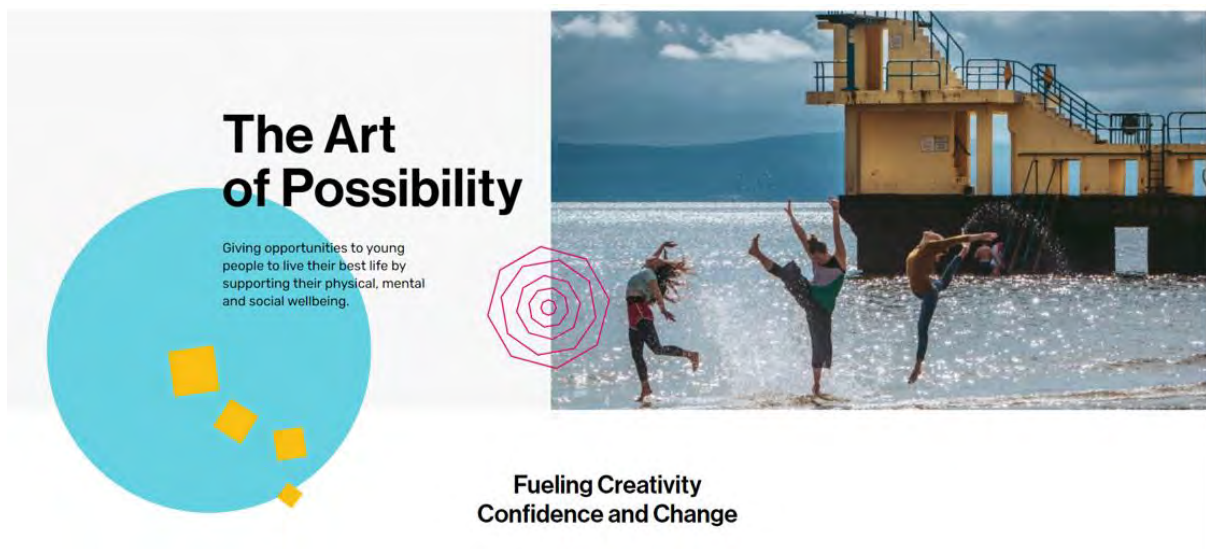


Galway Community Circus

Evaluation and Impact Resource



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1 Introduction

Galway Community Circus (GCC) commissioned The Audience Agency (TAA) to develop an evaluation and impact framework and toolkit to be used in all its work. From February 2021 - September 2022 a process of consultation and testing has taken place with GCC, enabling a framework that is both strategic and practical to be developed.

It is a bespoke framework and toolkit that has been designed to meet the needs of GCC, **drawing on previous resources such as the ‘Guidebook on Impact Measurement 2020-2023’** and other consultation and evaluation work which GCC has recently undertaken, for example as part of its 2022 youth and community consultation and as part of Galway 2020 European Capital of Culture.

This development **takes place at an important point in GCC’s development. It has recently** participated in several international projects and initiatives, is using new spaces and is becoming a sector leader for funambulism.

2022 is the 20th anniversary of GCC, providing an opportunity to celebrate and profile the organisation. It has also seen the culmination of the long-running project on funambulism, **‘LifeLine’ in July and the launch of Circus++**, a pan European project which is based on third level education for youth and social circus educators.

The regular classes and workshops for young people in the community forms the core of **GCC’s work**, as encapsulated in the Vision Statement, with Circus conceived not only in artistic, but also personal and social terms:

A future in which play, care and creativity are nurtured through circus education accessible to every child in Ireland.

This leads to a wider remit, in which GCC would like to have a wider influence as described in the Mission Statement:

We foster the growth of youth circus in Ireland and internationally through our dynamic Circus School.

This is motivated by strong ambitions, as articulated in its purpose:

We are striving to create connection, empower expression and support social change.

This has implications for the outcomes and impacts that GCC need to understand and evaluate. It includes physical and creative capacity, social responsibility and the readiness

skills of young people, as well as implying further impacts in the community such as on education, employment and citizenship.

In aiming to be a leader in its field, this also means that it needs to show its advances and practices in the wider sectors in Ireland and internationally.

These ambitions need to be implemented and supported organisationally with leadership and a team that is fit for purpose. Evaluation should be integrated within the whole organisation, so that there is a continual process of reflection and learning, leading to developments that need to be made.

GCC has also developed a new strategic plan for 2022-2027 to accommodate these progressions and to **articulate the next steps in GCC's journey. At the heart of this strategy is the idea of deepening and enriching GCC's work rather than considering it in terms of 'growth' as such. The way in which this is linked to evaluation and impact is outlined in the section on context below.**

2 Evaluation and Impact

This framework considers both evaluation and impact and therefore these need to be defined and outlined.

2.1 Evaluation

Evaluation is the structured interpretation and giving of meaning to predicted or actual impacts of proposals or results. It looks at original objectives, and at what is either predicted or what was accomplished and how it was accomplished.

Michael Scriven: 'The methodology of evaluation' (1967)

Evaluation is a systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards. It can assist an organisation, programme, design, project or any other intervention or initiative to assess any aim, realisable concept/proposal, or any alternative, to help in decision-making or to ascertain the degree of achievement or value in regard to the aim and objectives and results of any such action that has been completed.

'What Is Evaluation?' International Center for Alcohol Policies (1995)

These concepts were influenced by the needs of health and education sectors but in the last few decades have been adopted by the cultural sector. Especially relevant in the development of the work in the cultural sector **was Felicity Woolf's book 'Partnerships for Learning' (1999 and 2004, Arts Council England) which was one of the first guides of evaluation for education and participatory projects.**

This guide noted that

Arts-based projects are difficult to evaluate and the Guide does not try to suggest that there is only one way of approaching evaluation.

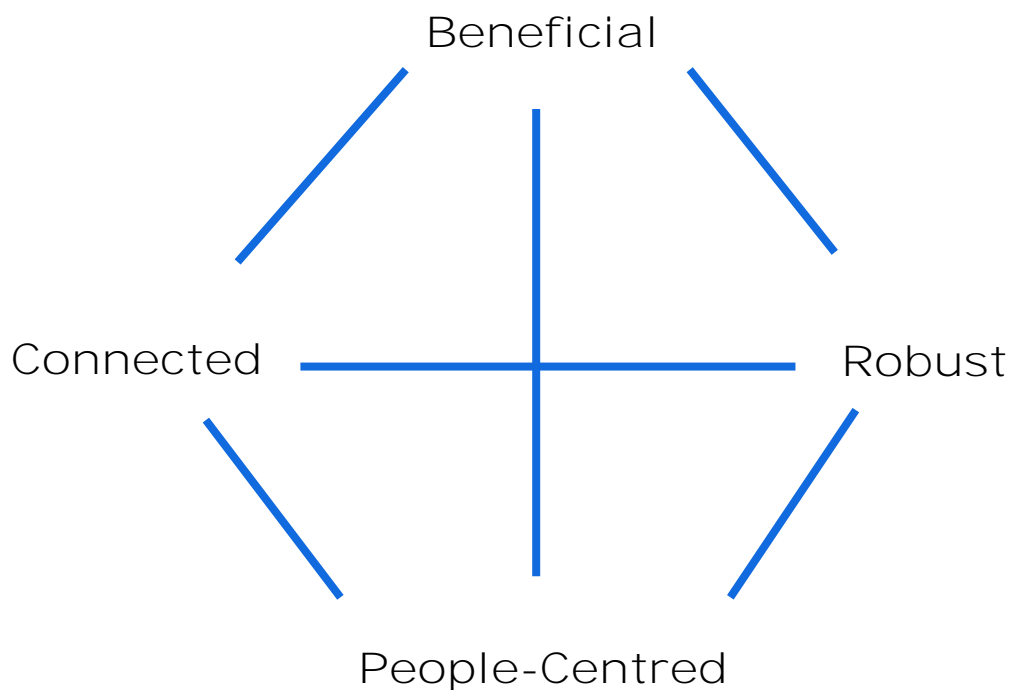
Additionally, it argued that

*... **successful evaluation must allow** everyone involved in an arts project, including those taking part, to contribute their views about it.*

This important principle is **already at the heart of GCC's approach to evaluation** and is amplified and developed within this framework/toolkit.

