

A photograph of a green wooden plank lying on a bed of wood chips. On the plank, there are several coils of rope in red, blue, purple, pink, and black. There are also handprints painted in yellow, white, and blue on the plank. The background shows a tree trunk and more wood chips.

# EVALUATION METHODOLOGIES

## A REPORT FROM MAKING ROUTES



**SLG**

**BATTERSEA  
ARTS CENTRE**



**asis**play





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# 1. EXECUTIVE SUMMARY

Making Routes is a unique creative partnership between Oasis Play (Oasis), Battersea Arts Centre (BAC) and the South London Gallery (SLG) funded by Spirit of 2012. This document outlines the approaches taken to develop inclusive evaluation methods and monitoring processes for Making Routes. We share our learning and top tips, and present our evaluation framework, alongside selected data generation tools and findings documents.

Evaluation was not the responsibility of just one person in Making Routes - rather we deliberately tried to spread this responsibility across several roles and underlined the value of embedding reflection throughout the programme. Evaluation also took many different forms in Making Routes. Below we explain the steps taken to build the strategy and develop diverse, creative ways to assess the progress of the project and its effect on children, young people, artists and organisations.



## 2. What did Making Routes set out to achieve?

The Making Routes partnership came about because three organisations (Oasis, BAC and SLG) wanted to extend their work with disabled and non-disabled children, young people and artists, and to collaboratively address the following issues that had been identified through previous work:

Many communities living in south London do not access cultural organisations or play provision, or travel beyond their immediate locality.

Some of these communities (living in densely populated urban areas) report that children experience boredom and isolation, and they do not feel safe to play out.

Disabled artists are under-represented as leading practitioners in arts education programmes.

There is a lack of organisational knowledge in cultural institutions around inclusive recruitment and engagement.

Disabled young people do not have as much access to meaningful work experience as their non-disabled peers.

There are many institutional, social and financial barriers preventing disabled children and young people from regularly accessing cultural organisations and adventure play provision.

There are sometimes negative attitudes attached to disability, which can set in from early childhood as the result of a lack of integration or visible role models.

By working in partnership, these three organisations (connected by a single bus route) recognised the potential to mobilise local communities, share creative practice across disciplines and form relationships between their youth programmes.

The Making Routes Project Team recruited External Evaluator Nicola Sim to devise, shape and deliver the evaluation of the programme. They also recruited Tilley Milburn, an artist who regularly works with her best friend Del the pig and artist Catherine Dunne, to run creative evaluation sessions, based on a piece called "Puffing and Wooling", which encourages relaxation and conversation.





### 3. Reaching a shared understanding of 'evaluation'

At the start of Making Routes, the artists and Project Team members came together to talk about our collective aims and ideas for evaluation and monitoring in the programme. We wanted to find out how artists incorporated reflection creatively into their practice and to hear about people's positive and negative experiences of evaluation. The Project Team also described the core goals of Making Routes and invited artists to offer feedback on these in smaller groups.

Having these discussions at an early stage meant that we could design an evaluation plan that suited practitioners. We also discovered that some members of the group had not heard of the term 'evaluation' before, so it was important to unpack some of the jargon and welcome questions. The meeting also provided an opportunity to critically debate the core goals, which were developed in line with the funder's wider ambitions to improve the wellbeing of individuals, to challenge perceptions of disabled people and to support social cohesion.

We talked about the meaning of these broader goals, as well as the challenges of tracking and measuring certain outcomes, such as improving personal wellbeing. Some artists problematised particular language associated with the goals, such as 'empowering young people':

**"Is empowerment always good? Bullies are often very empowered."**

**"Is a temporary experience of empowerment damaging?"**

**"How do we acknowledge the power dynamics that go on in these projects?"**

**"What about trying to build qualities such as empathy?"**

(Artists group conversation, June 2016)



The table below illustrates some of the suggestions made during our initial meeting about good and bad practice when evaluating projects alongside children and young people:

Negative experiences of evaluation	Positive experiences of evaluation
When the complexity of someone's expressions/opinions gets diluted (e.g. when a participant is only given a number scale or happy/sad face to indicate their feedback)	When reflective practice is part of the creative encounter (it could be a whisper or a throwing action for instance)
When people or surveys ask leading questions (these can generate generic or predictable answers)	When reflection is a regular ritual and when documentation is used as part of the reflective process
When a child has a questionnaire imposed upon them	When evaluation is obtained from a distance (i.e. via someone who is not too close to a project) this can help people to be honest and to reflect differently
When evaluation doesn't account for different communication needs and abilities (e.g. people who are non-verbal)	When young people's wider circumstances/lives are taken into account. We discussed the practice of mood checking at the beginning of a workshop, which might help to gather a more rounded understanding of a young person's attitude or behaviour on a particular day.
When evaluation is just about accountability to the funder	When children are supported to be critical
When terms like "evaluation" are used they can be off-putting	When children's actions are observed and reflected upon (this can offer multi-angled perspectives)

By the end of the meeting the External Evaluator and Project Team had a better understanding of artists' individual aims and their preferred ways to reflect with children and partners. The artists also gained some further insight into the wider aspirations of the programme (even though they were not necessarily expected to deliver work according to these agendas).



# 4. Creating an evaluation framework

Following initial meetings, the Project Team and External Evaluator co-developed an evaluation framework, which broke down the core goals into key objectives, projected outcomes and ways in which these outcomes might be evidenced. We decided on a series of methods and delegated responsibility for generating certain data to particular people. This document (see Appendix for full framework) acted as a guide for the Project Team and External Evaluator to keep track of the Making Routes aims and the data we needed to gather.

