Clár Éire Ildánach
Creative Ireland Programme

Creative Youth
Evaluation Guidelines

Carmel O'Sullivan
Lisa O'Keeffe

The Creative Youth Plan 2023-2027

Supporting creativity and wellbeing in children and young people

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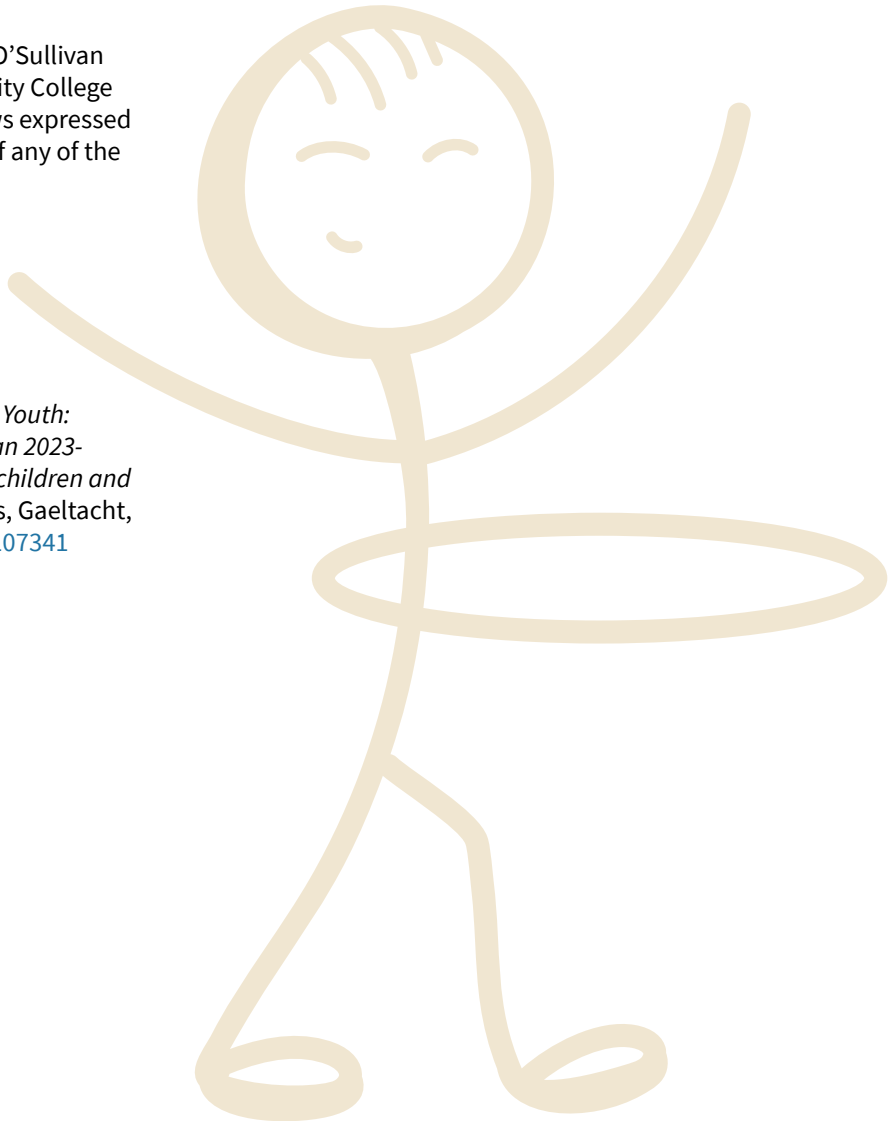
Authors

These guidelines were prepared by Carmel O'Sullivan and Lisa O'Keeffe (School of Education, Trinity College Dublin). We would like to state that any views expressed in the guidelines are not necessarily those of any of the funders.

Designed in Dublin by Jerry Huysmans



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About the Creative Youth Plan

The Creative Ireland Programme was established in 2017 to support the mainstreaming of creativity in the life of the nation. The Programme works in partnership with local and national authorities, youth services, community, cultural, enterprise, arts and heritage organisations, creative industries, and schools to nurture and enable the creative potential across the full spectrum of Irish society.

Creative Youth was one of the five pillars which supported the Creative Ireland Plan aiming to "give every child practical access to tuition, experience and participation in art, music, drama and coding by 2022". (Creative Ireland Programme, 2016a, p. 1).

The vision of the second Creative Youth Plan 2023-2027 is "an Ireland where creativity is at the heart of children and young people's lives, where creativity can contribute greatly to their happiness, wellbeing and personal development and, in recognition of their right to a voice in decision-making, children and young people will be heard and will inform all aspects of this work" (p. 2).

The Creative Youth Plan aims to increase opportunities for activity and participation, and to influence public policy around creativity in both formal education and out-of-school settings.

Key objectives

1. **Facilitate and provide creative opportunities for children and young people.**
2. **Strengthen equity of access to creative activities for the most seldom heard children and young people.**
3. **Supporting the implementation of Aistear, the Early Childhood Curriculum Framework.**
4. **Promoting the value of creativity across the Education system and supporting Curriculum Frameworks in schools.**
5. **Further promote and nurture the development of creative skills in Further and Higher Education, including apprenticeships.**
6. **Supporting the enhanced wellbeing of children and young people.**
7. **Establish a programme of research.**

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PART 1 ABOUT THESE GUIDELINES

Introduction

The Creative Youth Evaluation Guidelines are informed by:

1. A review of the literature on evaluation and monitoring, logic models and evaluation toolkits for community and government programmes (see Appendix 1a);

2. A scoping of evaluation frameworks for the arts and creativity in health, wellbeing and education with notable insights drawn from the Arts for health and wellbeing *An evaluation framework* (Daykin, 2016) and the *Paul Hamlyn Foundation Evaluation Resource Pack* (2009) (see Appendix 1b);

3. Consultation with teachers, creative practitioners, youth workers, early years educators, artists, community organisations, LCYP coordinators and youth trainers who participated in the first Creative Youth Plan (2017-2022);

4. A review of the evaluation and reporting mechanisms across the Creative Youth Plan (2017-2022), the Creative Ireland programme and the Department of Children, Equality, Diversity, Integration and Youth. The Department of Children, Equality, Disability, Integration and Youth (DCEDIY) has compiled a series of guidance notes introduced through the Research and Evaluation Unit's Evidence into Policy Programme (EiPP), which informs the research-to-policy cycle and provides a useful support for this document;

5. A review of key skills and wellbeing frameworks across the National Council for Curriculum and Assessment and European Key Competences of Lifelong Learning;

6. Input from the Creative Youth research subgroup (see Appendix 2).

These guidelines do not assume that 'one size fits all'. Instead, they acknowledge that a range of approaches and methodologies are needed to assess complex arts and creative interventions with children and young people. By proposing minimum standards of reporting (Daykin, 2016), we hope the guidelines will make it easier for all involved to understand how best to demonstrate the contribution that creative initiatives make to society, in addition to promoting the development of a robust evidence base in a national context.

> Creativity or creative thinking are often viewed as intangibles that we can observe in their impact and consequences, but that are intrinsically hard to define and assess. Some might even argue that assessments, which traditionally focus on students' capacities to replicate and refine pre-defined answers, stand in direct opposition to efforts to strengthen creativity in the classroom. Yet what we cannot see is hard to improve, and what we cannot measure will fail to get deserved attention. (OECD, PISA, 2022, p. 3)

What these guidelines provide

These guidelines include information on evaluating arts-based and other types of activity aimed at fostering creativity and wellbeing, using quantitative and qualitative methods. The document summarises the different purposes of evaluation, challenges involved in evaluating creative practice and how practitioners and organisations may go about tackling these issues.

The guidelines consider different types of evaluation questions and how best to match your evaluation methods to these questions. They also discuss the minimum reporting requirements of the Creative Youth Plan and propose a simple four-step approach to achieve this.

This document includes guidance on how to:

- identify suitable evaluation questions and methods for creative activity that aim to address health, wellbeing and creative skills;
- identify differences between output and outcome measures;
- approach key challenges to evaluation of arts and creative practices;
- identify different types of evaluation;
- make best use of quantitative and qualitative methods in both summative and formative evaluations;
- meet the reporting requirements of the Creative Youth Plan (2023-2027);
- identify and measure creative skills across all learning domains.

What these guidelines do not provide

These guidelines do not provide:

- guidance for evaluating medical or clinical interventions;
- guidance on randomised controlled trials;
- an introduction to the theory and principles of evaluation, logic models or theories of change; this is available elsewhere (the library toolkit in Appendix 1a and 1b and the website resources listed in Appendix 4 provide some guidance on this);
- detailed information about how to undertake evaluation or how to apply the methods identified in the guidelines;
- detailed information on the differences between evaluation methods;
- information on mixed methods.

Target audience

These evaluation guidelines are designed for all those funded under the Creative Youth Plan, which may include:

- Early Years Educators
- Creative Associates
- Primary and Secondary School Teachers
- Youth Workers and Trainers
- Artists [1]
- LCYP Coordinators [2]
- Community organisations or others instigating Creative Youth initiatives

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1 Artists encompasses a range of professionals involved in creative practice such as visual artists, musicians, singers, dancers, circus performers, drama and theatre practitioners, actors, craftspeople and others.

2 Action 14 of the Creative Youth Plan (2017-2022) specifies that Local Creative Youth Partnerships will be established on a pilot basis within the Education and Training Boards (ETBs). Providing 'out of school' activities for children and young people with particular focus on marginalised cohorts, their remit goes beyond the arts, and includes culture and creative activity in all spheres.

3 Freshspectrum Information Design is a website owned by Chris Lysy, whose cartoons on different aspects of evaluation are available under Creative Commons Attribution-Non-commercial (CC BY-NC) Licence. Permission has been granted by Chris Lysy to use his cartoons in these guidelines.

What is evaluation?

Evaluation involves collecting evidence to determine the impact, value and quality of your Creative Youth project/programme.

