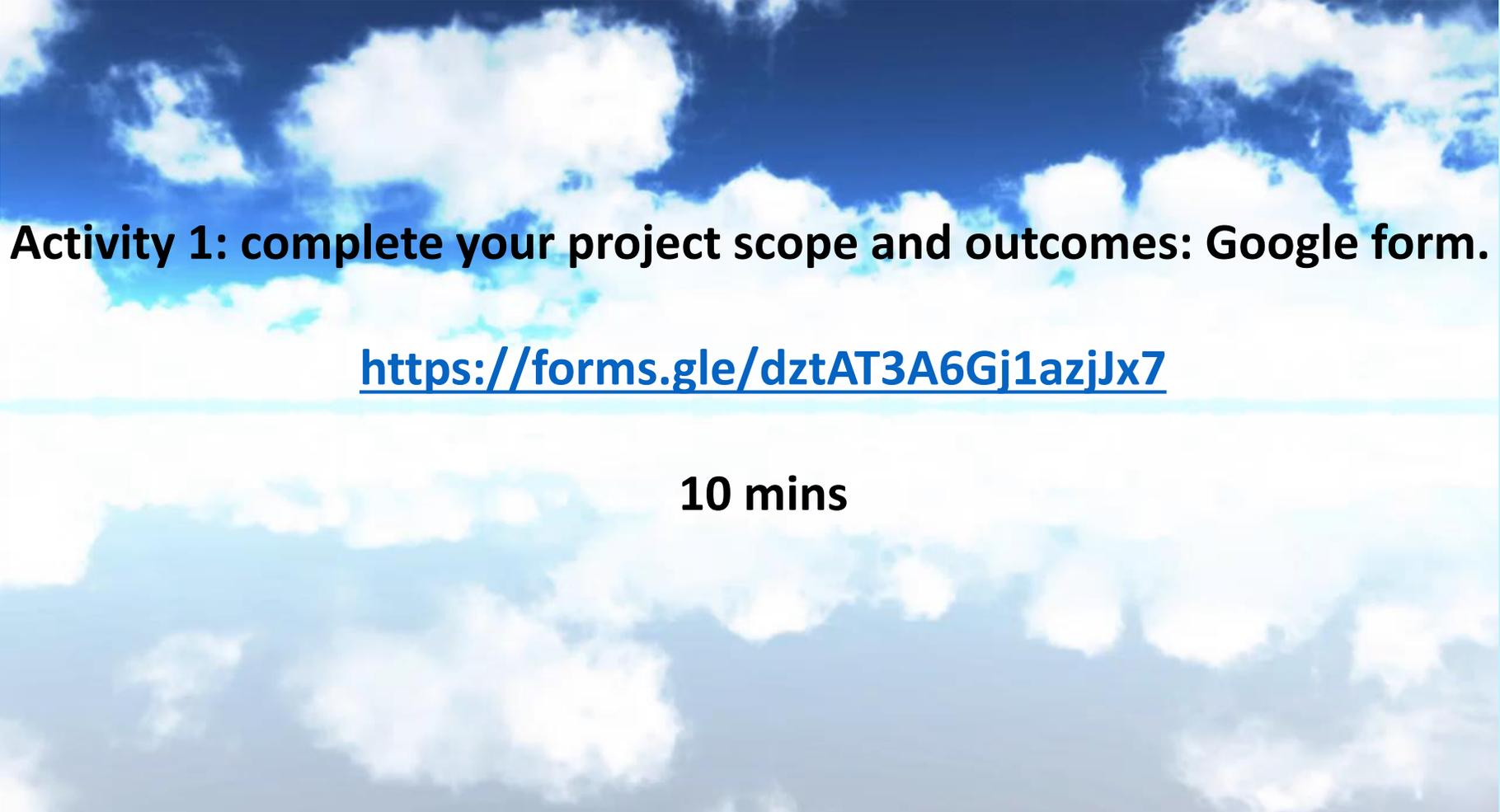
Contribute to **building resilience and success for young people by building capacity for critical and deeper thinking, inspiring confidence and creating agency and voice for young people. Increase inter and transdisciplinary learning to better prepare learners for the future world of work and study**

PESTLE Analysis Cheat Sheet

STEP 1: Brainstorm your PESTLE "factors".