Evaluation theory and practice continues to change and progress and a useful outline of Evaluation Principles has been developed by the Centre for Cultural Value based at Leeds University in the UK in association with The Audience Agency and informed by leading international evaluators. These principles are set out here:

<https://www.culturalvalue.org.uk/our-work/evaluation/evaluation-principles>



There are 12 principles, which come under the headings in the diagram above. They show how the different dimensions fit together with no one area being neglected. Therefore, evaluation should be:

Beneficial

- ➔ committed to learning and/or change
- ➔ ethical
- ➔ applicable

Robust

- ➔ rigorous
- ➔ open-minded
- ➔ proportionate

People-centred

- empathetic
- many voiced
- socially engaged

Connected

- transparent
- aware
- shared.

These form a good basis for Galway Community Circus's evaluation, with periodic review and refinement.

It also ensures that evaluation is purposeful, **rather than something which 'must be done'** or which interferes in the regular work of the organisation. In this way, it is worth remembering that evaluation has two sorts of purpose.

- **'summative'** - reporting the outcomes, for example to funders or participants and
- **'formative'** - used for learning in order to improve processes and the work of the organisation

Well-designed evaluation will ensure that both can be achieved for the benefit of GCC.

There is some cross-over between evaluation, consultation and wider research and scoping, for example in understanding how those not / rarely attending and participating **in GCC's work might want to take part**. Many of the consultation exercises (for example as used as part of the 2022 consultation) are useful methods of undertaking evaluation, especially with younger participants and can be used with little adaptation as long as the key principles are integrated. GCC is a creative and innovative organisation and it is intended that the elements of this toolkit can be extended and developed on an ongoing basis.

2.2 Impact

GCC also has an ambition to demonstrate its impact, which is a particular element of evaluation. Impact refers to:

the **‘marked effect or influence’** (Oxford English Dictionary) that the work has on something / somebody. The OECD-DAC defines impact in terms of **‘any long-term effect, whether intended, unintended, positive, negative, direct or indirect’** which arises as a result of the activity.

In the GCC Impact Measurement Guidebook (2020), the role of GCC, in terms of its impact, is outlined as follows:

We believe that circus participation improves children’s readiness to seize life chances. It brings about happier, healthier young people who are achieving their potential. It fosters readiness, which is confidence that comes from feeling prepared to handle what comes next. This confidence is built over time, with repeated opportunities to try and sometimes fail, and to grow as a result. Galway Community Circus gives opportunities to young people to build abilities, skillsets and mindsets for everyday life, helping young people to reach their full potential.

It is therefore important to understand how far GCC is achieving these goals by including elements of impact measurement in this guide.

2.3 Definitions

For clarity, these are the definitions which are the basis of this framework document.

Evaluation: The systematic assessment of a project or programme which determines its value, nature and character, using criteria governed by a set of standards.

Impact: The short and long-term effects, whether intended, unintended, positive, negative, direct or indirect which arise as a result of the activity.

Outcomes: The overall effect of the work which might be short, medium or long term.

Outputs: The concrete activities which come out of the work.

Indicators: The elements (measures) that indicate what outcomes and outputs have taken place or been achieved.

Methodology: The way in which the evaluation is undertaken.

3 Galway Community Circus

3.1 Ambition

The vision and mission of Galway Community Circus is stated above. This has been enhanced in recent years with in-depth consideration of a number of strategic elements that are feeding into the new strategic plan.

Circus, at the heart of the work, has a long and diverse history. In its modern form, from the last 250 years, it has become an entertainment that can be enjoyed by anyone. It is both physical and artistic and can accommodate a wide range of elements. Since the 1970s, with the development of contemporary circus, there has been more of a focus on human artistry. These elements **provide the basis for GCC's work, with the capacity** to use different skills and capacities, physical and mental and to produce work at various levels and with a wide range of possibilities. This work is rooted in and of the community, drawing inspiration from and contributing to that community, as articulated in the new strategy:

*We are Galway Community Circus. We are a circus family where everyone can belong, rooted in the city of the tribes, balanced on the edge of Europe. We reach from São Paulo to Ramallah, with arms wide open welcoming to all. We are a community of many languages where all voices are heard - in an artform **that needs no words. We are made strong together, standing on each other's shoulders.** We are daring, throwing ourselves in the sky but our practices are all grounded in the protection of our precious earth. We are brave, we take risks, we soar, and we fall. We get back up again. We learn. We care for each other. We are creators of magic, made together. We are Circus.*

These elements are encapsulated in the values of 'Play, Care, Perseverance, Generosity and Responsibility.'

- Play: we value creativity and self-expression and bring a sense of fun, play and curiosity to everything we do.
- Care: we create a safe space of care for everyone within our circus community, put our participants at the centre of our practice, and always strive for diversity, inclusion and equality.
- Perseverance: we value perseverance and embrace failure as an opportunity to learn and grow.

- Generosity: we are committed to active learning and sharing our knowledge with others and strive to build lasting relationships.
- Responsibility: we are a responsible organisation, clear in our duties to each other and to those who support our work and actively conscious of our environmental impact.

Overall, this means that GCC is focused on three core drivers of human development: competence, agency and connectedness.

These lead to the more detailed goals articulated in the new strategy:

1. Grow the impact of our dynamic Circus School in Galway
2. Share our model of inclusive circus education throughout Ireland
3. Develop and professionalise circus education with academic, national, and international partners
4. Build a Community of Valued Circus Professionals
5. Create a Secure Sustainable Future for the Company

The vision, mission, goals and strategy overall form the starting point of the evaluation and impact framework and toolkit.

3.2 Context

The organisation is based in Galway, Ireland. The city of Galway is the fourth most populous in the Republic of Ireland and is at the centre of the wider county of Galway. It **is recognised as a major cultural centre, often referred to as the ‘cultural heart of Ireland’ and hosted the European Capital of Culture in 2020.** The area has one of the largest concentrations of people speaking the Irish language and has a diverse cosmopolitan population, with people moving there from around Ireland and from abroad, **as demonstrated in GCC’s staff itself.**

There are a number of funders and stakeholders of relevance to GCC. These are important in terms of evaluation, as they usually require organisations to report and feedback on **funded activity which needs to form part of GCC’s summative (and to some degree formative) evaluation.** Especially relevant are

- The Arts Council of Ireland, which is responsible for **‘leading the development of the arts in Ireland’**. Its strategy has five priority areas: the artist; public

engagement; investment strategy; spatial and demographic planning; and developing capacity. In relation to Circus, it outlines the particular capacity for it **to ‘attract large and varied audiences, some of which may not normally engage with the arts.’**

The Arts Council emphasises two important priorities for its support of circus, training and development of the artist and the need to understand public engagement with the artform. Furthermore, it states that practice in youth development (in terms of circus practice education and facilitation) is underdeveloped. These points are of great relevance to GCC.

- Galway City and County Councils support arts, culture and wider initiatives in arts and culture.