Evaluation can assess:

- what worked, what didn't work, and why;
- the satisfaction levels of people taking part, including those who developed and delivered the programme;
- if a project/programme is making a difference to individual participants, groups, the wider community, and how;
- what has been experienced/created/learned by participants, volunteers and staff;
- what, if anything, you would do differently the next time; and
- if the funding has been put to good use (i.e. accountability to funders, participants, local community).

It is more than just describing what happened. It's about gathering evidence from those involved in the project so that you can establish whether your programme achieved (or exceeded) what you set out to do in the first place (i.e. your aims or intended outcomes for the project).

Why evaluate?

Evaluation can mean different things for each stakeholder in any given programme, project, initiative[4]. Governments may need to account for public spending on initiatives[5] and therefore look for value for money or countable outcomes such as number of teachers trained, number of students reached, number of activities offered. Creative practitioners[6], teachers, youth workers, youth educators, coordinators and others may use evaluation to reflect on their practice, to monitor what is working or what needs to be changed. Stakeholders may use evaluation as an advocacy tool to justify funding received and advocate for further funding in the future, or for research purposes (e.g. to explore the impact of a creative intervention on participant/community attitudes to reuse and upcycling).

The reasons to evaluate can be summarised in two words (HMT, 2020):

Learning and Accountability.

When both are involved, you get a fuller picture of the initiative and those impacted by it. However, when evaluation is viewed exclusively as an accountability exercise it can be seen in a negative light, as a burdensome and imposed feature of programmes, especially in creative practice (Belfiore, 2015; Lee, 2021). When treated as an afterthought (something that must be done to get the funding or as a ticking box exercise), it reduces its value and potential impact. However, if done well evaluation can facilitate in the design, delivery and assessment of a programme whilst helping to identify what needs to be improved or changed.

What to consider?

Good evaluation aims to present as honestly as possible what happened and what emerged/changed as a result of doing the project, so that you and others can learn from the process to improve, sustain, and develop further successful creative practices (Thompson, 2009).

Therefore, planning and embedding your approach to evaluation at the beginning is as important as planning the activities for the project itself: one informs and enhances the quality of the other.

4 Stakeholders are people and/or organizations who have an interest in the proposed change and can influence or impact the success of that change (https://www.finance-ni.gov.uk/articles/programme-and-project-stakeholders). Examples are children and young people, teachers, project leaders, funding bodies, government departments, NGOs, community organisations.

5 We use the term project, initiative and programme interchangeably to refer to all creative activities, programmes, initiatives and workshops under the Creative Youth funding stream.

6 We employ the term creative practitioner as an all-encompassing name to represent individual artists, arts-based organisations, and creative associates involved in the Creative Ireland Programme.

Consequently, it is recommended to give time during the initial planning phase to consider decisions such as:

- whose voices do you need to capture to ensure your research is fully inclusive?
- how many participants do you need to gather data from (all, or a representative sample)?
- what evaluation tools are best suited to gather data from each of the groups you need to hear from?
- how often do you need to elicit participants' opinions (before the initiative begins – baseline data? During the project (formative feedback – directing you to change the way you are working or continue as planned), and/or at the end of the initiative (summative/post-project)?
- where and when will you elicit participants' opinion (appropriate space, time), and how will you record their data?
- how will you get their informed assent/consent to participate, protecting anonymity where possible to do so; how will you store their data safely (destroying it when the project is over) (ethics)?
- how will you know if you have met your aims/ intended outcomes what constitutes success in this project and how will you measure it (short term/long term)?

Paying attention to these and related considerations will improve the quality and reliability of the information (data) you gather, so that others can have confidence in the integrity of what you present, share and report.

Thompson (2009, p. 13) provides a helpful list when deciding what to include when communicating the outputs and outcomes of your initiative, and how these relate to the aims of your project and to stakeholder needs:

- the number of people involved in the project as participants;
- the work of the project team – meetings held; activities delivered;
- the views of the participants – looking at what they have learned or liked about the project; how the project has helped them individually, within their families or community and the wider society;
- the views of partners and agencies who have a special interest in the project;
- good practice – what has worked well;
- constraints - areas where the project has faced obstacles or barriers;
- problems encountered and how you have dealt with them;
- impact – how your project has made a difference;
- unexpected consequences;
- benefits to individuals, groups and communities;
- evidence of value for money.

Making it clear who was involved, how many, when, where and how you asked them for their opinions, and including the voices of participants will strengthen the validity and reliability of your findings and any claims you make as a result.

Ethical guiding principles

In working to enhance evaluation in creative practices, these guidelines reflect and endorse the highest standard of ethical practice when gathering, analysing, interpreting and reporting data.

However, keep evaluation in perspective – in creative practices, your participants are typically there to benefit/enjoy the experience and engage with the work on offer. Constant scrutiny and questioning can make them feel like they are being experimented on.

Bearing the following principles in mind will reciprocally enhance the integrity and quality of your initiative and respect people's rights as participants and/or volunteers in the evaluation and research process.

- Common Good – plan for the shared benefit of all your participants, including equitable opportunities and outcomes, and access to resources.

- Contextual Factors – acknowledge the geographic location, including cultural, social, economic, political, technological, and environmental conditions in which you are working; considering language, customs, local norms and practices, the timing and other factors which may influence your project and findings from your evaluation.

- Culturally Competent Evaluator – aim to be an evaluator who reflects the diverse values and perspectives of participants and key stakeholder groups; designs and carries out an evaluation which is appropriately matched to the context; draws upon a wide range of evidence to support/illustrate outcomes.

- Environment – recognise and plan for the surroundings or conditions in which your participants live or operate; acknowledge the setting or conditions in which the creative initiative occurs, and its potential impact.

- Equity – provide fair and just opportunities for all people to participate and thrive in your creative initiative regardless of individual or group identity or difference; work where possible to achieve equity, including mitigating historic disadvantage and existing structural inequalities.

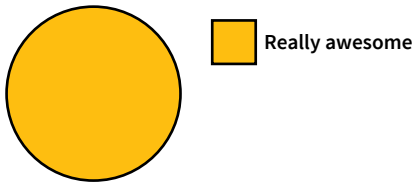
- Impact on People or Groups – be aware of those who may be affected by your evaluation, including those defined by race, ethnicity, gender, income, status, health, ability, power, underrepresentation, and/or disfranchisement.

- Professional Judgement – ensure that decisions or conclusions are based on ethical principles and professional standards in the gathering, analysis, interpretation and reporting of evidence in your evaluation.

- Stakeholders – be aware of individuals, groups or organisations served by, or with a legitimate interest in, your evaluation or who might be affected by its outcomes.

Write “reports” using “data”

Figure 1. How awesome we are



SOURCE: Becuase we said so

freshspectrum.com

Get to know your target population

Be clear from the start what problem, situation or need you wish to address with your programme. It is advisable to engage with your participants as much as is possible during this phase. Community Engagement, requires meaningful engagement with the people who are affected by your programme/ activity/project and recognises that they have a right to say how and to what end an activity is undertaken. This may be done through needs analysis, focus groups, consultations, creative activity sessions (Daykin, 2016). These consultations/sessions will allow the participants the space, voice and audience (Lundy, 2014) to consider which issues most concern them, what type of intervention appeals to them and the most appropriate way to approach the evaluation. Once you have identified the needs of your target population it is advisable to explore the evidence which already exists around the activities you intend to offer and the population you wish to work with. The pre-existent evidence base should guide and help you understand what has worked before, how you could build on that, whilst helping to identify gaps in knowledge and practice (DCEDIY, 2019).

Preparing in advance will inform the intended outputs and outcomes of your initiative, and ensure you start on the best foot possible, but above all, that your project is relevant to the participants/ community involved. It can be helpful to underpin your planning with a Theory of Change or Logic model (see helpful resources on how to develop these in Appendix 1a) which can explain and map the connections/links between the area of interest you are working on, and the creative activities and interventions you might employ to explore these associations (e.g., in the area of technology with young children, how might a dance intervention develop mouse and keyboard skills?).

PART 2

TYPES OF EVALUATION

Introduction

Without some form of evaluation, it is difficult to know if a project has achieved the intended outcomes nor can creative practitioners or youth workers determine what worked well, with whom and why, and what needs improvement in future practice. Government may want to know if value for money has been achieved, if the project is engaging successfully with targeted populations and if the aims of the funding stream are being met. The development of an evaluation framework or plan will require some alignment with funders' objectives. However, within these requirements it is important that creativity or arts-based initiatives do not overlook their artistic aims. Evaluation frameworks and strategies should be informed above all by the underlying tenets of each organisation or initiative (Daykin, 2016).

The Creative Youth Plan recognises that at times the creative activities funded under the Plan will be carried out for the sole purpose of bringing joy to participants and practitioners. As John Coolahan observes:

> There is a three-letter word which I cherish in the education process, but is rarely expressed, and that is 'joy'. I consider that education is a joyous, fulfilling activity, and this dimension of joyous engagement should be more emphasised. At its heart, learning is a mode of exploration and should be cherished. (Hyland, 2018, p. 87)

Many Creative Youth initiatives may have several evaluation questions they wish to address, the number of which will depend on the duration, size, focus and funding of the programme. Creative and arts-based projects are as diverse as they are complex so defining your evaluation questions, knowing what it is you want to find out, and what does or does not work for you will bring clarity and direction to your evaluation. It is not necessary, desirable, nor realistic to try to measure too many outcomes.

Evaluation questions

Evaluation questions can range from simple ones regarding outputs, such as 'how many people took part?' 'How many sessions took place?' 'What was the cost of the activity?' through to more complex ones, such as, 'what were the intended and unintended outcomes of the project?'

It is common in evaluation to distinguish between **outputs** and **outcomes**.

Outputs are nearly always quantitative; they provide numerical data to demonstrate whether aims/goals/objectives have been delivered. They can also give us a sociodemographic overview of who is participating in a project. Outputs are relatively easy to report on and to validate (Taylor-Powell & Henert, 2008).