MAKING ROUTES EVALUATION FRAMEWORK						
DISABILITY						
Core goal: To bring about positive change in the perception, engagement and recruitment of disabled people						
Objectives	Outcomes	Indicators	Outputs	Data generation methods	Timeframe	Responsibility
To promote positive change in the perception of disabled people in local communities	Making Routes helps to improve perceptions of disability amongst disabled and non-disabled children, young people and adults	<p>Disabled artists and young people report positive attitudes/experiences within the programme</p> <p>Participants indicate appreciation of their own and others' skills and talents</p> <p>Friendships are formed between participants and children report feeling confident talking to disabled people</p> <p>Practitioners report increased understanding of the creative potential of disabled children and young people</p>	<p>Training and regular experience of being in an inclusive environment and seeing difference supported</p> <p>Increased opportunity to be curious about disability and explore identities</p> <p>Recruitment of disabled and non-disabled artists and volunteers to act as positive creative role models</p> <p>Pro-active engagement of disabled and non-disabled participants</p> <p>High profile festival featuring disabled people as producers and volunteers</p>	<p>1. Qualitative/creative activity around disability perception.</p> <p>2. Observational diary, post workshop reflections, feedback group</p> <p>3. Interviews with practitioners</p>	<p>1. Start and end</p> <p>2. Throughout</p> <p>3. Throughout and end</p>	<p>1. Project team and artists</p> <p>2. Project team and feedback group</p> <p>3. External evaluator</p>
To develop, implement and share knowledge around accessible and inclusive programming, planning and training	Organisations and practitioners are better equipped to prepare and run inclusive programmes	<p>Project team provide evidence of inviting (and acting upon) regular feedback on inclusivity</p> <p>Practitioners demonstrate having gained experience of supporting diverse individuals to develop their ideas and talents</p> <p>Evidence of learning being shared</p>	<p>Training</p> <p>Regular mechanisms for inviting feedback and discussion about barriers</p> <p>Development of good practice guide and accessibility maps</p> <p>Sharing sessions</p>	<p>1. Reflection at cohort meetings</p> <p>2. Good practice guide log</p> <p>3. Record of sharing sessions</p>	Throughout	<p>1. Everyone.</p> <p>2. Project team (Will and External Evaluator lead)</p> <p>3. External Evaluator</p>

Extract from the Making Routes Evaluation Framework

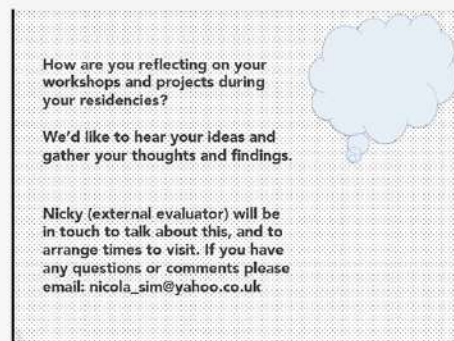
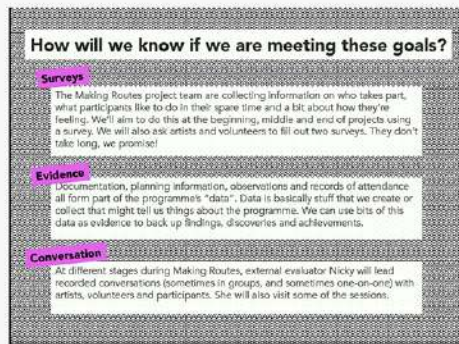
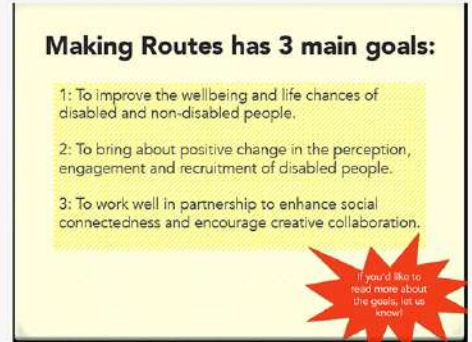
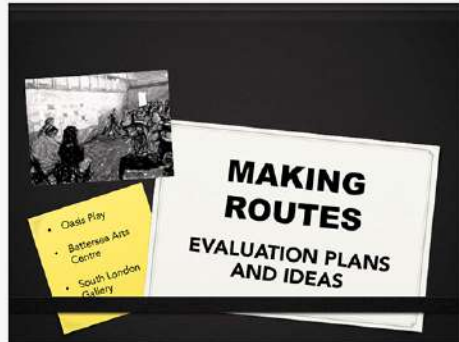
TYPE OF METHOD	ACTIVITY OR EVIDENCE
Planning	Residency plans
	Accessibility plans (A road map of each residency's approach to accessibility and inclusivity)
	Partnership plans (Formal/informal agreements with external organisations)
Quantitative	Records of attendance and contribution
	Surveys for participants and volunteers (Capturing baseline data)
Observation and documentation	Observations (Recording important anecdotes, incidents, moments, thoughts and feelings)
	Records of sharing sessions and meetings
	Photography, film, audio, drawing etc.
Creative evaluation	Puffing and Wooling (A relaxing, inviting, safe space for discussion of different themes)
	Artist-led creative methods (Ideas for incorporating evaluation and reflection creatively into workshops)
Reflection	Records of post-workshop reflection
	Interviews, semi-structured conversations and group reflection sessions
	Making Routes blog

Methods and evidence summary table



# 5. Creating accessible evaluation documents

A visual introduction to the evaluation was created by the External Evaluator to communicate plans to artists and partners, and to offer suggestions for including reflective activity and documentation within residencies.






Surveys were also devised to capture profile data about participants. The Making Routes Project Team commissioned an illustrator (Amber Anderson) to redesign these text-based surveys to make them appear child-friendly.

**MAKING ROUTES PARTICIPATION SURVEY**

AGE

**ETHNICITY**




BLACK ☐ ASIAN ☐ OTHER ☐  
MIXED ☐ WHITE ☐ PREFER NOT TO ANSWER ☐

**GENDER**

FEMALE ☐  
MALE ☐  
OTHER... ☐  
PREFER NOT TO SAY ☐

WHERE DO YOU LIVE? PLEASE INCLUDE YOUR POSTCODE IF YOU KNOW IT



LAMBETH ☐ SOUTH WARK ☐ WANDSWORTH ☐ OTHER ☐

DO YOU CONSIDER YOURSELF TO BE DISABLED?