In the case of Galway City Council, arts and culture are closely integrated with aims for the community: *We engage with contemporary creativity in the art forms of architecture, circus, dance, film, literature, music, opera, street art and spectacle, theatre, traditional arts and visual culture. We work in practices that cross the art forms; the practices include venues, young people, children, education, arts and health, arts and disability, socially engaged art and artist's supports.*

For Galway County Council, **‘excellence’ and ‘leadership’** are emphasised, with funding provided for a wide range of activities in the county. In its 2020-24 Arts Plan it features a picture of GCC on its first page, demonstrating its importance in the area. The foreword also states: *‘We see access to arts and culture as an essential component for communities to thrive and understand that creativity is the foundation of innovation, the most coveted skill across all areas of life in the 21st Century.’* The plan also includes a section on monitoring and evaluation, stating, *we are working directly with the Arts Council through a Framework Agreement to agree a model of evaluation that takes into account the social return on investment and the impact on health, wellbeing and overall quality of life.*

Whilst each of these stakeholders assert the importance of evaluation and reference the need to demonstrate the impact that arts and culture have, there are few frameworks or detailed guidance in place. However, each funding strand has its own reporting mechanisms depending on the type of support given.

In wider contexts, the connection between the arts, education and other objectives are increasingly stated as being important. For example, within the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media of the Irish Government, the core policy for the arts refers to the need: *‘To enhance access to and to recognise the social and economic role of the arts, culture and film sectors in Ireland by promoting and encouraging artistic expression, cultural awareness and participation, through an appropriate policy, legislative and resource framework.’* Amongst the key issues it states the importance: *‘to encourage the cultural institutions to maximise their appeal to the general public and, in particular, to young people, the socially disadvantaged and visitors from abroad.’*

The importance of recognising the voices and needs of children and young people more specifically are increasingly identified as core elements of a variety of areas of policy and practice.

‘Hub na nÓg’ was set up by The Department of Children, Equality, Disability, Integration, and Youth (DCEDIY) of the Irish Government. The Framework supports departments, agencies and organisations to improve their practice in listening to children and young people and give them a voice in decision-making based on the Lundy Model of Participation. This lays down some important principles for the involvement of young people, setting out four key areas for attention, each of which leads to the next.

Space →	Voice →	Audience →	Influence
Children and young people must be given safe, inclusive opportunities to form and express their views.	Children and young people must be facilitated to express their views.	The views must be listened to.	The views must be acted upon, as appropriate

This demonstrates the value not only of evaluation, but also of the way in which an organisation such as GCC should consult with young people and uses this information to inform its practice. GCC has already identified this approach as core to its practice and this evaluation and impact framework and toolkit will ensure this is enhanced.

3.3 Youth and Community Consultation 2022

During 2022 as part of developing a new strategy, GCC undertook a comprehensive consultation with current and potential participants and with the Galway community. This included consultation with workshop participants aged 5-16 and other people involved either in delivering or participating in **GCC's work**.

As part of this process, it identified the range of methods currently employed by GCC in its evaluation and consultation, stating some key principles:

Galway Community Circus, as an organisation understands that young people, by themselves can find solutions to problems, become autonomous and create and manage projects, in turn allowing them to grow up with confidence and a sense of self-worth.

Amongst the ways in which it does this is through:

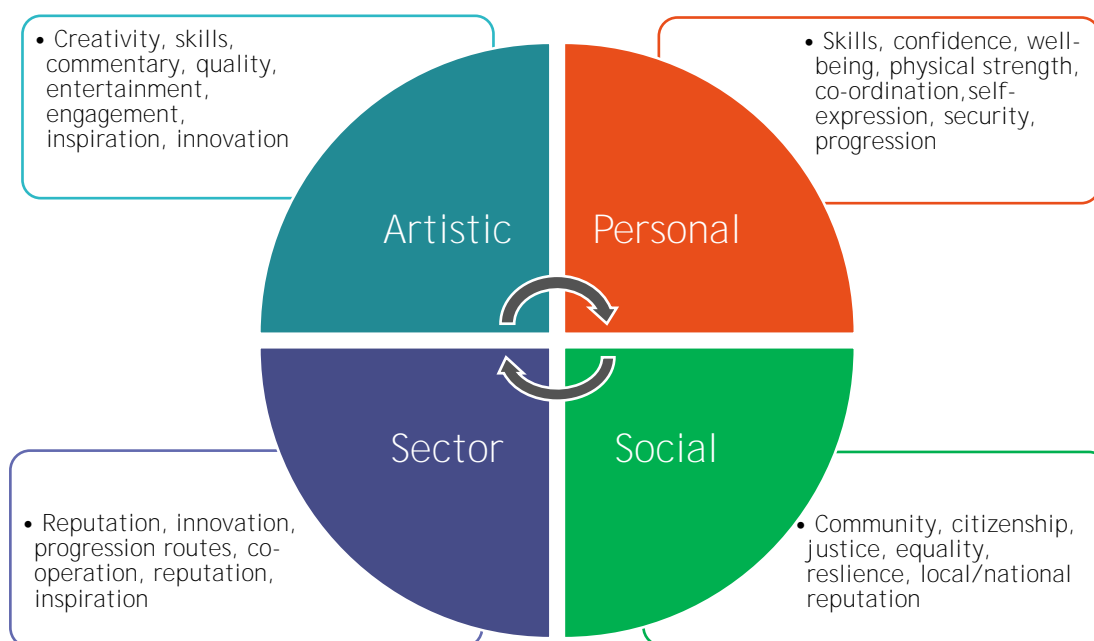
- Creating a safe space for youth to express their views
- Actively listening and hearing their views
- Providing avenues for all young people to be heard
- Supporting the views and voices of youth members
- Facilitating youth to express their concerns and issues
- Ensuring that young understand their influence
- Sharing impacts and feeding back reasons for decisions with those being consulted
- Demonstrating a willingness to listen to youth members
- Sharing findings more widely

These principles demonstrate the commendable emphasis given to the **'voices' of its** participants, audiences and communities which provides an excellent basis for evaluation. **It is particularly strong in terms of the 'formative' elements** and some of the imaginative methods are referenced in this toolkit as they do not require much alteration.

The main consideration, or difference, in relation to the consultation - evaluation balance is the need to ensure methods and interpretation are related back to the Outcomes Framework (outlined below). This will also ensure that the wider / longer term impacts are identified and reported internally and for stakeholders, having regard to a set of standards across the organisation and over time.

4 Evaluation Framework

The evaluation framework is designed to measure each of the various elements of Galway **Community Circus's work**. **Each part is** distinct but also connected and inter-related with each other, leading to the overall outcomes of the organisation which need to be understood holistically.



The framework includes different components **of GCC's work, not just** evaluation of the work of young people. It includes, for example, **the need to examine GCC's place in the** wider cultural sectors, the development of the skills of its staff and workshop leaders and the impact that the organisation has on the community at large, through the work it does with participants as well as with other audiences and community stakeholders.

This outline determines the indicators which are needed to assess the outcomes and also from there to develop the methodologies required for evaluation.

These are outlined in more detail in the framework below.