Outcomes are more challenging to verify because they are both qualitative and quantitative and will often rely on the perception of participants. Outcomes can be personal, such as enhanced self-confidence and communication skills, physiological, such as a reduction in stress, or artistic, such as learning a skill. There can also be broader outcomes such as influencing policy, behavioural change or organisational change (Daykin, 2016).

Evaluation categories

Evaluation can be summarised into three broad categories:

- monitoring and audit to assess how projects are doing in relation to established targets (usually quantifiable outputs such as number of activities, participants or costs and expenses). It can be carried out during or on completion of a project.

- formative evaluation is a way of taking stock of what is happening during the project, assessing how the work is going, what participants' responses to it are, and identifying areas for improvement or adjustment if necessary during the remainder of the project (e.g. 'What is working?' 'To what extent are the resources being used effectively?' 'Which activities cost most and are they worth it?' 'Are the young people involved improving in the targeted skills?' 'Are participants engaged, and/or attending?' 'If not, what could be the possible reasons for this?').

- summative or outcome evaluation typically takes place at the end of a project to establish whether it has met its aims and intended outcomes and assess its effects on participants. It is concerned with the impact of a programme over time, but can report short-, medium- or long-term results (e.g. 'To what extent did the dance intervention improve children's design skills?' 'To what extent did the creative Citizen Science programme improve students' literacy scores?' 'To what extent were the tutors knowledgeable about the programme's content?' 'To what extent did the project improve mental health?' 'To what extent did the programme reduce obesity?' 'To what extent did the students gain knowledge and skills in visual art?') (Stewart et al., 2021). Summative evaluation should also consider if there were any unintended outcomes from the project, and what were the effects of these?

Formative evaluation complements summative evaluation and the best creative projects make use of both opportunities to review how an initiative is progressing in real time rather than wait to the end when opportunities for change may be minimal (Thompson, 2009).

Evaluation methods

A number of different evaluation methods are employed to measure the effects of arts based and creative activities. Knowing who the evaluation is for and what you or they want to measure/assess is important. Being familiar with your target audience will indicate the best way to go about collecting evidence (e.g. closed/open ended surveys,

photo diaries, structured, semi structured or open interviews, artefacts, group discussions, visual evidence, graffiti walls, role-play, performances and presentations, video diaries, comics, artworks created). In other words, the evaluation method(s) chosen will depend on establishing a balance between the needs of all stakeholders involved.

The methods to collect data can be broadly grouped into two categories.

1. **Quantitative (**capturing factual data that can be counted) - is used both for monitoring project delivery (*outputs* such as costs, attendance, number of sessions, counties reached) and capturing measurable *outcomes* such as wellbeing, self-efficacy, quality of life (see appendix 1c for further details on validated scales for measurable outcomes).

   When capturing measurable outcomes quantitative studies may seek to measure, predict, and explain relationships (i.e. what is going on here?). This approach includes experimental or quasi (partly) experimental designs in which you measure the effects of an intervention by obtaining pre and post intervention data. Randomised controlled trials (RCTs), the gold standard of medical sciences are difficult to implement in real life settings, so are not generally employed in arts based or creative activities. It would require one group (the control group) not to avail of the intervention. More commonly, evaluation may involve quasi-experimental designs using pre-and post-testing of participants, individually or in groups, and you may or may not have a control group. There are a number of ways to collect quantitative data ranging from simple closed ended surveys, observations or validated questionnaires to more complex quantitative methods such as Social Return on Investment or Cost Analysis often labelled Economic Evaluation (Daykin, 2016).

2. **Qualitative** (capturing the lived experiences of participants during a project) - focuses more on narrative accounts from participants, using open ended interviews, personal testimonies, focus groups, case studies and observation. Qualitative methods can help to capture participants' experience of creative activities for health, wellbeing, academic learning, socio-emotional communication skills, aesthetic development etc., whilst facilitating their voices to be heard to a much greater extent than is possible with quantitative methods.

   Qualitative methods can explore more in-depth project outcomes and causal links. Qualitative methods can range from simple open-ended interviews or questionnaires through to detailed ethnographic research (a qualitative method where researchers systematically observe and/or interact with a study's participants in their real-life environment employing field notes, observations, informal conversations etc. to collect evidence). Creative and arts-based methods using techniques such as photography, film, visual arts, poetry, creative writing, puppetry, music, drama and dance can also be used to support qualitative evaluation.

   Qualitative methods can reveal hidden perspectives, strengthen the voice and presence of participants in the evaluation, providing rich and nuanced insights into the outcomes of an initiative (Daykin, 2016). Participatory Action Research (PAR) is a qualitative evaluation design often used in arts and creative health and wellbeing research which places participants at the heart of the process (see Appendix 1b for further details).

A combination of both quantitative and qualitative evidence (typically referred to as a mixed methods approach) can strengthen evaluation.

How can evaluation be creative?

In response to sustained criticisms around the restraints and limitations which typical approaches to evaluation tend to place on arts-based and creative activities, it is important to consider how your evaluation could be creative and/or embedded within the creative process. This is especially important when conducting evaluation with children and young people.

Creative Evaluation includes arts-based methods but also means thinking creatively when designing your evaluation initially (whether qualitative, quantitative or both).

Creative Evaluation should be meaningful, enjoyable and rewarding for participants. It should be as non-intrusive as possible and the great advantage is that this type of evaluation aligns with the innovative nature of the Creative Youth Plan (2023-2027) whilst providing meaningful evaluation tools for creative practitioners, youth workers and participants alike. Creative Evaluation can include techniques such as documentation (McClure & Jaegar, 2020), body maps (Evaluation Support Scotland, 2019), world café method (McEvoy, 2015), vignettes (Gourlay, et al., 2014), and The Creative Wellbeing Measure (Hayes, 2023). There are countless ways to ensure your evaluation is not only measuring creativity and wellbeing but is supporting these aspects of children and young people's lives.

As Stjerne Thomsen from The LEGO foundation (McClure & Jaegar, 2020) observes:

> We must consider the full range of possibilities for assessing children's creativity, asking ourselves how we can nurture their creativity through assessments, how children's perspectives of creativity can be included in our evaluations, and how we can responsibly match the most appropriate measures with our specific purposes. (p. 4)

Why use creative approaches to evaluation?

1. **Improves response rates.**
   Low response rates from children and young people can be attributed to a degree of tedium with the instruments used, a lack of purpose and perceived value or meaning in what they are asked to do, and an absence of enjoyment/motivation in the evaluation task. Increasing child participation can be achieved by encouraging relational and shared decision-making, respecting the developing autonomy of the child (Paquette et al., 2020), and providing more engaging and creative approaches to evaluation.

2. **Enables inclusive voice.**
   Particularly those of children and young people, and seldom heard voices, such as young children and those who experience barriers in being heard (children and young people in care, those who live with a disability, come from an ethnic minority, or live in low-income households, those who experience discrimination on any grounds such as sex, language, religion, political or other opinion, national or social origin, property, sexual orientation or other status) (McEvoy, 2015).

3. **Enables multiple and diverse ways of communicating.**
   These Creative Youth guidelines recognise the different 'voices' or languages of children, and participants' differing sensory and communication processes. Therefore, we recommend the use of creative methods to invite and elicit a diversity of communication styles and preferences. We advocate developing and basing your evaluation strategies on participants' strengths, interests and preferred language styles. This will support and maximise authentic reporting of experiences, minimise evaluator interpretation, and focus on looking at 'lives lived' rather than only knowledge/skills gained (Clotworthy and O'Sullivan, 2024).

4. **Treats children and young people as experts and agents in their own lives.**
   Creative evaluation addresses power imbalances where participants may feel there is a correct answer that the teacher/evaluator wants to hear, or may be uncomfortable expressing their true feelings (Winstone et al., 2014; Dennis & Huff, 2020).

5. **Creative data "provide policy makers with valid, reliable, and actionable measurement tools that can support evidence-based decisions" (OECD, PISA, 2022, p. 6)**
   Imagination and creativity are universally acknowledged as supporting individuals, groups, communities and countries to achieve better outcomes personally, socially, culturally, educationally, economically and politically. They promote identity development, happiness, wellbeing, and academic and career fulfilment.

   In the Creative Youth Plan, having inclusive, reliable data from all participants will address a concern mentioned earlier that "what we cannot see is hard to improve, and what we cannot measure will fail to get deserved attention (OECD, PISA, 2022, p. 3).

What does creative evaluation look like? How to incorporate creativity into your evaluation strategy?

Inspired by the Lundy Model of participation and the recent inclusion of creativity, imagination and creative thinking in the OECD's *Programme for International Student Assessment* (OECD, PISA, 2022), the Creative Youth Evaluation Guidelines prioritise making creativity and creative thinking visible, both in your project activities and where possible, in the evaluation of your initiative.

Reducing reliance on interviews and surveys alone, will support you in determining participants' experience of an initiative in a more rounded way and their sense of creative self-efficacy. Using more creative, flexible and open-ended evaluation tasks will enable participants to express their opinions in ways which enable their responses using a UDL[7] approach. The PISA competency model (see Figure 1) provides a helpful framework to access participants' experiences of an initiative using choice and multiple means of engagement, representation and action/expression (Meyer et al., 2014). Therefore, we recommend you invite participants to respond to the key areas you wish to evaluate through some of the means of representation and communication suggested below, and capture/record the responses as data/evidence related to your initiative.

