



Evaluation & Documentation

Contents

1. **Methods of Evaluation**
2. **Feedback**
3. **Sample Questions**
4. **Photographing Drawing Activities**

1. Methods of Evaluation

Workers on heritage sites, in museums, galleries and schools are continually explaining and justifying their work to others. This may be for accountability, to prove that you have met your targets or to satisfy funders that you have done a good job. Other reasons might be to find out if you are doing what you are supposed to be doing, to know if things are working effectively or if your work has educational value. You might want to learn something specific – who uses your service and what impact it is having. Or you might be thinking about changing or developing aspects of your work. Or you may have to do some evaluation to prepare material for PR or marketing. The following checklist will help you create a framework for your evaluation:

- What are you wanting to evaluate?
- What are the (general) aims?
- What are the (specific) objectives?
- What are the questions that you need to ask? (how, what, why, who, where)
- What kinds of evaluation are appropriate? (quantitative, qualitative, illuminative)
- What methods are appropriate? (e.g. questionnaires, interviews, observation)
- Who is it for? Who has initiated or commissioned it?
- Who will benefit from the evaluation?
- What are the opportunities? influences? constraints?
- What is the nature of evidence or appropriate data? (e.g. activities, methods, working relationships, successes, problems, outcomes, achievements).
- How will you generate, collect and collate evidence? (e.g. written documents, what people say, photographs, examples of drawings)
- How will you interrogate the evidence?
- How will you interpret the evidence?
- On what basis (criteria, indicators) will you make judgements?
- How will you validate the evidence?
- How will you set the evaluation in a wider context?
- How will you present the results of the evaluation?
- How will you disseminate the results of the evaluation?
- How will the results of the evaluation be used?
- What is the timescale? What are costs?

By combining a number of investigative techniques, you can develop a thorough understanding of your audience that will help you to increase the involvement of the people you want to reach.

2. Feedback

By gathering feedback, you can also assess the educational value of your drawing activities and learn about the ways in which they connected people with your collection, site, venue or events.

Why gather feedback

- Evaluation provides concrete evidence to help you find out which parts of your event worked and what you could improve in the future. It also identifies your audience and whom you still need to reach.
- Evaluation will enable you to continually improve your event by developing your knowledge of the audience and the material you are presenting to them. It is also vital for presenting reports to sponsors or for preparing future fundraising applications where you can quote enthusiastic past participants.
- The outcomes can be shared with others to encourage the use of drawing as a medium for engagement.

When should it take place?

- Evaluation can take place before, during and after an event. Before the event you can find out what attracted participants to your event and what they are expecting. Afterwards, you can find out what visitors thought of the event, whether they learnt anything, whether the event achieved its aims and whether they will return for more.
- It is important to ask staff involved in the event to evaluate how they think the course went.

How to gather feedback

- There are various methods of evaluation. These include questionnaires for participants to complete. These have the advantage of being quick to complete and cheap to manage but they also have disadvantages. It can exclude those who cannot read and write, in particular young children. If using questionnaires for children's events, it is worth having one page for the children to complete with drawings and simple questions and one for the adults with more probing questions.
- Another possibility is interviewing participants. This is much more time-consuming and costly in terms of staff time but interviewers can probe for more detailed and useful answers. This may be worthwhile for longer courses, but for public drop-ins or day courses, a paper questionnaire would probably suffice.
- Participant observation is perhaps the most useful technique for immediate feedback, when you take some time to stand back from the activities to observe, record and analyse what is happening.

What questions to ask

- When organising an event, it is a good idea to prepare a list of objectives for the event to fulfil. You can then ask questions to find out if you succeeded in fulfilling those objectives.
- There are two main types of question and you need to be clear which you want to use and when.

Open-ended questions

This encourages visitors to answer in their own words.

Example: *What do you think we could do to improve this event?*

Advantages:

- Provide very rich data
- Do not constrain visitors to answering in your terms
- Elicit much more detailed answers
- Gain greater understanding of interviewees' opinions
- Allows interviewee to raise issues you did not think of

Disadvantages:

- Difficult to record answers - may be better to tape record interviews
- Difficult & time-consuming to analyse data - need to categorise answers
- More difficult for visitors to answer so may get left unanswered by those with time constraints
- Interviewees may not give a relevant answer
- Interviewees may not give a full and comprehensive answer.

Therefore it is more effective to:

- Clearly define the scope of the question
- Explain the perspective you want the interviewee to take i.e. your point of view, you and your family; your community's points of view etc.
- probe to ensure that interviewee has fully expressed their point of view

When using open questions, try and ask questions that will give positive responses. For example, instead of writing 'What did you like best' and 'What didn't you like?', write 'What did you like best?' and 'Was there anything you didn't like?'. Most people faced with the first will try and think of something to write, whereas most people answering the second tend to say 'No.'