5 Galway Community Circus Outcomes Framework

Outcomes related to thematic areas

Theme	Outcomes	Outputs	Indicators	Methodology
Artistic	Generate and maintain a spirit of creativity and imagination at GCC	Workshops and performances which use circus to express ideas, engage and entertain audiences and participants and change how they see the world	Audiences and participants appreciate quality of work	Audience and participant questionnaires + in-workshop feedback to tutors
		Team members are empowered and supported to develop their work, using their skills fully	Team members demonstrate satisfaction in what they have achieved	Self-completion surveys for team and participation in meetings and reviews
	Teach circus skills to a high and appropriate level for all participants	Participants learn circus skills, improving and developing through the courses of workshops	Skills and capacities progress from baseline to end	Baseline / end of course surveys and qualitative feedback with learning log and online feedback
	Celebrate the excellence, commitment and journeys of GCC participants	At appropriate points, work demonstrated to peers, parents/carers, associates	Participants exceed their expectations	Baseline / end of course questionnaires
		Case studies profiled	Active and positive feedback through website	Digital and online analytics and feedback
	Youth and social circus becoming a recognised art form and educational method in Ireland.	More and extended circus activity takes place beyond GCC	Other circus schools, places, workshops in Ireland of a similar demonstrable scale and quality	Periodic horizon scanning Liaison with other providers
Personal Development	A safe and comfortable environment for circus activity	Safe and comfortable places for activity	(Low) level of injuries or illness and (high) level of participation	Internal records kept
		Participants have trusted information about safety and security ensuring correct policies and procedures in place	Attendance / continuity/ absenteeism	Levels of incidents or complaints monitored

	Help young people achieve extraordinary things	Young people perform/complete circus and related skills Participants take progression routes to other activity	Participants demonstrate awareness of achievements and progression, doing things they wouldn't otherwise do	Questionnaires baseline and end In-workshop creative activities and feedback
	Young people have increased physical and mental well-being	Peer and tutor appreciation of activity Enjoyment and fulfilment of young people in workshops	Young people demonstrate and express changes in physical development and of positive well-being from baseline to end	End of year surveys + occasional longitudinal surveys
	Young people have enhanced social, personal and life skills	Young people provided with tools and skills for further development	Young people demonstrate improved skills in areas such as team working, confidence, resilience and adaptability.	Questionnaires beginning and end of process In-workshop creative feedback
	Young people will become more active citizens	GCC workshops and related activity develops skills useful beyond circus as 'by-product' of circus	Young people aware of what they can achieve and demonstrate the confidence to be able to make good choices	Age appropriate learning logs and online / interactive tools (eg. Padlet)
	Young people will be better prepared to succeed in their chosen paths as adults	GCC workshops encourage young people to be confident in making good choices and engage with the wider society Young people provided with transferable skills and routes to other means of expression and activity	Young people show understanding and capacities useful in their lives and chosen paths Young people show understanding and capacities useful in their lives and chosen paths	End of workshops questionnaires Longitudinal surveys of participants post involvement (1, 2, 5 years) Qualitative feedback at end of process + tutor assessment of capacities
Social	An increase in inclusivity, active citizenship and social justice	GCC engages with people not normally or frequently engaged in arts and culture	Participation from those who are not normally engaged in culture (or similar activities such as sport)	Enrolment / sign-ups + participant questionnaires

	More socially inclusive, resilient and sustainable communities.	<p>GCC has accessible and targeted communications practices</p> <p>GCC work is representative of the population of Galway / Ireland and adapts to changes in the economy and society</p> <p>GCC is actively involved in the community through outreach and involvement in other initiatives</p> <p>Participants develop skills and capacities that help them to contribute to their communities</p> <p>GCC is interacting with other community organisations and public institutions in area</p>	<p>Participation from those who are not normally engaged in culture (or similar activities such as sport)</p> <p>Participation representative of population of Galway</p> <p>GCC is known and respected within community</p> <p>Participants are active in their communities</p> <p>Participants show understanding and capacity to be active locally</p> <p>Ongoing strategic involvement and collaboration</p>	<p>Questionnaires and creative in-workshop feedback</p> <p>Participation data compared with local / national background data</p> <p>Periodic local surveys in collaboration with other Galway organisations.</p> <p>Questionnaires and creative in-workshop feedback</p> <p>Self- reflection through regular strategic formative evaluation meetings</p>
Local/Regional / National	<p>Have third level training for youth and social circus educators and a sustainable pool of qualified competent facilitators.</p> <p>Enhance the cultural reputation of Galway</p> <p>The Galway Community Circus model, which can be employed in other locations in Ireland.</p> <p>Demonstrate the positive impacts of GCC's work</p>	<p>Circus trainers trained and suitably qualified with recognisable standard</p> <p>Collaborate with Galway orgs and profile and showcase work</p> <p>Showcase the work of GCC to develop and profile its good practices</p> <p>Work showcased and profiled with success stories and case studies</p>	<p>Qualification / recognition of trainers</p> <p>Galway is known for its culture including circus</p> <p>GCC's model and approach adopted by other organisations</p> <p>GCC deliverers available online platform that is a credible source of information about GCC, circus and other places / opportunities</p>	<p>Tests + take-up of classes, workshops + employment of deliverers in other places</p> <p>Collaborate with other Galway orgs on periodic research and evaluation</p> <p>Internal strategic review</p> <p>Analytics and website feedback + horizon scanning</p>
Sectoral including International	Collaborate and connect with appropriate artistic partners in Ireland and internationally	New partnerships established and projects created	Galway Community Circus recognised internationally as leader of its type in the world	Reputation assessment (longitudinal)

	Demonstrate circus has personal and social impact for audiences and participants as well as artistic	GCC appreciated and understood for its work + other similar initiatives showcased	Successful funding applications Networks and partnerships joined	Strategic review Strategic review
	Increased employability of circus practitioners	Presentations and demonstrations at conferences, platforms etc Provide opportunities for circus practitioners to work for GCC and to enable progression routes for GCC participants and deliverers	Cultural stakeholders and organisations understand and appreciate outcomes GCC trainers, practitioners and participants gain employment Team members have right skills	Periodic longitudinal studies in collaboration with circus and Irish cultural sector Strategic review Longitudinal studies of team and participants in terms of their progression routes Self-assessment questionnaires for team. Annual records of employment
Operational	Use evaluation and data to create insight that can be used to improve the work of GCC	Findings and recommendations implemented in work of GCC Double loop learning enables review of aims and objectives	Delivery changes / progresses from season to season. Mission and strategy change and progress according to need	Regular team review meetings to assess evaluation findings Evaluation overviews assess progress
	Find new funders and funding opportunities	Catalogue of achievements used to inform decisions on funding possibilities	Successful funding bids	Strategic review
	Be a good place to work for all those involved in GCC	Good environment, employment practices with appropriate capacity for well-being growth and progression	Good mental well-being of staff Absenteeism / complaints	Appraisals, consultation exercises, probation assessments, strategic review

6 Methodology Overview

The recommended methodologies used in this evaluation toolkit are designed to be robust and objective enough so that the organisation can be confident of its findings, whilst also ensuring they can be easily implemented, not interrupting the core work of the organisation. It is based around both quantitative (questionnaires, attendance data etc) and qualitative (discussions, interviews, creative etc).

It is also designed **to account for the different people and situations of GCC's work**, but with a focus on the participatory work undertaken through the regular classes, workshops and projects, mostly with young people.

The toolkit is designed as a basis for this work, but as it is used and as GCC itself develops and progresses it will undoubtedly need to be altered and refined. This is an important part of the evaluation itself, learning from the process on an ongoing basis, though it is important not to lose sight of the key principles and ideas.

6.1 Indicators, benchmarks and baselines

In order to understand the impact of GCC's work it is important to track the **'journey' and 'progress'** of GCC on participants. This is because a survey, discussion or exercise only identifies what is happening or being considered at that point, which is useful in its own right (especially at the end of a project), whereas in order to explore the impact on individuals it is necessary to understand the change that has happened and in order to assess this, it is important to ask at the beginning and end of the process. In this case - we are not **recording each person's individual progression**, which may be part of **GCC's** ongoing work within class, but to explore the changes that happen overall within a particular group or cohort, and ultimately across the whole organisation. It also ensures that evaluation is carried out in a way that is not personally intrusive.