YES ☐ NO ☐ PREFER NOT TO SAY ☐

**MAKING ROUTES PARTICIPATION SURVEY**

WHAT DO YOU LIKE TO DO AND WHERE DO YOU LIKE TO GO IN YOUR SPARE TIME?

OUTSIDE OF SCHOOL, HOW MUCH DO YOU MIX, PLAY AND HANG OUT WITH PEOPLE IN YOUR LOCAL AREA?

A LOT ☐  
A BIT ☐  
NOT MUCH ☐  
NOT AT ALL ☐



HOW CONNECTED DO YOU FEEL TO YOUR LOCAL COMMUNITY?

VERY CONNECTED ☐  
A BIT CONNECTED ☐  
NOT VERY CONNECTED ☐  
NOT CONNECTED AT ALL ☐

HAVE YOU BEEN TO ANY OF THE FOLLOWING ORGANISATIONS INVOLVED IN MAKING ROUTES BEFORE THIS PROJECT?

OASIS PLAY ☐ BATTERSEA ARTS CENTRE ☐ SOUTH LONDON GALLERY ☐

**MAKING ROUTES PARTICIPATION SURVEY**

HOW WOULD YOU DESCRIBE YOUR WORKING STATUS BEFORE GETTING INVOLVED AS A VOLUNTEER WITH MAKING ROUTES?

STUDENT IN SECONDARY EDUCATION ☐  
STUDENT IN HIGHER EDUCATION ☐  
APPRENTICESHIP/WORK RELATED TRAINING ☐  
NOT WORKING - SEEKING WORK ☐  
NOT WORKING - NOT SEEKING WORK ☐  
IN PAID JOB (PART TIME) ☐  
IN PAID JOB (FULL TIME) ☐  
VOLUNTEER ☐  
PREFER NOT TO ANSWER ☐

HOW CONNECTED DO YOU FEEL TO YOUR LOCAL COMMUNITY?

VERY CONNECTED ☐  
A BIT CONNECTED ☐  
NOT VERY CONNECTED ☐  
NOT CONNECTED AT ALL ☐

WHAT DO YOU HOPE TO GAIN FROM VOLUNTEERING WITH MAKING ROUTES?

**MAKING ROUTES PARTICIPATION SURVEY**

THE NEXT THREE QUESTIONS ARE ABOUT BEING HAPPY, AS WE WANT TO SEE IF HAVING FUN AND TAKING PART MAKES YOU HAPPIER. IT'S NOT A TEST, SO DON'T WORRY ABOUT YOUR ANSWERS!

HOW SATISFIED ARE YOU WITH YOUR LIFE NOWADAYS?

1: NOT SATISFIED  
10: COMPLETELY SATISFIED

1 2 3 4 5 6 7 8 9 10

OVERALL, HOW MUCH DO YOU FEEL THE THINGS YOU DO IN YOUR LIFE ARE WORTHWHILE?

1: NOT AT ALL WORTHWHILE  
10: COMPLETELY WORTHWHILE

1 2 3 4 5 6 7 8 9 10

OVERALL, HOW HAPPY DID YOU FEEL YESTERDAY?

1: NOT AT ALL HAPPY  
10: COMPLETELY HAPPY

1 2 3 4 5 6 7 8 9 10

Project Team members reported that they felt more comfortable using the participation surveys with children and young people once they had been designed in this way.





## 6. Evaluation tools in practice

### During workshops and events

In many cases reflective conversations with children and partner staff were built into sessions in different ways. Artists and playworkers would often ask participants what they thought, remembered and felt. Sometimes they were asked to write down their responses. In one residency children wrote messages for one another in scrolls where they reflected on how they had played and what they had enjoyed:



Jo Brinton workshop at South London Gallery, October 2016



The External Evaluator acted as an observer in some of the Making Routes residency workshops, writing up detailed ethnographic-style notes and feeding these back to the practitioners. Below is an example from an observation at the end of Jo Paul's residency with George Shearing Centre and Battersea Arts Centre:

### **Observation 1: arriving at BAC**

The George Shearing group of around 10 young people and 2 staff members (including Manager Ashok) arrive on a minibus and congregate in the foyer of Battersea Arts Centre on some chairs and sofas. They are greeted by Sophie, Reena, Jo and Roisin (a member of staff from BAC who led one of the first workshops at George Shearing). As we sit together in a circle, Roisin wiggles her fingers up and down, and asks that we do the same - holding our hands high if we're feeling good, in the middle if we're ok, and low if we're not feeling good. Most of us wiggle our fingers in the middle or high. One girl notices a baby nearby and she gets excited and fidgety. After some trips to the toilets Roisin begins her introduction again, and we are each invited to say our names, and one word about something we like. Several young people say they like "sleeping" or "football". One young man says he likes his girlfriend. Roisin asks the group what they can see in the building. They notice flower, bee and snake motifs on the floor and ceiling, as well as the stairwell and windows. Three young people (as well as Ashok and the bus driver) say they have been to BAC before. One has come in to look for a job. Roisin asks how the group members feel about being in the building. One person says "exciting" and another "good". "Is it old or new?" "Old". Roisin and Sophie confirm that the building is about 120 years old. After this discussion, Roisin leads us all up the stairwell to sit in the booths, then up through a corridor where we look out on a new outdoor theatre space. Some people tinker on the piano before we all congregate at the top of the landing where there the group spontaneously pose for photos in between the grand pillars. One member of the group announces: "we are here!"



Jo Paul residency, Battersea Arts Centre, October 2016



## After workshops and residencies

Some artists chose to write observational diaries to keep note of what had happened in a workshop.

Many artists also participated in reviews or interviews after sessions or at the end of residencies. Some practitioners made use of a feedback form after each session:



**Making Routes Activity Feedback Form**

This form should be filled out at the end of each residency day. The purpose of this form is to:

1. Feedback on how the day went
2. Provide information on who took part

Completed by:  
Date:  
Residency Artist:  
Location:

How did today go? Positive moments // challenges // things to think about in the future // things to build on or develop

Please provide as much of the following information as you can. Don't worry if you can't answer everything.