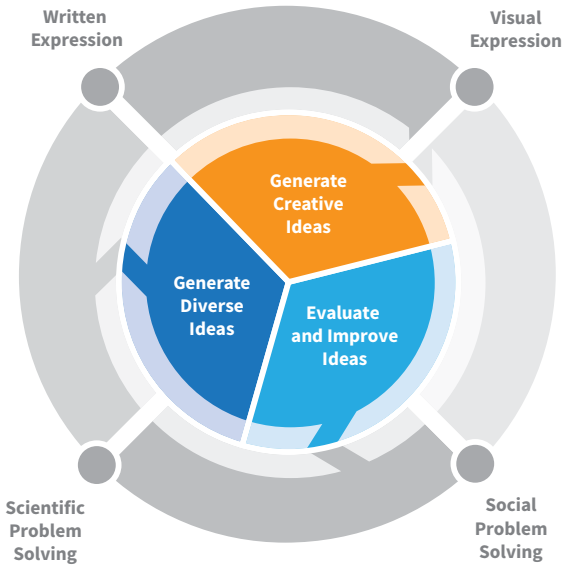


Figure 1:
Competency model for the PISA test of creative thinking (2022)

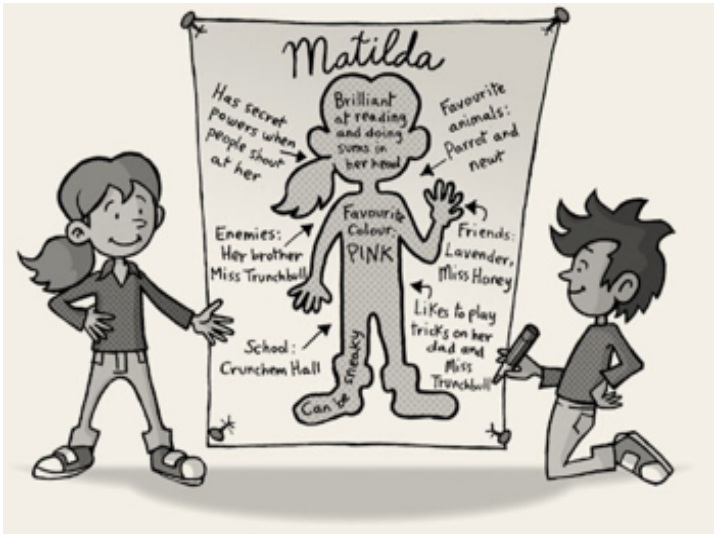
7 "Universal Design for Learning (UDL) is a set of principles for curriculum development that give all individuals equal opportunities to learn, including students with disabilities. UDL aims to improve the educational experience of all students by introducing more flexible methods of teaching, assessment and service provision to cater for the diversity of learners in our classrooms. This approach is underpinned by research in the field of neuroscience and is designed to improve the learning experience and outcomes for all students." (AHEAD, 2017)

- **Written Expression** (e.g., creative writing, poetry, riddles, jokes, epigrams, annotated diagrammes, caption an image; create a short dialogue/ script; polling and simulation technologies such as Padlet, Mentimeter, AnswerGarden, Quiziz, Trello; reflective journaling; role on the wall or evaluation body/mind map (http://www.willisnewson.co.uk).

- **Visual Expression** (e.g., digital drawing tools; design a logo or a poster to capture the key elements or benefits of participating in the project; create a pre- and post-project still image/frozen picture to represent what changed in terms of participants' understanding of the Great famine after visiting the National Museum or National Gallery; displays and gallery critique (Berger, 2003); film, podcast, photographs and photo elicitation; artefact).

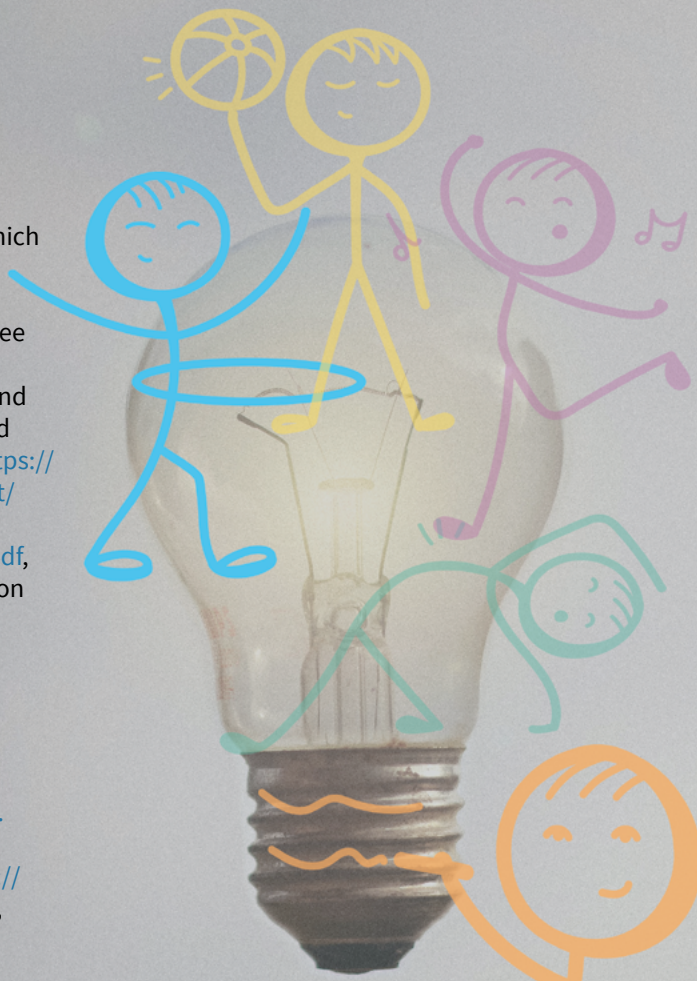
- **Social and Scientific Problem Solving** (e.g., individually or collaboratively create an artefact, short film, video diary, piece of music and/ or song lyrics to communicate and reflect the learning (content and/or skills) experienced during an initiative exploring reuse and recycling, fast fashion, conforming to peer pressure, etc.; presentation by the participants of the results of their co-evaluation and co-research of the effects of a digital storytelling programme they co-designed and participated in with people living with dementia in a residential care home).

- **Verbal Expression** (e.g., turn to the person nearest you and share something you liked and something which could be 'even better if …' (Lucas, 2022); video diaries; walking debates; vox pop; storytelling).



- **Physical Expression** (e.g., sociometric activities such as the line of life game[8], distance star traveller, body art, show of hands/stand up vote; sticky dot voting, bullseye (McEvoy, 2015); role play, improvisation and short drama sketches; short devised mime, dance, or theatre performance to evidence new skills acquired or new concepts/ideas explored, or share new insights as a result of participating in a project).

8 Identify two points in a room using a chair/object to denote each. One is the 'positive' or 'important to you' position, and the other is the 'negative' or 'not important to you' position. Pretend there is an imaginary line on the ground connecting these two points (or ideally place a long line of masking tape between them). Invite participants to stand where they wish on the 'Line of Life' in response to your evaluation questions. Place yourself on the line according to whether (…) is an important value or not in your life: e.g., Accepting others who are different to you; Being liked and respected; Caring for others around you; Having job security and stability, etc. Record the results.



Resources are available which can be adapted for use when evaluating your project or initiative (see Appendix 1), such as the Department for Children and Youth Affairs Seldom-heard tool-kit (McEvoy, 2015), https://www.cmetb.ie/wp-content/uploads/2021/11/Seldom-heard-a_practical_guide.pdf, the Paul Hamlyn Foundation Evaluation Resources Pack (Thompson, 2009), https://www.phf.org.uk/publications/evaluation-resources-pack/, Creative Schools Tool-kits https://www.creativeschools.com.au, Willis Newson Arts and Health Consultancies http://www. willisnewson.co.uk/, the Oxford Old Fire Station Storytelling Evaluation Methodology, https://www.storytellingevaluation.co.uk and Creative & Credible http://creativeandcredible.co.uk.

Creative Evaluation and Inclusion of Voice

As noted, central to the discussion around creative evaluation is the idea that evaluation should be meaningful for participants and not something which is done to them but with them as part of an iterative cycle from the beginning to the end of a project or initiative. Including the voice of children and young people in evaluation is supported by government policy in Ireland but often there is a lack of engagement due to ill-fitting tools and evaluation saturation in both those administering the evaluation and those on the receiving end.

These Creative Youth Evaluation Guidelines are informed by the Lundy Model (2014) of participation and the *National Framework for Children and Young People's Participation in Decision-Making* (2015-2020). Advancing a conceptual framework for understanding and enacting children's right to participation, Lundy's model (see Figure 2) is supported by practical tools which give the child a meaningful voice in decision-making (see https://hubnanog.ie/). It guides the creative and inclusive approach underpinning the CAFS method in these guidelines (see Figure 8 in Part 3).

Figure 2: The Lundy Model Explained (https://participationpeople.com/wp-content/uploads/2020/11/Compressed-PP-_-Lundy-Model-Explained-2.pdf)

The CAFS Tool, 4 Step Evaluation Approach

Photo credit: This is Art, Dyehouse Films

PART 3

CREATIVE YOUTH 4 STEP APPROACH TO EVALUATION

CAFS (Capture, Activity, Formative, Summative)

Capture

a) Sociodemographic Information

Embedding evaluation within a programme or initiative from the initial planning stage to the final stage of outcomes will ensure that the valuable work being carried out is documented and disseminated accordingly, building a robust evidence base within the creative sector, for policy makers and practitioners alike.

The Creative Youth Policy and Plans (2017-2022; 2023-2027) are particularly interested in inclusion and expanded access and as such require fundees to capture basic sociodemographic information at the beginning and end of each project.

Data collected, such as eircodes and school roll numbers, will be used to map the coverage of Creative Youth initiatives across the country, and identify gaps in provision and access, for example, by geography, artform, areas of deprivation etc.

The *Pre-Project Survey* (see Part 4 below) aims to capture a sociodemographic overview of who is participating in Creative Youth projects. The data recorded will provide the numbers and figures required by the Creative Ireland team in order to understand the scope and depth of engagement nationwide. As Creative Youth operates in different settings with diverse cohorts, this data is particularly important to support Creative Youth in monitoring its widening access and inclusion objectives.