In addition, in order to make comparisons between different age groups, types of practice etc or from one year to another it is essential to turn indicators into benchmarks which are sufficiently similar to be comparable.

Therefore, many of the questions need to ask the same things in the same sort of way. For example, if a question on how good people think they are at balancing is asked, the same phrasing should be used and the same rating system, such as answering on a scale of 1-10 should be deployed at beginning and end of a class or project.

6.2 Quantitative and Qualitative Methodologies

The recommended methodologies are both quantitative, as each have different benefits and can be used in different ways.

Quantitative methodologies can usually convert findings to numbers in some way, for example attendance, demographic information, responses to closed questions, enumerated ratings. They are good to understand the overall scope of something and are often useful in reporting, such as for funders. If they are conducted well, the data collected can be considered representative of the people and their opinions given.

Quantitative research includes not only surveys and feedback forms but also the **information captured when people sign up** / join the classes. This is an opportunity both to make people aware that their data is being collected and also to capture basic information such as if they have participated previously, whether they have any special needs, where they live (for evaluation purposes - broad areas) as well as contact information.

Qualitative methodologies are not numerical but are used for greater depth of understanding. They are more individual and open and do not rely on pre-ordained questions. Compared to quantitative methods, they can explore a wider range of themes including those which have not been previously considered, as well as understanding the meaning behind statements. They are especially important for formative evaluation, however there is an inbuilt hazard which is that a small number of views can potentially influence / skew the evaluation and are not necessarily representative of the wider group under investigation. These methods are also potentially resource (time and money) heavy.

What is sometimes referred to as '**Creative Evaluation**', strictly speaking, is a qualitative methodology. It uses creativity in the prompts and contributions of participants. This could include drawing, **using a 'graffiti board'**, making films/taking photos or writing a poem. This method engages people, as it is fun, and can work well with children though it needs to be well considered and interpreted, with participants informed about how their outputs will be used.

Digital tools can be either quantitative or qualitative, **though in GCC's case they are more likely to be qualitative in nature.** If participants are confident with the technologies (which young people usually are) digital tools can be used in the form of online communities, hosting ongoing discussions between project participants, and between GCC and the participants. Community members can join the conversation via text, image and video, or respond to tasks set including, polls, diaries, blogs and vlogs.

7 Implementation

The evaluation toolkit can be used in different ways. There are certain core / base components which will form regular / necessary components to which other evaluation techniques and elements can be added.

7.1 Quantitative

The quantitative means of obtaining feedback are at the heart of the evaluation. This is so that there is always a standardised, comparable set of data which provides useful insights in a reliable, useful way. This needs to be supplemented by qualitative and creative means, as outlined below.

7.1.1 Questionnaires - participants

A set of questionnaires has been prepared as part of this toolkit which are outlined in the appendices. There are two main sets of questionnaire for participants:

- Baseline questionnaire - to be asked at the beginning of a project or at the inception of the classes (usually in September each year)
- End of project / classes questionnaire - these should be used at the end of the year (ie. May/June) though in some cases there may be value in using a shortened version at other points. However, in order to understand the full impact and intended progress of participants, it is recommended that as long a period as possible elapses between the baseline and final questionnaire so as to track the full impact on development

The questionnaires are devised for 11-16 year olds and over 16 year olds. It is important to recognise that evaluation for under 16s requires special conditions (see Section 8 below) and it is recommended that everyone under 16 should be given permission to take part in evaluation by parents or carers. In addition, anyone under 16 should have the option not to take part in the evaluation or to leave at any time.

The templates are devised so that they can be used either face to face (interview) or by email. The wording may need to be adapted according to each method used. Each method has its strengths and weaknesses. Questionnaires used face to face, asked by a GCC staff member work well because questions can be clarified and explained if necessary. This method also tends to obtain a higher number of responses, as participants are asked to answer the survey there and then. On the other hand, e-surveys are more anonymous (because not responding to someone in front of you) and often elicit longer answers to the open questions, as people have time to make longer considered answers in their own time.

They are also usually easier and quicker to implement, as face-to-face interviews require significant time taken by a staff member and may require time to be taken out of a class/workshop. However, they rely on access to a computer, a degree of literacy and **don't have the advantage of having** someone present who can clarify or interpret questions.

GCC will make its own decisions on which method to use at which time, but face to face questionnaires are likely to work better with younger participants and e-surveys for older.

7.1.2 Questionnaires - others

There are other questionnaires which can be deployed, for example with audiences at events. The appendix includes a template based on the questionnaire used at the LifeLine event (July 2022) which can be adapted for this purpose.

Questionnaires for parents / carers of participants may also be useful. They can be used to understand the impact which they perceive the activity has on the children in their care. These would be used at the end of projects and classes so rely on a degree of retrospection, though they can be useful in assessing other elements which might not otherwise be explored, such as transport to GCC, timing of activity or other relevant aspects such as clothing or props. An example of this is provided in the appendix.

Other questionnaire based evaluation may be appropriate for group leaders (eg. from other groups as in the LifeLine project. A template questionnaire used for partners (derived from the LifeLine project) is included in the appendix.

7.1.3 Registration and attendance monitors

When people sign up to join a class or book for an event, this provides an opportunity to collect information which can be used as part of the evaluation process.

The current registration process is extensive but it is recommended that it is also used for parents / carers of under 16s to give permission for the child in their care to take part in evaluation. A recommended wording is:

- I give permission for the child / young person in my care to take part in evaluation processes undertaken by Galway Community Circus. Their privacy will always be respected and the right to leave the process at any time maintained.

An alternative / additional type of permission can be obtained with a permissions form filled in, in person (see appendix).

It is not necessary to seek permission from over 16s but GCC may like to include something similar in order to alert them to the need to participate in evaluation. A suitable wording for Over 16s is:

- I will take part in suitable anonymous evaluation processes undertaken by Galway Community Circus. I recognise that this is voluntary and that I can leave the evaluation at any time.

Information already regularly collected can also be used in aggregate and can be used for evaluation: location, age (via date of birth), previous attendance, comms/publicity noticed, events attended and any other needs or requirements.

7.2 Qualitative

Qualitative evaluation will supplement the quantitative information gathered. It will provide greater depth and detail and enable exploration of topics that might not have been previously considered. In practice, there may be some crossover between the surveys and more qualitative elements; for example, a class leader may use the questions of the questionnaires to structure a conversation with participants.

For some, especially children under 11, it will form the central part of the evaluation.

7.2.1 Discussions

It is recommended that GCC use a combination of a simple class discussion, the **‘Most Significant Change’ methodology** and other qualitative feedback mechanisms. Some of **these are already embedded in GCC’s practice**, with the main consideration being that these are specifically for evaluation and to understand impact, connecting with the Outcomes Framework. In outline these are:

- Simple class discussion (see appendix for outline) to be used at the beginning of the year for participants under 11 and the class leader recording the responses and feeding this into overall evaluation. This can also be used at other points in the year as and when the class leader decides.
 - The baseline discussion (at start of year) should focus on why they wanted to take part and what they are hoping to get out of the classes as well as any challenges they foresee. Where possible, the class leader should also ask about other activity outside of GCC, such as whether they do sports, exercise or are involved in any creative activity outside of school.
 - Short periodic discussions can take place at certain points in the year. These will focus more on what participant reflection about the classes,

what it has helped them to do / achieve, their progression generally and any suggestions for improvements.