POLITIC	ECONOMIC	SOCIAL
<p>Examples include: Government policy, political stability or instability, bureaucracy, corruption, foreign trade policy, tax policy, trade restrictions, labor/environmental/copyright/consumer protection laws, competition regulation, funding grants & initiatives, etc.</p>	<p>Examples include: Economic trends, growth rates, industry growth, seasonal factors, taxation, inflation, interest rates, international exchange rates, International trade, labor costs, consumer disposable income, unemployment rates, availability of credit, monetary policies, raw material costs, etc.</p>	<p>Examples include: Attitudes and shared beliefs about a range of factors including health, work, leisure, money, customer service, imports, religion, cultural taboos, the environment; population growth and demographics, family size/structure, immigration/emigration, lifestyle trends, etc.</p>
TECHNOLOGY	LEGAL	ENVIRONMENTAL
<p>Examples include: Technology and communications infrastructure, consumer access to technology, emerging technologies, automation, legislation around technology, research and innovation, intellectual property regulation, competitor technology and development, technology incentives, etc.</p>	<p>Examples include: Laws regarding consumer protection, labor, health & safety, antitrust, intellectual property, data protection, tax and discrimination; international and domestic trade regulations/restrictions, advertising standards, product labeling and safety standards, etc.</p>	<p>Examples include: Weather, climate change, your carbon footprint, environmental regulations, pollution laws and targets, recycling and waste management policies, endangered species, support for renewable energy, etc.</p>

Project Title:
Project Description
Type of project: more and better or Explore and Test or both
Outcome/s (what you want to see happen as a result)
Stakeholder organisations: who will want to know results because it relates to their work or because they are funders.
Stakeholders General:
Participation numbers/ reach
Success criteria. What achieving the outcome will look like. (maximum impact – go wild on this one !)
Impact of not doing it would be.....(the dramatic bit !)



Activity 1: complete your project scope and outcomes: Google form.

<https://forms.gle/dztAT3A6Gj1azjJx7>

10 mins

Activity 1b –

Impact of not doing it would be.....(the dramatic bit !)