Roughly:

How many people took part today?

How many children aged 0 – 8 took part today?

How many children and young people aged 8 – 14 took part today?

How many young people aged 14 and over took part today?

How many disabled children and young people took part today?

What was the gender balance of people taking part?  
Female/Male/Other

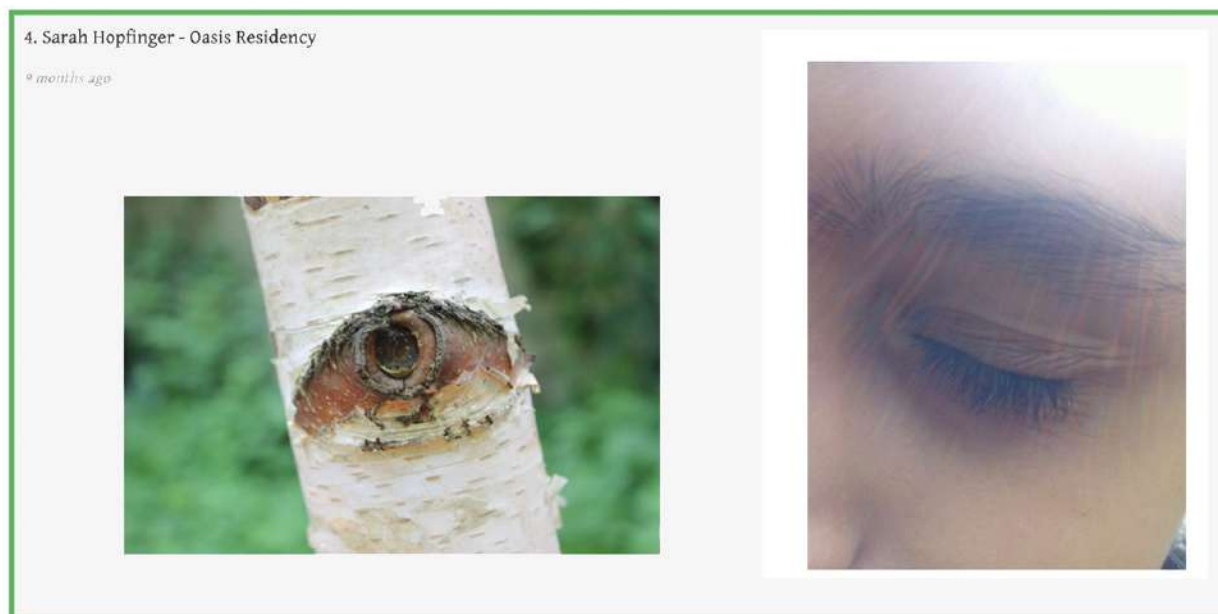
What was the ethnicity balance of the people taking part?  
Asian/Black/White/Mixed/Other

Were there any incidents, accidents, or near misses that need to be reported or discussed urgently?

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All artists were invited to develop posts for the online Making Routes tumblr: ([makingroutes.tumblr.com](http://makingroutes.tumblr.com)). These multimedia posts formed personalised creative reflections and documentation about each residency:





# Group reflection

Halfway through Making Routes, the artists came together to present to one another about what they had been doing, and what they had learned from their residencies. Many artists said that they found it very useful to share experiences and discuss challenges with peers, and they wished there were more opportunities for this. The minutes from the meeting were written up in the format below:

## ARTIST COHORT MEETING

27 January 2017, SLG

### Learning from Making Routes residencies so far...



### Jo Paul

Jo told us about her residency with Battersea Arts Centre, and work with George Shearing Centre and Lady Allen Adventure Playground. Her work explored traces of, and connections with the BAC archive. She and the young people looked at traces of children from 1912, through old photographs and poems.

Jo printed life-sized cut outs of the children. Some of the young people made up names for the children and wanted to give them toys. The groups also played games using Jo's giant elastic.

The final day of the residency involved the creation of an installation in an enormous room at BAC. Jo used the elastic to fill the space. She wanted the young people to stamp their place on the organisation. They adopted the chant: WE ARE HERE!

Jo used filming a lot in her residency to capture the workshops and performances of young people, who dressed up as characters from the past.

### Aldean Blair

Aldean and Gemma talked about creating their Xenovese at Battersea Arts Centre, with children, young people and families.

The Xenovese is an interactive play space featuring music, art, costumes and a relaxation area. They met the kids at the Xenovese bus stop, where people could dress up in special super suits and become casual!

They used technology and instruments, neon lights and step ladders. They built a wall (not a Donald Trump wall) and houses with boxes. Everyone liked trashing the place too.

Aldean played two different characters.

A group from Oasis came down to test out the space. It also ran during a Family Saturday.

Parents helped to build the tall blocks. Some sat in the chill out area. The older children played music and created a soundtrack for the space.

### WHAT WORKED WELL

- The music and celebration was good
- It was exciting to have step ladders and things that were a bit dangerous
- The Oasis group taught Aldean and Gemma lots about the potential for chaos and play
- The restaurant food was delicious

### KEY LEARNING

- Aldean and Gemma discovered they don't need so much control on how things get used - they want to enable people to let them know how to use the space.
- They needed to make it easier for people to understand the story of the Xenovese (i.e. through the space, not words)
- Aldean feels he sometimes shows young people how to do things too fast - it can be difficult for them to keep up.
- Use imagination more!

### WHAT DIDN'T WORK SO WELL

- The piano needed tuning!
- The costumes were a bit big for some children
- The kids wanted to play with Aldean's bus (this was a bit stressful because it's precious)
- Aldean is concerned about confusion around the 345 and the 345X bus routes. The 345X takes you to the Xenovese - we don't want people to take the actual bus!

### SURPRISES

- People behaved differently in the Xenovese than expected. They spent a lot of time building up and knocking down. It was chaotic and exciting.
- Some people wanted to build on their own.