- The Most Significant Change (see appendix for outline) model is a structured process whereby participants describe all the changes - negative, positive, and neutral - that a project or activity has brought about. Key changes are identified, then further discussed with the chosen change becoming the MSC. The process allows for discussion and reflection on issues such as why the change is the most important one, and how the activity brought the change about. The MSC approach generally includes the following steps:
 1. Initially, project staff decide the types of stories of change that should be collected inspired by the GCC Outcomes Framework. The parameters for choosing stories of change would likely evolve over the course of a project.
 2. Next, stories of change are collected from participants, and sharing them with each other and potentially with a wider team (eg. other class leaders), with the participants then deciding on which they think are the most important changes, refining and articulating what these are.
 3. Finally, these stories of change are shared back with the project participants and the reasons for the selections of the most significant stories, being discussed to create learning about what is valued.

This is the basic model, but the appendix includes variances such as reflective evaluation / journey mapping and the funambulism evaluation exercise. Each of these works on a phased process whereby initial responses are shared and discussed (rather than just collecting a range of feedback). This process of sharing and discussing enables a richer response to be gained as well as enabling participants to understand other perspectives.

7.2.2 One to One Interviews

Occasional one to one interviews may supplement other evaluation for GCC. This may be especially appropriate for participants who do not feel so comfortable expressing their views in a group context. This is a qualitative methodology so relies more on open questioning and the possibility of probing answers (asking further questions about their responses). However, this may be practically based on a survey questionnaire such as that outlined for baseline or end of year classes as above.

In every case though, it is important that the participant, especially if under the age of 16, feels comfortable and is in a space where they can speak openly without feeling intimidated.

7.2.3 Creatively Framed Evaluation

Creative approaches to evaluation may work well within the context of Galway Community Circus, as the classes are creative and inclusive in their very nature and the organisation already regularly conducts such methodology, as in the 2022 Youth Consultation. In terms of evaluation, they are versions of qualitative methodologies. For children in particular they are likely to provide a motivating (fun) environment in which they are stimulated to express their feelings about their experience. For adults too they can provide a different way of feeding back about GCC.

Even though these approaches are creative in nature, they should still be rigorous and linked to the overall GCC Outcomes Framework. Creative approaches to learning are part of the way GCC teaches and guides participants, but that is not always the same as creative evaluation which has a particular function within GCC

These principles of practice are important:

- Having clear objectives
- Avoiding overly-complex methods
- Considering a mix of different types of feedback
- Making it appropriate and comfortable for the participants to join in
- Respecting the privacy **and ‘voices’ of those providing feedback**
- Creating the right environment for the evaluation
- Summarising, interpreting and making sense of the findings

One of the drawbacks of creative approaches is that it can take longer, is more difficult to analyse findings and requires skills and experience in being able to recognise what is being shared without making unfounded conclusions or simply celebrating what has been produced.

Suggestions for some creative methods are in the appendix.

7.3 Results and Analysis

It is only when feedback is summarised, analysed and interpreted that it becomes evaluation and can be used in a summative or formative manner.

Galway Community Circus has a strong track record of reporting to external stakeholders, taking part in wider evaluation such as for Galway 2020 European Capital of Culture and of using its findings to learn from and improve its work. This framework and toolkit provides the guidance to enhance this further using robust evidence and intelligent observation to provide regular, ongoing assessment and reflection of its work.

It is recommended that at least once a year, a short report of the key findings from the evaluation is produced and a reflective learning session takes place with all staff. This can also be turned into further outputs for Board and Stakeholders but it should be remembered that evaluation operates separately from advocacy, although that may draw on evaluation findings in order to do this.

The evaluation will need to **connect back to the organisation's vision and aims, being** linked to the Outcomes Framework to assess how well GCC is doing in relation to the stated indicators.

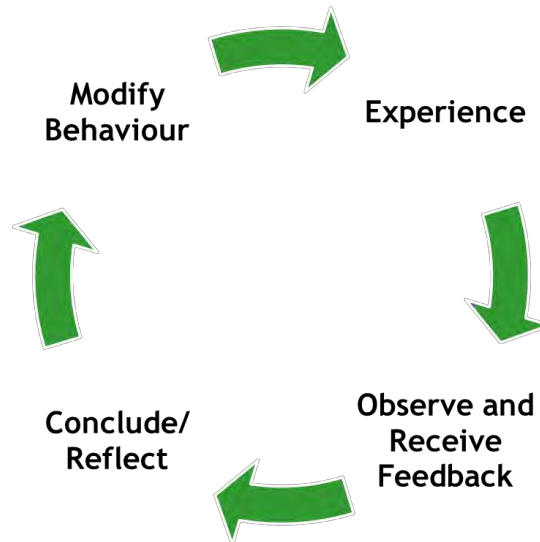
Given the strong emphasis that is being placed on the role of impact, also necessary for GCC will be to compare the results of the initial baseline questionnaires with the final questionnaires. As noted, there are several questions which are asked in an identical manner at beginning and end and by aggregating and comparing results it will be possible to see which elements have improved and by how much. This is a better method than simply asking people to consider retrospectively how their experience has had an impact.

Reports should be clear, concise and engaging, highlighting key findings and learning points and demonstrate organisational learning, reflection, and growth. A combination of quantitative and qualitative evidence will illustrate the key data and tell the story in an engaging way. Infographics can be used to summarise and make data understandable, accompanied by the necessary detail.

Reporting and learning should not become too complex or onerous a task. If something more sophisticated is required, then an external evaluator should be employed. On an ongoing basis it is more important that it happens than that it produces amazing outputs.

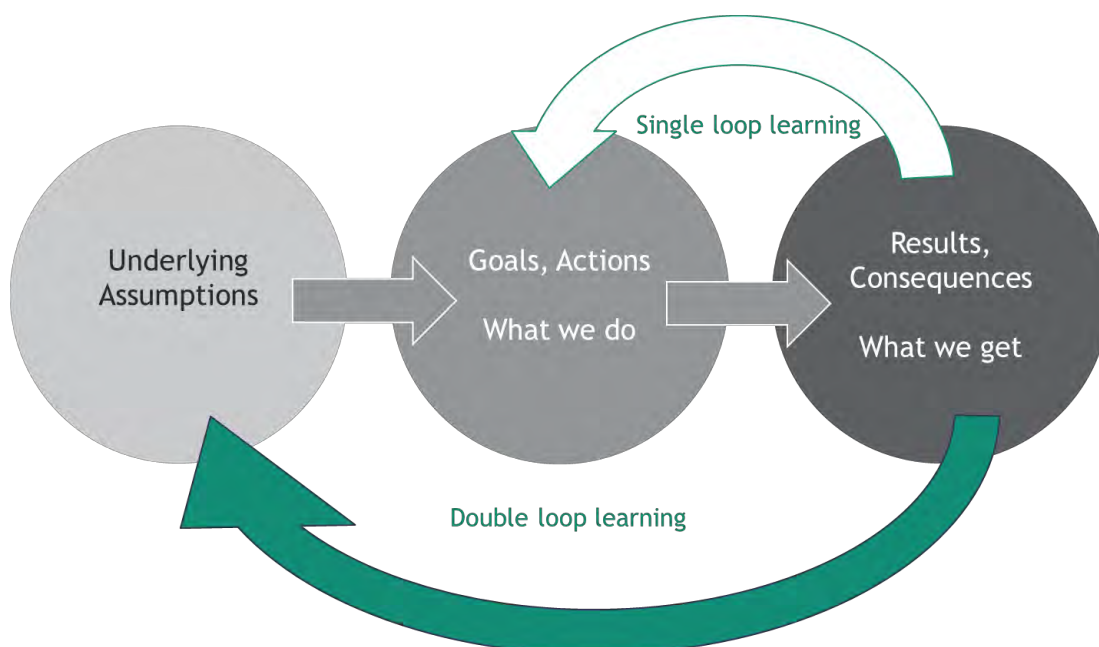
7.4 Reflection and Learning

There are several models used to reflect **the need for reflection and learning**. Kolb's Model is useful and also appropriate for GCC as it can be thought of in relation to the way that circus is taught / learnt.