The questionnaire contains check boxes, multiple choice and comment boxes with an average finish time of 15 minutes. It is informed by the Creative Youth Evaluation Consultation, the Irish Census 2022 (for comparison purposes), NCCA key skills frameworks, the European Union 8 key competences for lifelong learning, and several evaluation frameworks in arts and creative practice.

b) Baseline Data Pre-Intervention (if appropriate)

In addition to basic sociodemographic information programmes/projects might want to measure progress in certain skills, knowledge, attitudes or behaviour (in the understanding that progress will mean different things depending on the nature, scale and scope of the initiative). In order to measure progress, it is important to construct a baseline value. A baseline is the situation just before or at the outset of a new strategy against which progress is measured or comparisons are made as part of the monitoring and evaluation process (Sigma, OECD, 2018; Malone, Mark & Narayan, 2014). For example, this could involve measuring in an appropriate manner the level of wellbeing, self-confidence, social cohesion in the group, a creative skill, literacy, numeracy levels (or any other factor which you hope to address with your initiative) before you start the project. A brief summary of your baseline findings can be included in the *Post-Project Survey*.

c) **Post-Intervention (if appropriate)**
As previously mentioned, an initiative may wish to measure progress in certain skills, knowledge, attitudes or behaviour. In order to do this, you may wish to measure progress *during* the project/activity/initiative which is known as formative evaluation (which can be captured either informally through group discussions or more formally through quantitative or qualitative methods). However, you will most certainly want to measure progress at the end of the activity in order to ascertain if the intended outcomes have been achieved and what, if any, unintended outcomes have occurred (summative evaluation). The *Post-Project Survey* (see Part 4 below) aims to capture the outputs, outcomes and any other changes which may have happened as a result of your creative activity. It also provides a space to record your ideas around creativity and other relevant information about your project/initiative. The questionnaire contains check boxes, multiple choice and comment boxes with an average finish time of 20 minutes.

The above tools are relatively quick and easy to use providing a basic (primarily quantitative) evaluation of your project and a means to record essential information. The instruments are designed to build capacity in the area of creative research and evaluation in the sector, i.e. they draw your attention to key concepts such as recording basic socio-demographic data, identifying intended outcomes and evaluation tools from the outset, and highlighting relevant national and international creativity standards and benchmarks against which you can develop and inform programme aims if you wish. It is advisable to complement and triangulate these tools (consolidate and verify your findings by using more than one source of information) with additional evaluation methods in order to provide richer, more robust and more participant centred evaluation.

Collecting Sensitive Data

Demographic data refer to identity and socioeconomic information expressed statistically, including age, gender, sexuality, education, income, ethnicity, marriage rates, birth and death rates (Weber et al., 2021). When used correctly, this data rarely has any negative impact for individuals. However, data collection around ethnicity and class is now viewed as problematic in many countries, with 20 out of 38 OECD countries not collecting racial or ethnic identity data (Shendruk, 2021) and approximately half of European countries choosing not to collect it (Öhberg & Medeiros, 2022). Concerns include worsening of discrimination or stigmatisation, the relevance of the data collected, and privacy of information (Kirst et al., 2013).

Australian Government agencies have employed the term culturally and linguistically diverse (CALD) in preference to historically negative and fluid terms such as race and ethnicity (Pham et al., 2021; Williams and Husk, 2013). However, it is suggested that the use of such:

> non-committal collective terminologies makes visible minorities invisible, leads to the distorted allocation of government support, and legitimises and institutionalises racism and othering, hence perpetuating exclusion and the risk of victimisation. (Renzaho, 2023, p. 1)

Demographic change throughout the world has forced social issues to the political and social forefront and frequently gender, race, class and ethnicity are used in political campaigns to fuel ethnic, racial and social discriminatory attitudes (Bainton et al., 2021). Reliable data are fundamental to combat stereotypes and encourage greater understanding and tolerance amongst a population at large, for research and policy development, and to provide an accurate picture of societal problems and how best to target the cohorts most affected by these issues. Evidence in the health, education, and cultural fields, suggest that collecting robust, reliable and consistent data is a national and international imperative to ensure proper advocacy and equitable service provision, and to monitor progress towards reducing racial and ethnic disparities (Aktar et al., 2020).

Similarly, there is growing evidence supporting the necessity of gathering demographic data on publicly funded arts, cultural and education events as a way of informing and directing future government spending and processes (Johanson et al., 2023). One of the challenges of gathering personal data through surveys is to avoid a crude or reductionist approach where data gathered "are absent of real meaning" (Baumle, 2018, p. 281). In attempting to bridge the challenges associated with collecting sociodemographic data through quantitative methods (i.e. surveys) where groups are simply counted, emphasis is placed on how complex data such as gender-sensitive data (e.g. maternity and childcare), are collected, analysed and presented (Engender, 2020; Guyan et al., 2023). This is particularly relevant in the cultural and arts sectors (Conner, 2022; Ashton and Gowland-Pryde, 2019; Noble and Ang, 2018). Open text questions instead of preselected lists allow respondents to enter their own ethnic/cultural identities and have been shown to improve response rates and acceptability of such questions (Connelly et al., 2016) but can be time consuming to analyse. Context sensitive tools are being designed to advance mutual learning and benefit from participation in research, such as the *Gender Equality Audit and Monitoring tool* (https://geam.act-on-gender.eu), the *Gender equality and empowerment measurement tool* (https://www.international.gc.ca/world-monde/funding-financement/advancing_gender-batir_sexes.aspx?lang=eng), and the *Belong To LGBTQ+ community toolkit* https://www.belongto.org/standup/.

Notwithstanding the challenges associated with collecting sensitive data, there is considerable support for the power of quantifiable methods to provide evidence of collective oppression, marginalisation and exclusion (Guyan et al., 2023). Drawing on the seminal work of Ann Oakley (1999) who describes the potential of quantitative data to transform personal experience, Guyan (2021) notes the value of using UK census data for example, on sexual orientation and trans/gender identity:

> to improve the lives of lesbian, gay, bisexual, trans and queer people in the United Kingdom [arguing that] … the census is a reflection for how some groups see themselves, present to others and transform identity characteristics into constituencies that form the basis for action to address inequality and injustice. (p. 8)

Sensitivity to data collection underpins the approach to gathering sociodemographic information across the Creative Youth Plan, however it should not prevent us asking questions we need answered in order to understand social and cultural inequities and build social cohesion amongst diverse communities. As Öhberg & Medeiros, (2019) observe "to be able to better understand the social changes brought forth by ethnic diversity, debates related to ethnicity need to be thorough. Therefore, the effects of this 'sensitivity' towards ethnicity are important knowledge gaps that hamper the development of policy responses to social ills" (p. 371). The same holds true for sensitivity towards race, age, gender and social class. Data should be as complete and accurate as possible (Rossi et al., 2013).

On collecting demographic data, be that for grant reporting, ensuring equity, or assessing alignment with your mission/objectives, it is important to briefly explain to your participants why you are collecting the information, what you will do with the information, where the information will be stored and who will see it. It may also be helpful to highlight that socio-demographic data can help us to understand, address and prevent inequities; can help us to improve outcomes and effectively allocate resources (Bates et al., 2017); and can facilitate understanding and improve inclusion of previously excluded or marginalised groups. Above all, the Creative Youth Plan acknowledges that people are people first (Magoon et al., 2022) and sociodemographic indicators hold second place to that.

It is in this context that the Creative Youth Plan supports the collection of sociodemographic data, whilst recognising that sensitivity and best practice in data collection is fundamental. It is essential for all partners to promote best practice and where possible consult and engage the targeted communities around language, confidentiality and other issues which may be of concern to them. Best practice in data collection includes:

1. Careful educational messaging explaining the purpose of the data collection.
2. Every question should have a purpose and be relevant.
3. Collect no more data than is necessary.
4. Confidentiality guaranteed.
5. Demographic categories should be collected separately.
6. Depth of granularity should always be supported by sufficient sample size to promote confidentiality and prevent identification/ misuse of the knowledge.
7. Do not share an individual's personal data, including their image, with other individuals or the wider community without their permission.
8. Only keep the data for as long as necessary in compliance with GDPR legislation.
9. Keep data secure.
10. Erase data without delay if requested by a participant.

(Magoon et al., 2022; Kirst et al., 2013)

The evaluation forms created in order to capture sociodemographic data across the Creative Youth Plan (see Part 4) have been devised with the above best practice principles in mind, however organisations, individuals, teachers, artists and youth workers have the liberty to decide when the collection of certain data is appropriate or not within their specific setting.

Who Owns the Data?

Research generates data and clarity around ownership, usage and storage of data is increasingly sought by respondents. It is a legal requirement under General Data Protection Regulation (GDPR) legislation that such information is in an easy to read, accessible format and provided at the outset of engagement with participants. Under GDPR, individuals own the rights to their personally identifiable data, with a few exceptions.

The Creative Youth Plan and the Creative Ireland Programme are governed by the data protection and freedom of information policies of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) and Department of Education (DE) (see Appendix 3).

Research and evaluation is being conducted by the Creative Ireland Programme and the Creative Youth Plan in the public interest, and research data generated as part of funded activities is owned by the Creative Ireland Programme (DE and DTCAGSM) who are responsible for ensuring that research is conducted ethically and in compliance with GDPR and other relevant regulations (e.g., the Health Research Board).

Where organisations demonstrate the need and purpose for collecting personal information, they are allowed to do so under the legislation once informed consent has been freely given. and they assume responsibility under the GDPR principles below for maintaining the integrity and confidentiality of that information (see Figure 3).

Personal data include names, email addresses, date of birth, etc. (see Appendix 3) and as a general rule of thumb, best practice suggests that no more than 3 identifying pieces of personal data should be collected in any instrument to safeguard people's privacy (data minimisation).