### LEARNING FOR THE FUTURE

### KEY LEARNING

- Jo found that she had to be responsive to who was in the room at George Shearing.
- It really helped to have another member of staff from BAC (Roisin) introduce the organisation. The George Shearing group felt confident in the BAC space as a result.
- The sticky paper and microphone at BAC went down very well!
- Quite a few young people from George Shearing have decided to join the Making Routes Festival planning group, which is a very positive outcome.

### DifferenceEngine

Over four days, the kids at Oasis taught the cartographers lots of new words. This process was documented through sound recordings. The children also passed on "newly profound" ideas about the meaning of family, love and care, and their general worldview.

The characters had to overcome several fears. They did magic, drawing and drumming, and used gadgets with the kids. They performed a ceremony every day as a ritual to bring everyone together. On the last day this was really loud and there was smoke!

Jon and Katherine from DifferenceEngine described their residency at Oasis Play, where Jon and another performer became The Last Cartographers. These cartographers found themselves in the strange new world of the adventure playground. They didn't speak English but were willing to learn, and they wanted to explore concepts of home and journey.

The cartographers were polaroids on their costumes, which linked to the idea of family. The children were curious about their visitors and their props, and they treated the cartographers as if they were also children.

### WHAT WAS GREAT

- After initial rough play, the kids began to care for the characters. They asked lots of questions and taught them things.
- The residency attracted a solid band of supporters. Props and music were key. Bubbles and smoke grenades were very popular!
- Some of the young people helped their peers to engage with the characters and passed on knowledge.
- Jon found it very exciting to play on the adventure playground as if they were children.

### DISCOVERIES

- The performers had to adapt so the young people could drop in and out.
- The very active, inquisitive kids spent a lot of time with the characters on the first day. Jon knew they had to be more proactive on the second day and engage with young people who wouldn't otherwise come over. This was particularly necessary to work with children who were part of the inclusion project.
- The residency generally engaged more of the younger people than the older kids. Filming attracted the older kids.

### WHAT WAS CHALLENGING

- The workshop before the performance meant that many kids did not perform before they took on their characters, so this affected their belief in the Cartographers.
- Oasis is very large! In the hectic environment of the playground, DifferenceEngine were sometimes not noticeable enough. The characters could have made more noise - they did this on the last day in the ceremony and it drew a lot of attention.
- The days were very long and physically demanding.

### KEY LEARNING

### Linda Stupart

Linda has done residencies at SLG and Oasis. With SLG they went to Pelican Estate for a family fun day and brought charm bags, clay and crystals. Young people talked about what they wanted to use them for. They talked about gender and art and about what art is. They also made magic objects, terrariums, drawings, and had crystals made clay.

At the Shop of Possibilities they used coloured caligraffiti and an overhead projector. The kids had never seen this before.

At Oasis Linda worked in the nature garden, where a lot of kids come after school. They ran creative making workshops in the lead up to a big Halloween event, which was themed around aliens. They talked about gender through exploring slugs (which are both male and female). Linda showed some teenagers a documentary film of algae mating.

The kids filmed things that looked like aliens (such as bugs) on cameras. Linda edited their footage into horror films to screen at the event.

### WHAT WAS GREAT

- Children sometimes used their interaction with materials as a way to talk about their lives.
- Linda learnt a lot from the way people interacted with the materials.
- One girl's use of the clay and crystals really influenced Linda.
- It was very nice to hang out with Katie and the playworkers at SLG. Linda learned to have more obviously fun stuff available. It helped to have tools like hammers to attract interest for instance.
- The kids and staff (especially Harriet) at the nature garden were great. The kids also sometimes schooled one another in their conversations about gender.
- The installation at Halloween became a bit out zone in the very busy event. People liked pressing the smoke machine button and feeling like they made the work happen. Linda is interested in safe spaces in the context of disability.

### WHAT WAS CHALLENGING

- Linda has not worked with many disabled children yet, which was unexpected and had an impact on Linda's anxiety as Linda ideally needs things to go as planned. Linda realised that the inclusion project doesn't go to the nature garden as much.
- It was difficult sitting in the playground helping someone would play. Katie says SLG also sometimes struggle to engage young people at Pelican.
- Linda was away just before the Halloween event, which meant Oasis staff had to deal with a lot of the prep work.

### KEY LEARNING

- Linda's work has connections with Aldean and Gemma's work (e.g. the idea of building a world and thinking about how to make a space).
- Questions of race and class also become very clear in Pelican estate. Linda is used to "fitting in" in galleries. This is interesting in terms of thinking about what we mean by inclusive practice.
- Linda is excited to work with BAC and work with the same lo-fi aesthetics, carrying on from the alien garden.

### THINGS TO THINK ABOUT

### Jo Brinton

Jo's residencies at SLG and Oasis mostly involved thinking about nonsense! Jo wanted there to be a transformation from normal to nonsense through play. She used a big sheet of vinyl and worked with some of the older young volunteers to cut a hole through it. The vinyl could then be hung up from trees and the play structures.

Everyone got involved in installing the vinyl. The children also experimented with moving through the vinyl and thinking about ways to change their reality, though disputes and semi-dangerous activity. The kids taught Jo about their play language of nonsense through games.

Jo brought some of the materials from Oasis to SLG. She worked with the "Tiny Rebels" group, who reconstructed the space as their own playground. At one point they hung a single red rope up for swinging. They drew their playground on the windows, did chanting, and left letters for the Oasis group who also visited SLG. At the end of the week Jo held a screening of the film made at Oasis.

### WHAT WAS GREAT

- Jo was pleased with how easily the vinyl operated - it could be used instantly as a play space. It was nice to work with a functional, flexible object.
- Gargling was a big part of both residencies. Jo hosted gargle-off competitions at both sites, which were very popular.
- The screening of the film was exciting - the kids all watched from the front (which was Jo's intention) while the adults stayed at the back!
- Jo was pleased to have brought a rug to SLG, as this provided a soft space to play for one girl in particular.
- Katie said the Tiny Rebels came to Sunday Spot after the residency - although they couldn't get their heads around the space being different, and not how they'd left it. The residency allowed her to question the potential for wildness in SLG.