Closed questions

Closed questions only offer (or appear to offer) a limited set of answers, e.g.

Which of the following age categories do you fit into?

How much did you enjoy this event?

Have you visited this site before - yes / no?

On a scale of 1 to 5, where 1 is poor and 5 excellent, please rate various aspects of today's event (1 2 3 4 5)

Advantages:

- Easy for interviewees to answer
- Data is easy to analyse - already in pre-defined categories
- Easy to compare answers from different interviewees
- Good for large sample quantitative surveys

Disadvantages:

- You will only get very limited responses
- Restrict answers to pre-determined list
- Doesn't allow visitors to raise unexpected issues
- Doesn't allow visitors to explain or qualify their answers
- You must only offer a limited number of options

Some crucial points about scale questions

- Any form of scale you use must be symmetrical. There should be as many positive as negative options. Don't use the sort of rating scales you see on those self-completion questionnaires in restaurants where you are offered options, such as:
 - *Fantastic / Excellent / Very good / Good / OK / Poor*
- Always include an open-ended question after a rating scale question. If you don't do this you will never know why a service is failing unless you do another time-consuming survey. If interviewee rates any service 'average', 'poor' or 'very poor', ask '*What can we do to improve that?*'
- Be aware that interviewees may not have any opinion about an issue so offer a 'no opinion' option. Otherwise you will get people choosing an answer at random that does not reflect their views, simply because they are trying to be helpful by answering all the questions.

- There is a tendency for interviewees to choose either the central or a positive option. Hence the distribution of answers will be skewed. Negative answers should therefore be considered as more significant. If you are getting 20% or so of your visitors rating something as 'poor' or 'very poor' you are looking at a serious problem.

How to ensure you get a good response rate

Try to make sure that your questionnaire is not too long. One page of A4 is best, two at most.

- If there are two pages of questions, make sure respondents know to turn over.
- Make sure that the writing is not too small, particularly if you are aiming your questionnaires at children or older adults
- When working with children, offer a small gift such as a badge, sticker or pencil in return for completing questionnaires. This may work with adults too!

Questions for organisers

- It is important to record the views of those running the course. If freelancers are brought in to run drawing activities, it is vital to ask them to reflect on their experiences so that any problems they may have had are taken into account when arranging future events.
- A final debriefing meeting provides the opportunity for them to review the programme and reflect on their experience.

Writing reports

- Having collected information and analysed the resulting data, the report is a good opportunity to share what you have found and suggest ways of taking your findings forward. Go back to the initial aims that were written in your objectives document and look at the specific questions you had in mind. There may now be additional information about new issues raised.
- As well as pointing out what was successful about the event, it is important to critique the things that can be improved on next time and to make some clear recommendations that draw together the conclusions of your research after the event.
- The feedback from one event does not finish when a report is written, as the things you have learnt will undoubtedly be useful in any future event planning. In this way, evaluation can become a cycle leading to continuous improvement of your events and greater understanding of your audience.

3. Sample Questions

These questions are for guidance – please adapt and select according to your audience. They can be used as part of a discussion, in individual interviews, or on feedback forms.

Questions for visitors

Before the drawing activities

- Have you been to the venue before? Yes/No If no, why not?
- What did you expect the venue to be like?
- Have you drawn before or recently? Yes/No
- If no, what has inspired you to start drawing?
- If yes, what kind of drawing do you do already?
- What might be the attraction of being able to draw here?
- What are you most looking forward to about the project?

After the Visit

- What did you think of the venue? (Rate various aspects 1-5)
- What would you draw next time?
- What is the attraction of drawing at this venue?
- What did you think about the activities you did here?
- Would you like to visit again? Yes/No
- What would you like to do on another visit?
- What did you find most enjoyable about your visit?
- Was there anything you did not like?
- Was there anything you would have liked to spend longer on?
- Was there anything that was too long? Yes/No
- If yes, please give further details.
- Did you find anything difficult? Yes/No
- If yes, please give further details.
- How could we make it easier for people to draw here?

Questions for staff from visiting organisations

- Name of group
- Number in group
- Age of those in group
- How many had visited before?
- Why did you choose to get involved in this project?
- Were you satisfied with the level of communication with the organisers?
- What did you think of your visit to the venue?
- Did you carry out any preparatory or follow-up work? Yes/No. If yes, please give details.
- Was there anything that would have made your visits easier?
- How many session leaders and helpers were involved, and what were their roles? (e.g. classroom assistants, parents)
- In your view, did drawing help you explore the venue/its collections?
- How could we make it easier to draw here?
- How could we encourage other groups such as yours to visit?
- How do you think your participants found the whole experience?
- Please explain with reference to any comments made by participants during the programme, or to your observations of behaviour, achievements etc.
- Would you consider taking part in another project of this kind?
- Would you consider future visits to the venue?
- What would you like to do on a future visit?
- Are there any particular considerations as to whether or not you would take part in a project or visit of this kind in the future? (e.g. costs, access, time, staffing).