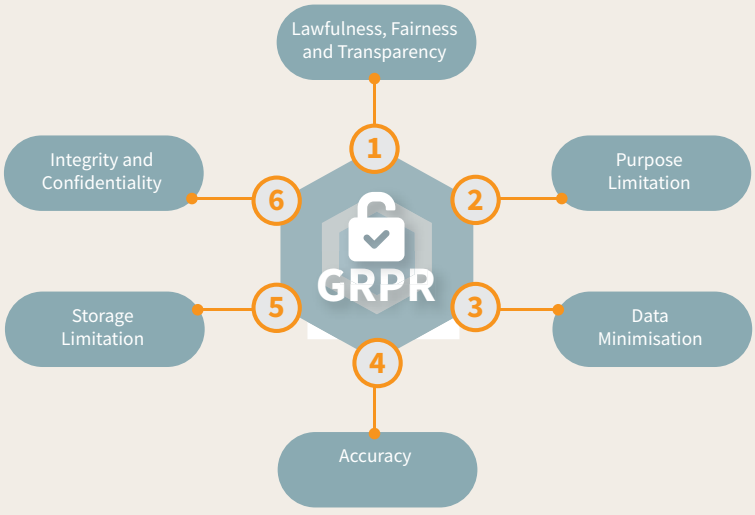


Fig. 3:
GDPR principles (Data Protection Office, Trinity College Dublin)

Creative Activity

In your evaluation, it is vital to assess how the activities in your project have contributed to specific project objectives. The forms referred to in Part 4 are designed to assist you in capturing and monitoring quantifiable targets such as the number of events organised and the number of participants involved. Additionally, the key competencies in Figures 4 and 5 below can be used to guide evaluation of creative activity, inform the design of your aims and objectives/outcomes, and shape assessment criteria or qualitative indicators to measure success in your project.

For the purposes of the Creative Youth Plan, the most appropriate skills and behaviours are those which support development and learning such as curiosity, resilience, imagination, discipline, and collaboration.

Winchester University's Centre for Real World Learning (CRWL) have developed these ideas into a 'Creativity Wheel' which has been widely adopted internationally and informs the Creative Youth Plan (2023-2027). According to the model creativity revolves around five key dimensions:

- **Inquisitive** (wondering, questioning, exploring and challenging assumptions)
- **Persistent** (tolerating uncertainty, sticking with difficulty, daring to risk)
- **Imaginative** (intuition, playing with possibilities, connections)
- **Disciplined** (crafting and improving, developing techniques)
- **Collaborative** (sharing, giving and receiving feedback, cooperation).

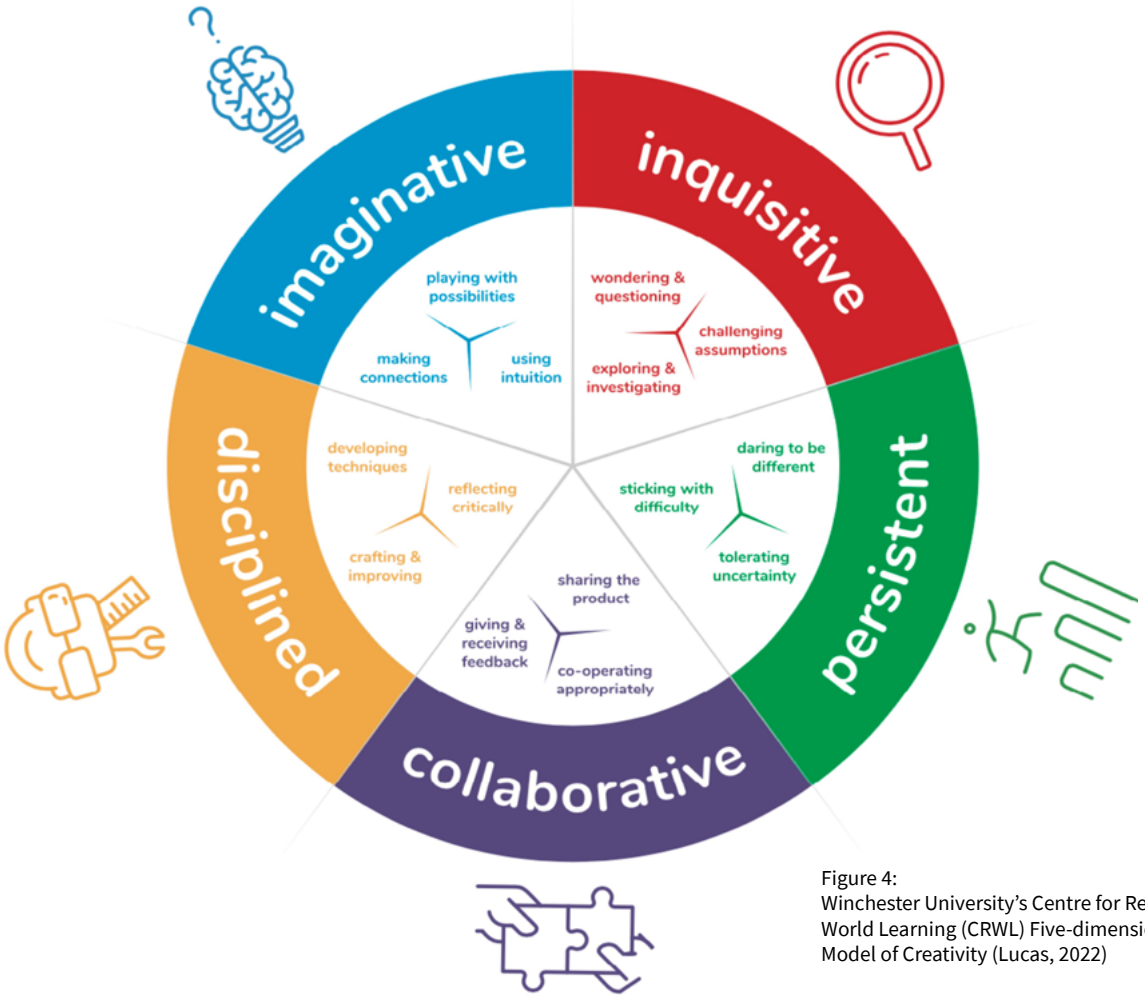


Figure 4:
Winchester University's Centre for Real World Learning (CRWL) Five-dimension Model of Creativity (Lucas, 2022)

Most of the key elements in this model are also reflected in the definition of creativity in the Chief Inspector's Report (2022, p. 272):

> In education, creativity is children's and young people's use of their imaginative capabilities to transform their thinking and produce original and innovative ideas and solutions to problems. It involves children and young people **engaging with others to investigate and hypothesise** about existing knowledge, **challenge assumptions, play with possibilities** and **take risks.** The creative process results in products and outcomes in the form of **original** and **innovative ideas, perspectives** and **artefacts**, that are of benefit to the learner themselves and to others in wider society. The creative process in education is iterative and involves the **growth and acquisition of competencies**, such as crafting, demonstrating, improving and persisting. [Emphasis added]

Key Creativity Competences for Evaluation Across The Creative Youth Plan (2023-2027)

While collecting, assessing and evaluating qualitative indicators such as increasing self-confidence, reducing social isolation, increasing social cohesion, promoting active citizenship, experiencing enjoyment, and raising self-esteem can be challenging, identifying the 'soft outcomes' specifically targeted in your project and subjecting them to scrutiny from more than one perspective and involving more than one source of information (or data), can yield credible and objective outcomes (Thompson, 2009). Simple mechanisms such as asking participants to use coloured counters to indicate their mood at the start and again at the end of a session, or drawings monitored over the course of the initiative, can track and record participants' progress/improvement against explicit indicators or criteria.

The creativity competences below are informed by the Creative Youth Plan 2023-2027, the CRWL model (2016), and the OECD's (2022) creativity/critical thinking rubric and can be used to direct evaluation of 'soft outcomes' (see Fig. 5):

- Ability to engage and collaborate with experts and peers
- Ability to develop and acquire competences and skills
- Ability to investigate and to challenge assumptions
- Ability to play with possibilities and take risks
- Ability to persist (especially in the face of difficulty)
- Ability to generate original and innovative ideas, perspectives and artefacts.

Space and Time to be Creative

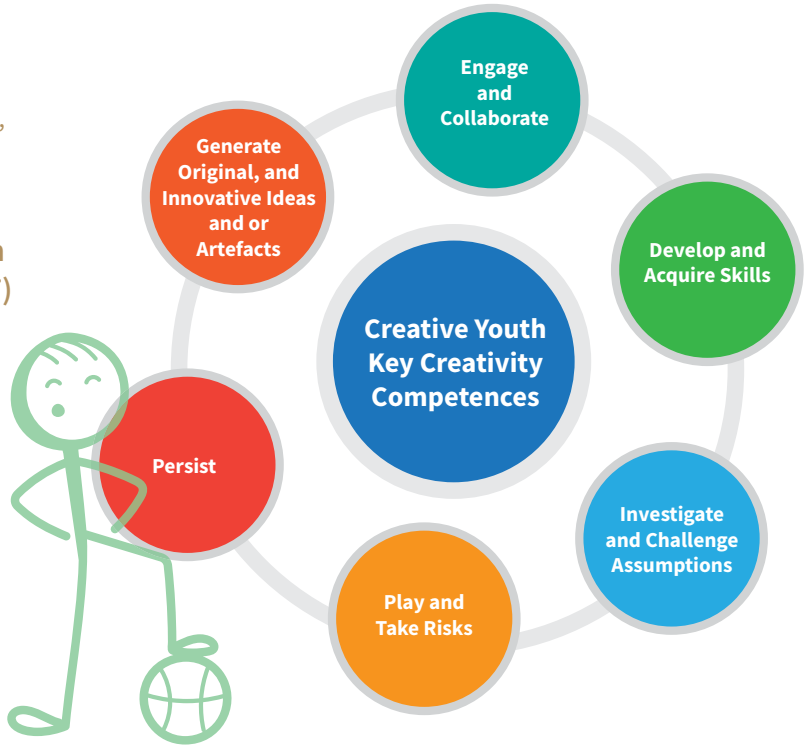


Figure 5: Creative Youth Key Creativity Competences (O'Sullivan & O'Keeffe, 2023)

As part of its project outputs, a helpful portfolio of assessment rubrics was developed during the OECD-CERI project (2015-2022) *Fostering and Assessing Creativity and Critical Thinking Skills in Education.* Rating student work using a four level scale, the rubrics differentiate between process and product in students' creativity and thinking skills, and could be adapted to support the design and evaluation of creative activity.