### DISCOVERIES

- Being in a new environment that is children-led (like Oasis) can be challenging because the playground is already so exciting.
- The children were also really fond of routines (e.g. tuck shop time). It isn't always better having something new come in to disrupt this.
- When adults step back, children take responsibility for one another.
- At Oasis there are lots of different people coming in and out who want to do different things (e.g. a group of Baylards volunteers came in who wanted to do face painting).

### KEY LEARNING

### And a bit of general feedback...

The artists would ideally like to have more direct access to the blog so they can upload flyers and post things themselves. They thought this could make the blog a less closed space, and more active.

Everyone was also keen for there to be a space to share what they are up to, so there is the possibility of visiting one another's projects.

They would also like to know a bit more about the limits around (and current plans for) the festival.



## Festival and event evaluation

For larger events and the Making Routes Festival, different types of evaluation techniques were used.

Visitors to Linda Stupart's Alien Garden event on Halloween were invited to mark a thumb print on a map, indicating where they had come from, so we could better understand how the event was connecting with different geographic communities. Children and parents also left feedback on a washing line of comments. This type of light-touch, interactive approach to evaluation proved popular.



Thumb print maps & washing line feedback at Linda Stupart's Halloween Alien Garden, Oasis Nature Garden, October 2016



At the Making Routes Festival, Beacon Hill Arts (a training and production organisation for filmmakers who have learning difficulties, autism and additional needs) were commissioned to work alongside Festival Volunteers to film interviews with children, staff and artists.



As well as employing photographers and filmmakers to capture the festival activity, illustrator Amber Anderson was recruited to document key moments throughout the weekend. Her drawings were posted up on walls for visitors to view, and they were later turned into a book.



Thumb print maps & washing line feedback at Linda Stupart's Halloween Alien Garden, Oasis Nature Garden, October 2016



## Creative Evaluation

One of the main goals of Making Routes was related to disability, and the ambition to contribute to positive change in the perception, engagement and recruitment of disabled people. We felt strongly that the realisation of these objectives could not simply be measured through surveys, and that it was important to have open, honest dialogue about disability and inclusive practice. The Project Team also acknowledged the value of employing disabled practitioners to lead these evaluative conversations.

With these considerations in mind, artist Tilley Millburn and her collaborators Del the pig and Catherine Dunne were recruited to run three creative evaluation sessions, these are discussed in more detail in the 'Perceptions of Disability' report which is available online (see [www.makingroutes.tumblr.com](http://www.makingroutes.tumblr.com))





## 7. WHAT WE LEARNED

- INCLUDING PRACTITIONERS IN DISCUSSION AROUND EVALUATION AT AN EARLY STAGE HELPED TO SHAPE THE NATURE OF THE FRAMEWORK.
- A FLEXIBLE, MIXED METHODS APPROACH WORKED WELL AND ALLOWED US TO ADAPT TO DIFFERENT SITUATIONS AND NEEDS.
- OBSERVATIONS WERE PARTICULARLY USEFUL FOR CAPTURING THE RESPONSES OF CHILDREN AND YOUNG PEOPLE WHO DID NOT COMMUNICATE VERBALLY.
- CHILDREN AND PARENTS WERE VERY HAPPY TO OFFER FEEDBACK AT EVENTS AND THEY DID NOT FIND THIS BURDENSOME.
- THE EXTERNAL AND CREATIVE EVALUATORS WOULD HAVE LIKED MORE TIME TO ENGAGE DIRECTLY WITH THE PROGRAMME BEYOND THEIR ALLOCATED DAYS. LIMITED TIME MEANT THAT SOME RESIDENCIES, ARTISTS AND PARTNERS COULD NOT RECEIVE THE SAME LEVELS OF ATTENTION.
- ARTISTS AND WIDER STAFF TEAMS CONNECTED TO THE PROGRAMME WOULD HAVE IDEALLY LIKED MORE TIME TO MEET AND REFLECT TOGETHER. OPPORTUNITIES FOR GROUP REFLECTION WERE VERY WELL RECEIVED.
- DESPITE THE FACT THAT THE REDESIGNED SURVEYS MADE IT EASIER FOR PROJECT TEAM MEMBERS TO COMPLETE THESE WITH CHILDREN, SOME STAFF MEMBERS STILL REPORTED FEELING UNCOMFORTABLE ABOUT ASKING WELLBEING-RELATED QUESTIONS (OR USING SURVEYS AT ALL).



# TOP TIPS FOR DESIGNING INCLUSIVE EVALUATION

**DON'T ASSUME KNOWLEDGE OF EVALUATION TERMINOLOGY AND TRY TO AVOID BUREAUCRATIC-SOUNDING LANGUAGE.**

**INCLUDE PRACTITIONERS AND PARTNERS IN THE DESIGN OF YOUR EVALUATION SO THEY ARE INVESTED IN THE PROCESS AND CAN ADVISE ON BEST PRACTICE.**

**DECIDE WHICH EVALUATION DOCUMENTS ARE/ARE NOT IMPORTANT TO SHARE WITH ARTISTS. FIND WAYS TO COMMUNICATE PLANS AS SUCCINCTLY AND IMAGINATIVELY AS POSSIBLE.**

**WORK WITH DESIGNERS AND ILLUSTRATORS TO DEVELOP FRIENDLY, ACCESSIBLE RESOURCES (ESPECIALLY IF USING QUESTIONNAIRES).**

**REMAIN OPEN TO ARTISTS' OWN CREATIVE WAYS OF REFLECTING WITH CHILDREN AND YOUNG PEOPLE.**

**CONSIDER WAYS FOR DISABLED AND NON-DISABLED YOUNG PEOPLE AND PRACTITIONERS TO TAKE THE LEAD IN EVALUATING ASPECTS OF A PROGRAMME.**