To chat

Activity 2 – Our ideas in context

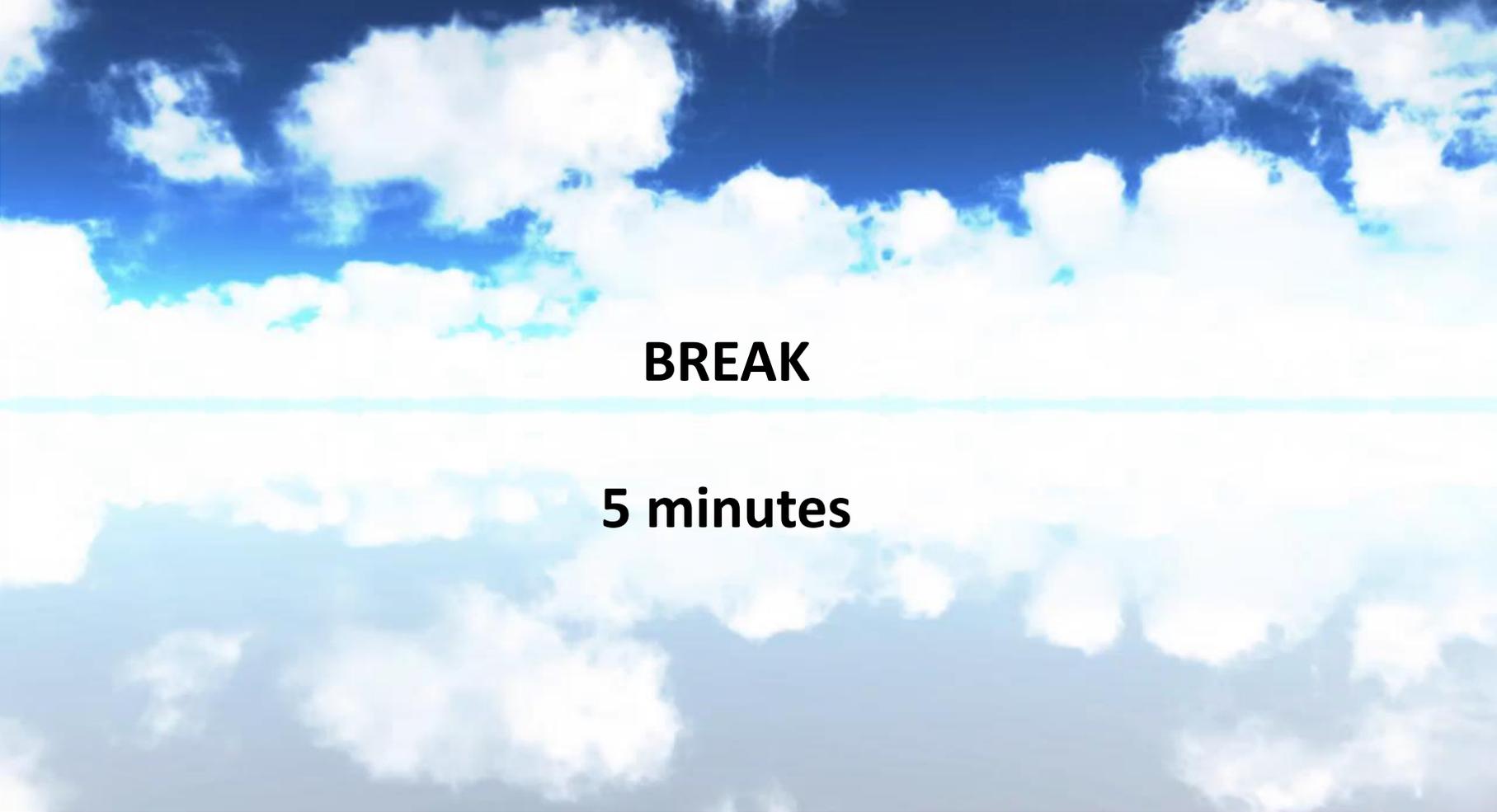
PESTLE

Type main factors that would affect your project into Padlet 10 mins

PESTLE Analysis Cheat Sheet

STEP 1: Brainstorm your PESTLE "factors".

POLITIC Examples include: Government policy, political stability or instability, bureaucracy, corruption, foreign trade policy, tax policy, trade restrictions, labor/environmental/copyright/consumer protection laws, competition regulation, funding grants & initiatives, etc.	ECONOMIC Examples include: Economic trends, growth rates, industry growth, seasonal factors, taxation, inflation, interest rates, international exchange rates, International trade, labor costs, consumer disposable income, unemployment rates, availability of credit, monetary policies, raw material costs, etc.	SOCIAL Examples include: Attitudes and shared beliefs about a range of factors including health, work, leisure, money, customer service, imports, religion, cultural taboos, the environment; population growth and demographics, family size/structure, immigration/emigration, lifestyle trends, etc.
TECHNOLOGY Examples include: Technology and communications infrastructure, consumer access to technology, emerging technologies, automation, legislation around technology, research and innovation, intellectual property regulation, competitor technology and development, technology incentives, etc.	LEGAL Examples include: Laws regarding consumer protection, labor, health & safety, antitrust, intellectual property, data protection, tax and discrimination; international and domestic trade regulations/restrictions, advertising standards, product labeling and safety standards, etc.	ENVIRONMENTAL Examples include: Weather, climate change, your carbon footprint, environmental regulations, pollution laws and targets, recycling and waste management policies, endangered species, support for renewable energy, etc.