Figures 6 and 7: Grant Snider cartoons (OECD-CERI project)

These classroom friendly creativity/critical rubrics echo the five-dimensional model of CRWL and are further supported by examples of signature pedagogies for teaching creative thinking across the curriculum. These include:

- Mantle of the Expert
- Philosophy for children
- Role play and simulation
- Group working
- Peer teaching
- Expert demonstration
- Student feedback
- Meditation
- Brain storming
  (Lucas and Spencer, 2017, p. 49)

Formative and Summative Evaluation

(See Part. 2 for details)

A note on reflective practice

Whilst the Creative Youth Plan recognises that for individual artists and practitioners, formal project evaluation may not be feasible in all situations, it does however encourage, where possible, the recording of basic sociodemographic and project information at the beginning of an initiative. In recommending minimum standards of reporting, the Creative Youth Plan will contribute towards building a robust evidence base and increase understanding amongst key stakeholders, including children, teachers, artists, policy makers and others, of the contribution of creative and arts initiatives to the education, health, wellbeing and sustainability of society.

The Creative Youth Plan recognises the value of reflective evaluative practice on creative experience and activities as a form of continuous professional development, helping children and young people, creative practitioners, teachers and educators to better understand the context and impact of their own work (see Appendix 1b for further details on reflective practice). These guidelines attempt to raise awareness in society of the potential role and contribution of creative practices.

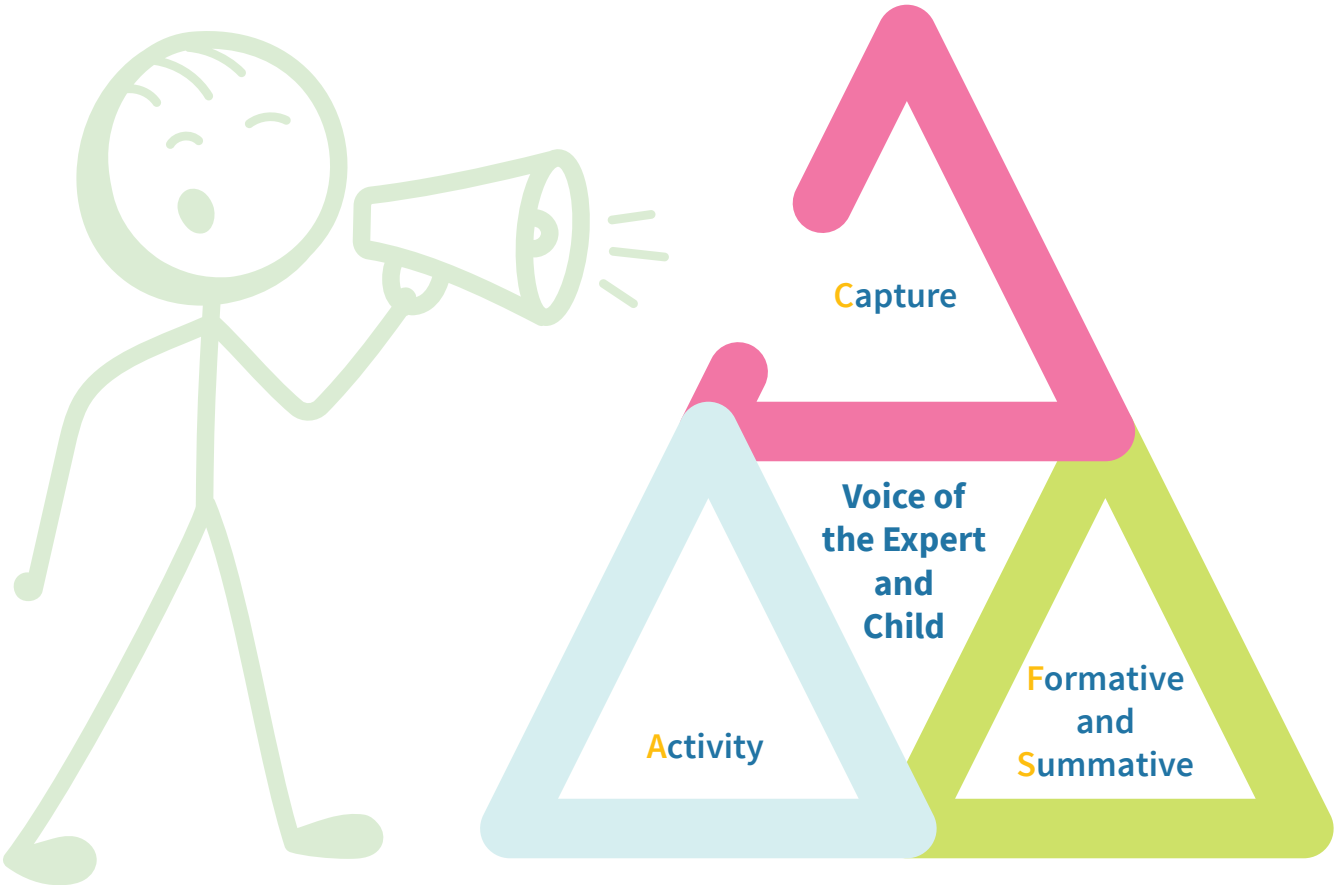
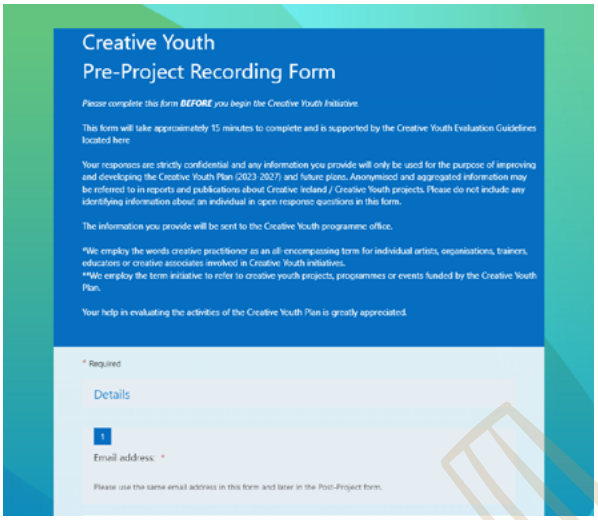


Figure 8: The CAFS Tool, 4 Step Evaluation Approach (O'Sullivan & O'Keeffe, 2023)

PART 4

THE CREATIVE YOUTH REPORTING AND EVALUATION TOOLS

One person from each CY funded project will be invited to complete and submit a pre- and post-project survey (links will be provided with the Service Level Agreement). Data are returned automatically to the Creative Youth Office.


Creative Youth
Pre-Project Recording Form

*Please complete this form **BEFORE** you begin the Creative Youth Initiative.*

This form will take approximately 15 minutes to complete and is supported by the Creative Youth Evaluation Guidelines located here

Your responses are strictly confidential and any information you provide will only be used for the purpose of improving and developing the Creative Youth Plan (2023-2027) and future plans. Anonymised and aggregated information may be referred to in reports and publications about Creative Ireland / Creative Youth projects. Please do not include any identifying information about an individual in open response questions in this form.

The information you provide will be sent to the Creative Youth programme office.

*We employ the words creative practitioner as an all-encompassing term for individual artists, organisations, trainers, educators or creative associates involved in Creative Youth initiatives.
**We employ the term initiative to refer to creative youth projects, programmes or events funded by the Creative Youth Plan.

Your help in evaluating the activities of the Creative Youth Plan is greatly appreciated.

* Required

Details

1

Email address: *

Please use the same email address in this form and later in the Post-Project form.


Creative Youth
Post-Project Recording Form

* Required

Creative Youth Post-Project Recording Form

*Please complete this form **AFTER** you have completed your Creative Youth Initiative.*

This form will take approximately 20 minutes to complete and is supported by the Creative Youth Evaluation Guidelines located here

The form captures post-project information arising from your Creative Youth initiative. Your responses are strictly confidential and any information you provide will only be used for the purposes of improving and developing the Creative Youth Plan (2023-2027) and future plans. Anonymised and aggregated information may be referred to in reports and publications about Creative Ireland / Creative Youth projects. Please do not include any identifying information about an individual in open response questions in this form.

The information you provide will be sent to the Creative Youth programme office.

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Your help in evaluating the activities of the Creative Youth Plan is greatly appreciated.

1

Email address: *

Please use the same email address you used when completing the Pre-Project Form.

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APPENDICES

Appendix 1

Library Toolkit Evaluation

Appendix 1a: Evaluation and Monitoring, Logic Models, Theories of Change and Evaluation Frameworks for community and government programmes.

1. Department of Children, Equality, Disability, Integration and Youth (DCEDIY) (2021). *Frameworks for Policy Planning and Evaluation.* https://www.gov.ie/ga/foilsiuchan/5a620-frameworks-for-policy-planning-and-evaluation-evidence-into-policy-guidance-note-7/

2. Department of Children, Equality, Disability, Integration and Youth (DCEDIY) (2021). *Evaluating Government Funded Human Services Evidence into Policy Guidance Notes* https://www.gov.ie/en/publication/eb5da-evaluating-government-funded-human-services-evidence-into-policy-guidance-note-3/

3. Finney, A. (2020). *Developing a Theory of Change and Evaluation Plan for your Resource. A self-help guide from Young Money.* Social Research and Statistics. https://www.young-enterprise.org.uk/wp-content/uploads/2021/06/YM-Self-Help-Guide-June-2020_FINAL-1.pdf

4. Stewart, J., Joyce, J., Haines, M., Yanoski, D., Gagnon, D., Luke, K., Rhoads, C., & Germeroth, C. (2021). *Program Evaluation Toolkit: Quick Start Guide (REL 2022–112).* U.S. Department of Education, Institute of Education Sciences, National Center for Education Evaluation and Regional Assistance, Regional Educational Laboratory Central. https://ies.ed.gov/ncee/rel/Products/Resource/100644

5. University College London Public Engagement Unit (2017). *Planning and evaluating your work: Some definitions.* https://www.ucl.ac.uk/culture/sites/culture/files/planning_and_evaluating_you_work_-_some_definitions.pdf

6. Taylor-Powell, E., & Henert, E. (2008). *Developing a logic model: Teaching and training guide.* University of Wisconsin-Extension Cooperative Extension Program Development and Evaluation. https://fyi.extension.wisc.edu/programdevelopment/files/2016/03/lmguidecomplete.pdf

7. HM Treasury, (2020). The Magenta Book: HM Treasury guidance on what to consider when designing an evaluation. https://www.gov.uk/government/publications/the-magenta-book.