**THINK OF QUICK, INTERACTIVE AND EASY WAYS FOR PEOPLE TO OFFER FEEDBACK AT LARGE-SCALE EVENTS.**

**THINK ABOUT THE COMMUNICATION PREFERENCES OF DIFFERENT INDIVIDUALS AND CONSULT WITH GROUP LEADERS/SUPPORT WORKERS IF YOU'RE NOT SURE HOW BEST TO COMMUNICATE WITH PARTICULAR CHILDREN.**

**CREATE RELAXED ENVIRONMENTS THAT BEST ENABLE PEOPLE TO VOICE THEIR OPINIONS.**







# Appendix: Making Routes Evaluation Framework

MAKING ROUTES EVALUATION FRAMEWORK						
DISABILITY						
Core goal: To bring about positive change in the perception, engagement and recruitment of disabled people						
Objectives	Outcomes	Indicators	Outputs	Data generation methods	Timeframe	Responsibility
To promote positive change in the perception of disabled people in local communities	Making Routes helps to improve perceptions of disability amongst disabled and non-disabled children, young people and adults	<p>Disabled artists and young people report positive attitudes/experiences within the programme</p> <p>Participants indicate appreciation of their own and others' skills and talents</p> <p>Friendships are formed between participants and children report feeling confident talking to disabled people</p> <p>Practitioners report increased understanding of the creative potential of disabled children and young people</p>	<p>Training and regular experience of being in an inclusive environment and seeing difference supported</p> <p>Increased opportunity to be curious about disability and explore identities</p> <p>Recruitment of disabled and non-disabled artists and volunteers to act as positive creative role models</p> <p>Pro-active engagement of disabled and non-disabled participants</p> <p>High profile festival featuring disabled people as producers and volunteers</p>	<p>1. Qualitative/creative activity around disability perception.</p> <p>2. Observational diary, post workshop reflections, feedback group</p> <p>3. Interviews with practitioners</p>	<p>1. Start and end</p> <p>2. Throughout</p> <p>3. Throughout and end</p>	<p>1. Project team and artists</p> <p>2. Project team and feedback group</p> <p>3. External evaluator</p>
To develop, implement and share knowledge around accessible and inclusive programming, planning and training	Organisations and practitioners are better equipped to prepare and run inclusive programmes	<p>Project team provide evidence of inviting (and acting upon) regular feedback on inclusivity</p> <p>Practitioners demonstrate having gained experience of supporting diverse individuals to develop their ideas and talents</p> <p>Evidence of learning being shared</p>	<p>Training</p> <p>Regular mechanisms for inviting feedback and discussion about barriers</p> <p>Development of good practice guide and accessibility maps</p> <p>Sharing sessions</p>	<p>1. Reflection at cohort meetings</p> <p>2. Good practice guide log</p> <p>3. Record of sharing sessions</p>	Throughout	<p>1. Everyone.</p> <p>2. Project team (Will and External Evaluator lead)</p> <p>3. External Evaluator</p>

		Organisational staff report feeling confident in including disabled people in their work.				
To ensure that disabled people are supported to participate fully in Making Routes cultural activities	Disabled people are fully supported to participate in Making Routes	<p>Evidence of design and use of accessible resources. Evidence of support structures being put in place.</p> <p>Consistent attendance of disabled young people</p> <p>Disabled practitioners report feeling supported to fully participate in Making Routes</p>	<p>Design of an accessibility map for each residency (will include accessible resources, roles)</p> <p>Flexible and thoughtful approach to developing resources and activities</p>	<p>1. Attendance register</p> <p>2. Accessibility map</p> <p>3. Post-workshop reflections and creative reflection</p> <p>4. Interviews and conversations</p> <p>5. Surveys</p>	Throughout	<p>1. Project team</p> <p>2. Project team in consultation with artists</p> <p>3. Feedback group and Creative Evaluator</p> <p>4. External evaluator</p> <p>5. Project team and External Evaluator</p>
To ensure that disabled people feel more integrated within their local communities and society	Disabled people and their families feel better integrated in their communities	<p>Young participants report increased mobility and knowledge of using public transport to access cultural opportunities.</p> <p>Participants report feeling happy to visit different cultural venues</p> <p>Disabled artists report feeling more connected to cultural communities</p>	<p>100 opportunities to engage with arts and cultural activity for approx. 950 disabled people.</p> <p>Recruitment of 18 young disabled volunteers</p> <p>High profile festival featuring disabled people as producers and volunteers</p>	<p>1. Surveys</p> <p>2. Semi-structured conversations</p> <p>3. Interviews</p>	<p>1. Beginning, mid-way and end</p> <p>2. Throughout</p> <p>3. End</p>	<p>1. Project team and External Evaluator</p> <p>2. Feedback group</p> <p>3. External Evaluator</p>

MAKING ROUTES EVALUATION FRAMEWORK						
WELLBEING						
Core goal: To improve the wellbeing and life chances of disabled and non-disabled people						
Objectives	Outcomes	Indicators	Outputs	Data generation methods	Timeframe	Responsibility
To increase the personal wellbeing of disabled and non-disabled children and young people	Children and young people's wellbeing increases through participation in Making Routes	Participants communicate positive sense of wellbeing (e.g. reduced boredom and increased life satisfaction) or observable change is recorded.	Participatory projects designed to make a positive difference for over 1300 disabled and non-disabled children and young people aged between 5 and 25. Approx. 80% of participants will be from BME and/or low social economic backgrounds.	<p>1. Surveys including ONS national wellbeing questions</p> <p>2. Observations</p> <p>3. Case studies</p> <p>4. Creative evaluation</p>	<p>1. Beginning, mid-way and end of project</p> <p>2. Throughout the project</p> <p>3. End of programme</p> <p>4. Throughout</p>	<p>1. Project coordinator and External Evaluator</p> <p>2. Artists, creative enablers, Project team and External Evaluator</p> <p>3. External evaluator</p> <p>4. Artists</p>
To ensure that disabled and non-disabled children and young people feel that their voices are heard and valued	Children and young people develop confidence to articulate their ideas and feel satisfied that they are listened to	Participants are supported to communicate in ways that are attentive to their communication preferences and needs. Participants report feeling a strong sense of agency.	<p>Residency project plan</p> <p>Establishing an ethos and methodology where children are positioned as collaborators</p> <p>Built-in reflection</p>	<p>1. Volunteer blog</p> <p>2. Documentation of young people's ideas being realised</p> <p>3. Group discussions/adapted conversations</p> <p>4. Post-workshop reflection</p> <p>5. Surveys</p>	Throughout the programme	<p>1. Volunteers</p> <p>2. Artists and creative enablers, project coordinator</p> <p>3. External evaluator, creative evaluator, artists and creative enablers</p> <p>4. Project team, artists</p> <p>5. Project team and External Evaluator</p>