- Would you say that your initial expectations of the project have been realised?

Questions for organisers and workshop leaders

- What were the views of organisers and workshop leaders about the use of drawing on site?
- What did they feel worked well? Why?
- What did they feel could be improved? How?
- If approaching the same challenge again, what would organisers and workshop leaders do the same or do differently? Why?
- What is the value of drawing here?
- What advice should be offered to other venues that wish to develop the use of drawing?

4. Photographing Drawing Activities

The point of taking photographs is to record drawing activities in progress, to show people in the act of drawing, to identify the places and situations in which they draw, to illuminate the processes involved in drawing and show how drawings develop – and to keep a record of the drawings themselves. Images can be of individuals and groups, as well as organisers working with participants.

Ask yourself - How can this photograph be utilized in the future to promote your activity? What message do you want to get across and to whom? The Big Draw requests pictures of the actual activity in progress, where the participants are actively engaged within the activity, as well as images of the finished artworks, particularly for the Drawing Inspiration Awards.

Photographs can be used in conjunction with feedback to emphasise the importance of using drawing, providing evidence of its value as a medium, for learning and interpretation. Images can also be used for publicity for future drawing projects as well as for fund-raising.

Best Practice

Although, as a general rule, a photograph of a person can be published without their permission, it is generally considered good practice to ask for permission to take photographs of visitors. This is particularly important if the photograph is to be used for commercial purposes. The use of images of a single child requires the consent of the parent or carer.

The following advice represents good practice in the use of photographic images involving children.

- When taking a picture of a child, obtain the consent of the person in the picture or from their parent or carer. This can be verbal consent.
- When working with schools, you may not have to send out permission forms to the whole class. This is because often schools will have asked parents to give permission for their children to be photographed and will know if there are any children in the group for whom permission to photograph has been withheld.
- The photograph should be used in its intended context only.
- Ensure all children are appropriately dressed.
- Avoid images that only show a single child with no surrounding context of what they are learning or doing.
- Photographs of three or four children are more likely to also include their learning context.
- Avoid naming young people. If one name is required, then use the first name only where possible.
- Use photographs that represent the diversity of the young people participating.
- Do not use images that are likely to cause distress, upset or embarrassment.
- Regularly review stored images and delete unwanted material.
- Whilst most parents are delighted for their children to be photographed, sometimes parents of children with learning difficulties are reluctant for them to be photographed. It is good practice to ensure that permission is sought in these cases.

Other considerations

- Be aware of sensitivities when working with ethnic groups, as some people do not want to be photographed for religious or other cultural reasons. Some people may be uncomfortable with the idea of their photographs being published.

Data protection

The following represents the advice of the Information Commissioner's Office regarding taking photographs in schools and can be applied to taking photographs at other sites. It is aimed at Local Education Authorities and those working within schools, colleges and

universities. It gives advice on taking photographs in educational institutions and whether doing so must comply with the Data Protection Act 1998.

- The Data Protection Act is unlikely to apply in many cases where photographs are taken in schools and other educational institutions. Fear of breaching the provisions of the Act should not be wrongly used to stop people taking photographs or videos which provide many with much pleasure.
- Where the Act does apply, a common sense approach suggests that if the photographer asks for permission to take a photograph, this will usually be enough to ensure compliance.
- Photos taken for official school use may be covered by the Act and pupils and students should be advised why they are being taken.
- Photos taken purely for personal use are exempt from the Act. Examples: A parent takes a photograph of their child and some friends taking part in the school Sports Day to be put in the family photo album. Or grandparents are invited to the school nativity play and wish to video it. These images are for personal use and the Data Protection Act does not apply.

Official school use

- Photographs of pupils or students are taken for building passes. These images are likely to be stored electronically with other personal data and the terms of the Act will apply.
- A small group of pupils are photographed during a science lesson and the photo is used in the school prospectus. This is unlikely to be personal data and the Act wouldn't apply.

Media use

- A photograph is taken by a local newspaper of a school awards ceremony. As long as the school has agreed to this, and the children and/or their guardians are aware that photographs of those attending the ceremony may appear in the newspaper, this will not breach the Act.

Further Information

If you require any further information about this or any other aspect of Data Protection, please contact ICO.

Web: www.ico.gov.uk; Email: mail@ico.gsi.gov.uk; Telephone: 01625 545700

A model photograph consent form, used by the Campaign for Drawing during The Big Draw, is available in the forms section of the website. If you feel the need to seek formal consent, it can be adapted for your own use.