8. OECD (2021). *Applying Evaluation Criteria Thoughtfully.* OECD Publishing. https://www.oecd.org/dac/applying-evaluation-criteria-thoughtfully-543e84ed-en.htm

9. The Health Foundation (2015). *Evaluation: what to consider. Commonly asked questions about how to approach evaluation of quality improvement in health care.* https://www.health.org.uk/publications/evaluation-what-to-consider

Appendix 1b:
Evaluation Frameworks and Toolkits for arts and creativity-based interventions in health, wellbeing and education.

1. Vincent-Lancrin, S., et al. (2019). *Fostering Students' Creativity and Critical Thinking: What it Means in School.* Educational Research and Innovation, OECD Publishing. https://doi.org/10.1787/62212c37-en.

2. Lundy, L., & O'Donnell, A. (2021). Partnering for child participation: Reflections from a policy-maker and a professor. *In Child and Youth Participation in Policy, Practice and Research* (pp. 15-29). Routledge.

3. Organisation for Economic Cooperation and Development (2022) *THINKING OUTSIDE THE BOX The PISA 2022 Creative Thinking Assessment.* https://issuu.com/oecd.publishing/docs/thinking-outside-the-box

4. Daykin, N., Gray, K., McCree, M., & Willis, J. (2017). Creative and credible evaluation for arts, health and well-being: opportunities and challenges of co-production. *Arts & Health, 9*(2), 123-138.

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7. Hall, R. et al. (N.D.). *Participatory Action Research.* http://creativeandcredible.co.uk/wp-content/uploads/2015/07/CreativeCredible_Participatory-action-research.pdf

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12. Sweeney, D., & Pritchard, M. (2010). *Community Sustainability Engagement Evaluation Toolbox.* Evaluation Toolbox. http://evaluationtoolbox.net.au/index.

13. *The Arts Council Ireland Social Impact Measurement Guidebook*. https://author.artscouncil.ie/uploadedFiles/wwwartscouncilie/Content/Arts_in_Ireland/Strategic_Development/FINAL_2022_AC_Measurement_Guidebook.pdf

Appendix 1c:

Validated Scales for Measurable Outcomes

1. The Centre for Effective Services.
   https://effectiveservices.force.com/s/
2. The EQ-5D is a simple two-page questionnaire that measures health-related quality of life on five dimensions of mobility, self-care, usual activities, pain/discomfort, and anxiety/depression.
   How to obtain EQ-5D – EQ-5D (euroqol.org)
3. Evaluating Community Arts & Community Well Being: an evaluation guide for community arts practitioner.
   https://www.artshealthresources.org.uk/docs/evaluating-community-arts-and-community-wellbeing-an-evaluation-guide-for-community-arts-practitioners/
4. Evaluating Community Arts & Community Wellbeing
   www.arts.vic.gov.au
5. The Warwick-Edinburgh Mental Well-Being Scale (WEMWBS). Affectometer 2 (springer.com)
   https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/
6. OECD Better Life Initiative: Measuring Well-Being and Progress. https://www.oecd.org/wise/better-life-initiative.htm
7. UCL Museum Wellbeing Measures Toolkit
   https://act-on-gender.eu/nes/gender-equality-audit-and-monitoring-geam-toolpt2013.pdf

Appendix 2

Research Sub Group Members

- Tania Banotti, Director Creative Ireland Programme
- Jenny Buggie, *Creativity & Arts in Education*, The Education Centre, Tralee
- Kate Delaney, Assistant Principal, Creative Ireland Programme
- Gary Granville, Professor Emeritus, National College of Art and Design
- Anne Looney, Executive Dean, Faculty of Education, DCU
- Kenneth Nally, Inspector Curriculum and Assessment Policy Unit
- Gary O'Donnchadha, DE Inspectorate – Deputy Chief Inspector
- Linda O'Sullivan, Manager Hub na nÓg, Department of Children, Equality, Disability, Integration and Youth
- Mags Walsh, Programme Director, Creative Schools

Appendix 3

Data protection

If you are conducting research, it is important to be familiar with the requirements of the Data Protection Act 1988 and subsequent amendments, and the Freedom of Information Act 1997 and subsequent amendments:
https://www.irishstatutebook.ie/eli/2018/act/7/enacted/en/html
https://www.irishstatutebook.ie/eli/1997/act/13/enacted/en/html

The General Data Protection Regulation (GDPR) is in force as of the 25th May 2018 and is directly applicable as a law in all EU Member States. In Ireland, the Data Protection Act 2018 gives further effect to the GDPR:
https://eur-lex.europa.eu/eli/reg/2016/679/oj

A helpful summary of the law is available at:
https://gdpr.eu/what-is-gdpr/
and a searchable tool can be found here:
https://gdpr.eu/tag/gdpr/

Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) data protection policy:
https://www.gov.ie/en/organisation-information/5c605-data-protection/

Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) Freedom of Information policy:
https://www.gov.ie/en/organisation-information/42b27-freedom-of-information-foi/

Department of Education (DE) data protection policy:
https://www.gov.ie/en/organisation-information/data-protection/

Department of Education (DE) Freedom of Information policy:
https://www.gov.ie/en/organisation-information/c3fb7b-freedom-of-information-foi/

The GDPR defines relevant legal terms. Below are some of the most important ones in the context of these guidelines (adapted from the GDPR.eu resource and the Data Protection Office, Trinity College Dublin):

Personal data — Personal data is any information that relates to an individual who can be directly or indirectly identified by reference to an identifier such as name, image, ID number, location data or online identifier.

Data processing — Any action performed on data, whether automated or manual, including collecting, recording, organizing, structuring, storing, using, erasing, etc.

Data subject — The person whose data is processed.

Data controller — The person who decides why and how personal data will be processed.

Data processor — A third party that processes personal data on behalf of a data controller. The GDPR has special rules for these individuals and organizations.

Special categories of personal data: Data revealing an individual's racial or ethnic origin, political opinions, religious beliefs or philosophical beliefs, data relating to trade union membership, genetic data, biometric data for the purpose of uniquely identifying an individual, data concerning health and data concerning an individual's sex life or sexual orientation.

Consent

There are strict rules about what constitutes consent from a data subject to process their information.

- Consent must be “freely given, specific, informed and unambiguous.”
- Requests for consent must be “clearly distinguishable from the other matters” and presented in “clear and plain language.”
- Data subjects can withdraw previously given consent whenever they want, and you have to honour their decision.
- Children under 13 can only give consent with permission from their parent.
- You need to keep documentary evidence of consent.

People’s privacy rights

The GDPR recognizes the privacy rights for data subjects, which aim to give individuals more control over the data they loan to organizations. Data subjects’ privacy rights include:

1. The right to be informed
2. The right of access
3. The right to rectification
4. The right to erasure
5. The right to restrict processing
6. The right to data portability
7. The right to object
8. Rights in relation to automated decision making and profiling.

Appendix 4

Useful Resources

1. The Arts and Culture in Education Research Repository for Ireland, https://acerrireland.org/2
2. Waterford Healing Arts, http://www.waterfordhealingarts.com/
3. Enabling the meaningful participation of children and young people globally: The Lundy Model. https://www.qub.ac.uk/Research/case-studies/childrens-participation-lundy-model.html
4. Creative and Credible, Arts and Health Evaluation resource (creativeandcredible.co.uk)
5. AESOP, Resources - Aesop (ae-sop.org)
6. Keating, C. (2002*). Evaluating Community Arts and Community Wellbeing: An evaluation guide for community arts practitioners.* Effective Change.
7. Youth Employment Evaluation Toolkit, http://www.youth-impact.eu/toolkit/
8. American Evaluation Association, https://www.eval.org/
9. National Youth Council of Ireland - *Capturing Magic. A Tool for Evaluating Outcomes in Youth Arts Projects.* https://www.youth.ie/wp-content/uploads/2018/02/CapturingMagic-2017-acc_0.pdf
10. Creativity Exchange (a space for school leaders, teachers, those working in cultural organisations, scientists, researchers and parents to share ideas about how to teach for creativity and develop young people's creativity at and beyond school). https://www.creativityexchange.org.uk
11. Form (building a state of creativity) https://www.form.net.au
12. PISA Creativity Test 2022. https://www.oecd.org/pisa/innovation/creative-thinking/
13. Responsible Conduct of Research (Nicholas Steneck, 2007) https://ori.hhs.gov/ori-introduction-responsible-conduct-research
14. Storytelling Evaluation Methodology. https://www.storytellingevaluation.co.uk
15. Gender Equality Audit and Monitoring tool. https://geam.act-on-gender.eu
16. Gender equality and empowerment measurement tool https://www.international.gc.ca/world-monde/funding-financement/advancing_gender-batir_sexes.aspx?lang=eng
17. Stand Up Awareness Week Toolkit (Belong To) https://www.belongto.org/wp-content/uploads/2022/09/Stand-Up-Awareness-Week-Toolkit-2022-Belong-To.pdf

Clár Éire Ildánach
Creative Ireland Programme

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