It also draws attention to the need for evaluation to relate to the original aims and objectives, to use benchmarks (between beginning and end and also for some elements from year to year), to assess the progress of various elements as well as understand the **'journeys'** of participants.

If Galway Community Circus wants to be more ambitious, it could also consider this **'double loop learning'** model developed by Argyris and Schön.



This model looks at the way in which it is occasionally necessary not only to look at how well aims are being achieved but also to consider how far they are the right aims and whether they need to be changed. It may be the subject of periodic review with board or facilitated by an external consultant, but in simple terms, GCC can simply ask the question each year, ‘does any of the evidence we have collected demand that we **reconsider any of our original aims or assumptions?**’

8 Evaluation with young people and other ethical considerations

The word ‘evaluation’ can trigger a range of different thoughts and feelings in young people. Some may be familiar and comfortable with the process, others may feel it has negative connotations, such as exams, being judged, and intrusion. It is important to make sure young **participants understand the purpose and process of evaluation so it doesn’t** feel intimidating or scary. It is important to explain:

- The purpose of the evaluation
- What data will be captured and why
- How it will be used
- That it is GCC and not the participants that are being evaluated
- That all feedback is welcomed; positive and negative
- That feedback is used anonymously and confidentially
- That the information will help GCC to improve what it does for young people

When young people feel that their feedback will be valued and respected, they are more likely to engage with evaluation.

8.1.1 Ethics around evaluation with young people

The evaluation process is a form of research, and therefore following a code of conduct is recommended, particularly when evaluating with young people. The Audience Agency adheres to the Market Research Society (MRS) Code of Conduct, which may also be a useful reference.

There are particular considerations when working with under 16s:

Ensuring that appropriate permissions are in place for the young people involved and making sure that carers, parents or guardians are informed that evaluation will be taking place.

Permission from the responsible adult entitles the evaluator to *ask* the under-16 whether they would like to be involved in the evaluation. However, it is the decision of the young person to decide whether they will participate.

Evaluation involving questions or issues of a sensitive nature, for example demographic questions, should be approached with particular care and should only be used if needed and not available through other means.

8.1.2 The Market Research Society Code of Conduct

The aim of the Code of Conduct is to ensure that professional standards are maintained at all stages within the evaluation process. The fundamental principles concerning interviewers and underlying the MRS Code of Conduct are:

- Research/evaluation is founded upon the willing co-operation of the public
- Research/evaluation should be conducted honestly, objectively and without unwelcome intrusion/harm to participants
- The rights of participants are paramount

Key points of the Code of Conduct relevant here are:

- Participants must not be misled when being asked for cooperation to participate in an evaluation project
- **A participant's right to withdraw from an evaluation project at any stage must be respected**
- Evaluators must ensure that the following are clearly communicated to the participant:
 - the name of the organisation undertaking the evaluation
 - the general subject of the evaluation
 - the purpose of the evaluation
 - if asked, the likely length of the questionnaire/interview/evaluation activity.
- Participants must not be unduly pressured to participate
- Evaluators must delete any responses given by a participant, if requested, and if reasonable and practicable
- Organisations and evaluators must not reveal to any other participants the detailed answers provided by any respondent or the identity of any other respondent participating in the evaluation
- The anonymity of participants must be preserved unless they have given their informed consent for their details to be revealed (including in communications and publicity).

9 Embedding the evaluation

This framework and evaluation toolkit is designed to achieve the aims as set out in terms of the vision, mission, goals and outcomes of Galway Community Circus. Whilst it is related to the teaching and learning aims of the classes, it is not the same thing. So, it is important to understand that the evaluation framework and toolkit are not necessarily concerned with the individual progressions of the participants as such. The staff and class leaders are all experts in their particular field and participants may learn quickly or slowly and in different ways and the evaluation is not concerned with this.

The evaluation and impact toolkit has been developed in order to understand the overall way in which GCC goes about its work, enabling it to report on its overall outcomes and change and adapt where necessary. Therefore, whilst it is informed by and recognises the way in which learning and development works within GCC, it does not aim to replace or interfere with the learning or progression routes that people are taking. In terms of the specific developments or impacts of the work, the toolkit looks at the wider implications with the people and the wider community with whom GCC works.

It is also important to note that GCC will need to achieve a delicate balance between embedding evaluation into the organisation and ensuring it is not too onerous, annoying for staff and participants or something which becomes tokenistic. In order to do this, it is important to think of it holistically, with data being collected that is useful and can feed into reporting and learning. It is important to evaluate what is relevant and useful and not to carry out meaningless evaluation for the sake of it.

Thinking of it on an annual basis, the calendar should look like this:

Beginning of year (Sept/Oct):

- Registration information collected
- Baseline questionnaires distributed
- Under 11s - in-class discussions / creative exercises
- Summarise and analyse responses and record in central resource

End of Semester 1 (Dec):

- End of semester participant discussions
- If show/presentation: questionnaires and feedback from audiences

End of Semester 2 (March/April):

- Participant discussions and reflection sessions.
- Summarise and analyse responses and record in central resource

End of year / end Semester 3 (May/June):

- End of year participant questions

- Participant discussions and reflection sessions.

- If show/presentation: questionnaires and feedback from audiences

- Questionnaires for parents / carers of under 16s

Between end of year and start of next:

- Summarise results

- Compare and analyse data from throughout year (beginning to end)

- Internal reporting

- External reporting where necessary

- Team away day - discuss evaluation and potential changes and developments to be made

- Revise evaluation methods as necessary

Galway Community Circus will decide exactly how / who the precise details of this is carried out. However, it is recommended that one or two people take oversight of the evaluation on an ongoing basis, letting staff know what they need to do and taking responsibility for collecting and recording evaluation outputs. Someone (who could be the same or other people) will need to do some analysis, particularly of the data collected through questionnaires - comparing beginning and end of year impact data.

Accumulated responses/data should be kept in a central resource which is available to all staff - such as on SharePoint or Google Docs - ensuring that privacy and anonymity of participant and audience data is maintained at all times.

With these processes, Galway Community Circus will be able to do more than adequate evaluation and impact analysis. It has already shown how well considered and embedded is this practice. This evaluation and impact toolkit should help the organisation to standardise and regulate the way it does this.

Appendices

Appendix i - Participant Permissions Form

Permission for child in your care to take part in evaluation of Galway Community Circus activities

At Galway Community Circus we are constantly striving to assess what we are doing and improve our activities for all of our community. We also need to make funding applications and reports about our activity from other bodies such as the Arts Council of Ireland.

As part of this process, we will be doing research and evaluation throughout the year with the participants of our work and occasionally also with the participants and with you as the parent or carer of a young person that is taking part. This means asking people engaged with Galway Community Circus to respond to surveys and in workshop discussions as well as sometimes asking them to take part in other creative feedback about our work. This will all be done in a none-intrusive, sensitive way and will also be anonymous as far as possible.

For those under the age of 16 we need to ask permission from a parent or carer for this and we are therefore asking you to give this permission by signing this form. Even if you have given permission, the child / young person has the right to refuse to take part and may also stop taking part once they have started, should they wish to do so. We do hope that you and they will nevertheless participate in this as the evaluation is vital for our continuing work.

If you have any questions about this, please don't hesitate to contact us [by ...]

Our designated child protection / safeguarding officer is:

Please fill in this form and give it to your child to bring back or email it to us @:

Name of parent or carer:

Name of child / young person under the age or 16:

Age of child / young person on 1st September XXXX:

Signature:

Date:

Thank you!