# Appendix: Making Routes Evaluation Framework

MAKING ROUTES EVALUATION FRAMEWORK						
SOCIAL CONNECTEDNESS						
Core goal: To work effectively in partnership to enhance social connectedness and encourage creative collaboration						
Objectives	Outcomes	Indicators	Outputs	Data generation methods	Timeframe	Responsibility
To develop an inclusive model of volunteering	Disabled and non-disabled young people are supported to take up meaningful, creative volunteer roles and their opportunities are expanded	Recruitment and retention figures  Disability diversity profile of volunteers  Volunteers articulate pride and sense of achievement in their roles, and motivation to continue.  Evidence of skills and training	Supported, accredited volunteer opportunities for approx. 36 disabled and non-disabled young people.  Supervision, mentoring and problem solving to ensure volunteers remain engaged.  Professional development and accredited training so that skills are evidenced to support future work  Volunteers act as role models for children and present positive images of young people to older generations.	1. Record of volunteer contribution  2. Surveys  3. Record of supervision  4. Record of volunteer cohort reflection meeting	Throughout	1. Volunteer coordinator  2. Project team and External Evaluator  3. Volunteer coordinator and project team  4. External evaluator
To provide volunteers with enhanced life and employability skills	Making Routes helps to support the confidence, resilience and employability of young volunteers	Volunteers are able to identify and demonstrate new skills developed through the programme  Volunteers secure further paid or volunteer work, or develop ideas for future career goals  Evidence of accreditation, letters of reference	Regular mentoring sessions supporting individual interests and ambitions  Support with costs associated with volunteering  Training  Opportunities for volunteers to actively contribute to workshops alongside established professionals, and to build core transferable skills.  Career advice sharing with organisational staff members	1. Record of volunteer contribution  2. Surveys  3. Record of supervision  4. Record of volunteer cohort reflection meeting  5. Accreditation	Throughout	1. Volunteer coordinator  2. Project team  3. Volunteer coordinator and project team  4. External evaluator  5. Volunteer coordinator
To demonstrate the potential of young people to act as creative collaborators within organisations and communities	Children and young people are valued within organisations and amongst practitioners as co-creators	Staff report and evidence enrichment of their practice through working with children and young people  Staff report evidence of some organisational change in recognising children and young people's contributions  Artists report impact on practice  Volunteers report feeling valued in organisations	Programmes will raise staff, parent and participant expectations for how children and young people can be involved in cultural organisations.  High profile festival staging young people's creative productions	1. Feedback group  2. Interviews  3. Record of volunteer cohort reflection meeting  4. Post-festival reflection	1. Throughout  2. End  3. End  4. End	1. Feedback group and project team  2. External Evaluator  3. External Evaluator  4. Project team
For organisations to connect people to (and make them aware of) cultural opportunities/play provision	Making Routes opens up connections and understanding between local arts/play organisations and local disabled and non-disabled people. People feel welcome in cultural organisations.	Attendance figures and data on where participants live.  Participants and families report interest and confidence in accessing cultural opportunities.  Participants and their families report an increase in communication between neighbouring communities  Organisational staff report increased ability to reach disabled people as audiences, collaborators and artists.	Engagement with different schools and social care provision to recruit participants.  Support for young people and children to travel beyond their immediate area.  Inclusive events, spreading the work of the project to families raising disabled children and inviting new participants and audiences.  Festival showcasing the creative potential of participants  Partnership plan with external organisations	1. Record of attendance  2. Interviews with participants  3. Parent/carer feedback forms and feedback group  4. Project team and partner feedback  5. Surveys	1. Throughout  2. End  3. End  4. Throughout  5. Beginning, mid-way and end	1. Project team  2. External evaluator  3. Project team and External Evaluator  4. Project team  5. Project team and External Evaluator
		Making Routes organisations create lasting connections with other external organisations and schools				
To build strong, creative partnerships between organisations	Oasis Play, Battersea Arts Centre and the South London Gallery deepen existing relationships through an effective, mutually beneficial, interdisciplinary partnership	Evidence of effective partnership structures and processes being implemented  Evidence of practice and organisational knowledge being shared  Organisational staff report positive relationships between partners  Evidence of shared understanding of aims and agendas	A shared initiative that brings together organisations and practitioners with expertise in play, performance and the visual arts.  Regular planning, reflection and communication between project team members  Collaborative good practice guide  Legacy plan	1. Project team feedback  2. Observations  3. Good practice guide material	Throughout	1. Project team and External Evaluator  2. External Evaluator  3. Project team and External Evaluator
To inspire people through imaginative events, projects and residencies to get more creatively involved in their communities	Disabled and non-disabled people have increased creative ambition and are inspired to continue creative activities, to access local opportunities and utilise their city's cultural resources.	Participants articulate their creative interests and ambitions  Artists report benefits from sharing practice and engaging in different contexts and with different communities.  Evidence of creative involvement in residencies.	Opportunities for young people to collaborate in creative residencies  Opportunities for artists to work across play, theatre and visual art contexts  Ambitious, inspiring festival	1. Surveys  2. Interviews with artists  3. Creative reflection  4. Documentation	1. Beginning, mid-way and end  2. End  3. Throughout  4. Throughout	1. Project team  2. External Evaluator  3. Creative Evaluator and External Evaluator  4. Project team and artists





**EVALUATION METHODOLOGIES  
A REPORT FROM MAKING ROUTES**

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JANUARY 2018**

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