A photograph of a bright blue sky with scattered white, fluffy clouds. The sky is reflected in a body of water below, creating a symmetrical effect. The text 'BREAK' is centered in the upper half of the image.

BREAK

5 minutes

Activity 3 – Our ideas in frameworks- tell us what standards or aims your project matches

10 mins send to chat

OFSTED FRAMEWORK

Judgements: our working hypothesis in detail 

Quality of education	Intent <ul style="list-style-type: none"> Curriculum design, coverage and appropriateness 	Behaviour and attitudes	<ul style="list-style-type: none"> Attitudes to learning Behaviour Exclusions Attendance Bullying
	Implementation <ul style="list-style-type: none"> Curriculum delivery Teaching (pedagogy) Assessment (formative and summative) 	Personal development	<ul style="list-style-type: none"> Spiritual, moral, social and cultural development Fundamental British values Careers guidance Healthy living Citizenship Equality and diversity Preparation for next stage
	Impact <ul style="list-style-type: none"> Attainment and progress (including national tests and assessments) Reading Destinations 	Leadership and management	<ul style="list-style-type: none"> Vision and ethos Staff development Staff workload and well-being Off-rolling Governance/oversight Safeguarding

ARTS COUNCIL ENGLAND

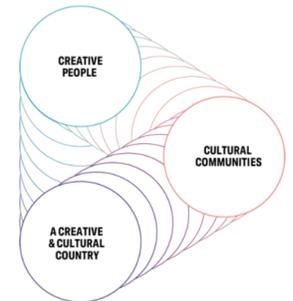
The three Outcomes focus in turn on how people can develop personal creativity at every stage of their lives.

CREATIVE PEOPLE The first Outcome focuses on amateur and voluntary creative activity, including by children and young people.

CULTURAL COMMUNITIES how culture is created by and with people in their communities, and how it shapes the places in which they live, work, learn and visit

A CREATIVE AND CULTURAL COUNTRY The third Outcome looks at the professional cultural sector, including those seeking to develop a career in the creative industries after they leave full-time education and the development of the innovative, collaborative and internationally-facing professional cultural sector that we believe will be needed over the next decade.

THE OUTCOMES



Activity 4 – Building a story of change.

Tell your story. Explain your actions and results.

*What conclusions will you be able to draw? Based on what evidence? Why is that significant?
So what?*

STORY OF CHANGE – Evaluation report model		
Section	Proportion guide	Summary
introduction	20%	Describe the key intended outcome from the project story in one or two sentences Describe the areas the project sought to impact, the scope/reach , date locations and key actions involved
Action	25%	Explain the research/ and or data gathering activities (such as surveys, meetings, focus groups, workshops) that were undertaken throughout
Findings/ results	20%	Present quantitative and qualitative data and triangulate between them to show the success, failure and learning of the process and how you monitored the effects and impact. Tables: with short interpretations and analysis of evidence , quotes and case studies.
Conclusion	30%	What were the critical success/failure factors and how where they addressed. If it was 'explore and test' what is the conclusion? If it was 'more and better' how were benchmarks/ aspirational targets met or surpassed?
Further information	5%	Standards, benchmarks docs that were used to establish the frame and monitor impacts.

Resources:

RSA: The Cultural learning evidence champion's handbook .

<https://www.thersa.org/discover/publications-and-articles/reports/evidence-handbook>

Paul Hamlyn guide to evaluation: <https://www.phf.org.uk/wp-content/uploads/2014/10/PHF-Evaluation-Resource-Pack.pdf>

ACE: www.artscouncil.org.uk/measuring-outcomes/how-support-evaluation

Ofsted inspection framework

<https://www.gov.uk/government/publications/education-inspection-framework>

ACE strategy: <https://www.artscouncil.org.uk/publication/our-strategy-2020-2030>

Durham Commission Report on creativity in education:

<https://www.dur.ac.uk/resources/creativitycommission/DurhamReport.pdf>

Evaluation on social change projects

<https://www.betterevaluation.org/>