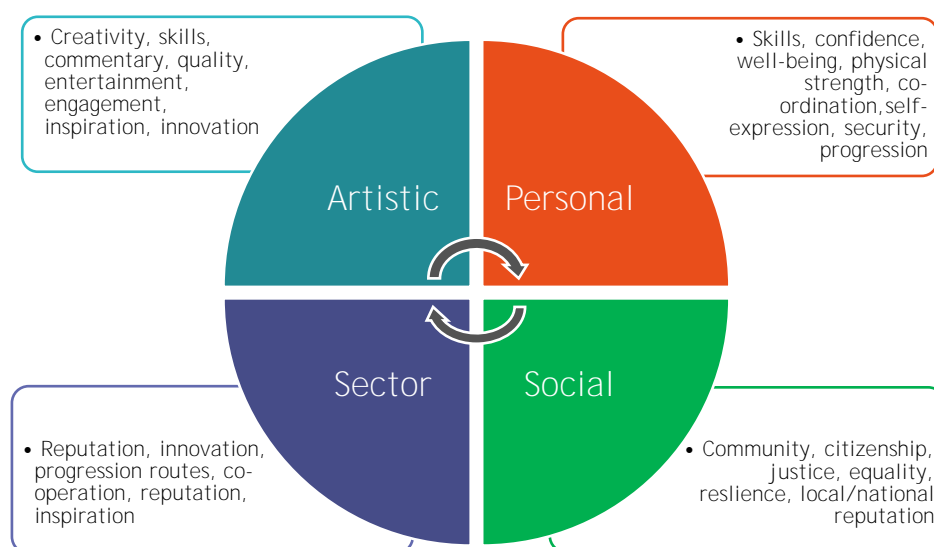
Appendix ii - Workshop (Class) leader evaluation briefing sheet

The purpose of evaluation at Galway Community Circus

Evaluation is a fundamental part of Galway Community Circus's work. It helps us to report back to funders, apply for grants and to improve what we do. We do this in a way that takes place with / alongside the participants of our projects so that their voices can be heard and their opinions valued. In order to do this, we have developed a resource / toolkit which enables us to do this in a systematic and objective way whilst having flexibility to adapt to the needs and sensitivities of the people with whom we work.

What do we want to know?

The evaluation is based on and derives from Galway Community Circus's vision, mission and aims. These are articulated in four main areas of evaluation and impact in this diagram.



In practice, this means understanding who participants are / their background, the quality of their experience, the impact on them and **ideas / suggestions for ways in which GCC's** practice can be modified and improved. It is a fulfilling, creative and useful exercise.

What is your role and what do you need to do?

Whilst some evaluation will be undertaken by external providers, most has to be done inhouse on an ongoing basis in house by GCC. This evaluation toolkit has been developed so that it can be integrated into your workshops. Although each age group and class will be slightly different, evaluation is concentrated on the beginning of the classes (usually September each year) and at the end of the year with occasional elements at periodic points in between, depending on the group.

There are three key elements:

- **Short ‘baseline’ survey at the** beginning of the year (outset of the classes) and at the end of the year (end of **year’s classes**)
- **Occasional ‘qualitative’ discussions periodically in between (approximately once a semester or at other points you think appropriate).** You will need then to summarise these discussions simply yourself.
- Your own opinions about the classes, GCC or other associated elements provided through an annual report, in discussion with external evaluators or with GCC exec.

For older participants, questionnaires will be undertaken as e-surveys via email. For younger participants (11- 16 years old) there will be a mix of methods depending on class - either as an e-survey in which the participant fills it in with parents/carers or in class as **‘paper’ versions in which you may need to help participants to fill in the questions.**

For children under 11, evaluation will be simplified, based on short open questions or using creative techniques of obtaining feedback.

The evaluation undertaken in class using qualitative or creative means will need to be collected/recorded/interpreted by you. This can include your own considerations about what participants have contributed and include specific outputs. However, privacy / anonymity of the participants must be maintained at all times.

All these elements are included in the GCC Evaluation Toolkit though your own interpretations and contributions and suggestions for change are welcomed.

Other considerations

Whilst evaluation is central to **GCC’s work it is important that participants feel agency** over their contribution. Whilst encouraging participants, they should be allowed not to **take part or to ‘leave’ the process at any time if they don’t feel comfortable.** This is particularly important for under 16s who should not feel pressured to contribute. We are seeking their honest opinions, as objective as possible and they should be made aware that their feedback will not in have negative consequences for them or others involved. It should be clear that it is a friendly, open and valued process for the organisation and its work and is in no way related to their progress or involvement in the group.

Help and questions of clarification

If in doubt about any aspect of the evaluation requirements or if you have ideas about the way it could be improved, please contact XXXX

Appendix iii - Baseline Questionnaire 11-16 year olds

Baseline Questionnaire 11-16 year olds

Welcome to Galway Community Circus! We're excited about the year ahead and delighted to have you with us. We would like to know a little more about you, what you are hoping for and what you think about your experience so far.

You do not have to complete this questionnaire if you don't want to and you can stop taking part in this research anytime. However, it will help us if we know what you think so that we can improve what we do and so that we can get more funding.

Please answer the questions as best you can. Feel free to leave a question blank or to ask one of **the organisers/leaders for more information if it's not clear.**

1. Which workshops are you taking part in (mark all that apply)?

- Circus 1 Circus 2 Circus 3 Circus 4
 Circus 5 Circus 6 Other (please state) _____

2. How did you find out about the classes?
[open question]

3. Have you taken part in Galway Community Circus activities (like workshops) before?

- No, this my first time Not sure
 Yes: If yes - please tell us which years (mark all that apply):
 2021-2022 (last year) 2020-2021 2019-2020
 2018-2019 2017-2018 Before 2017

4. Have you taken part in any other circus activities which have not been with Galway Community Circus?

- Yes No Not sure

5. Have you ever seen a live circus show?

- No Not sure/can't remember
 Yes: if yes - who / where / what was it? _____

6. Who is your favourite pop star, band or group?
[open question]

7. Why do you want to take part in this course? Choose as many reasons as you want.

- I love circus
- It is connected with my studies
- To meet new people
- It's a great way to spend time with friends**
- To have fun
- I've done circus before and want to improve
- Someone recommended that I attend
- Other reason: what was it? _____
- I want to impress people
- To work towards a performance
- To learn new skills
- To get fit
- To stop me from getting bored
- To improve my coordination
- The publicity looked good

[optional further question - and which of these was the main reason?]

8. Which of these physical activities do you regularly do (at least twice a month) outside of school (including after school activities but not normal lessons)? Please mark all that apply:

- Swimming
- Exercise classes (like aerobics)
- Running / jogging
- Playing team ball sports (Eg. football, hurling)
- Playing individual ball sports (eg. tennis)
- Cycling for fun
- Martial Arts (eg. judo)
- Skateboarding/rollerblading/BMX biking
- Yoga/pilates
- Walking/hiking for fun
- Athletics other than running
- Other physical or sporting activities: please state _____
- None of the above

9. Which of these other arts and creative activities do you regularly take part in? Please mark all that apply:

- Dance classes
- Play a musical instrument
- Play in a band or musical group
- Sing in a choir
- Act with a theatre / drama group
- Member of art or craft club
- Play computer games on my own
- Play computer games with other people
- Do photography
- Make videos eg. for TikTok or YouTube
- Read or listen to audio books
- Visit a cinema
- Go to the theatre
- Go to a gig/concert
- Go clubbing/dancing
- Go out with friends to a place together
- Other arts/entertainment activity: please state: _____
- None of the above

10. Please rate the following statements about how you feel now where 1 is never true and 5 is always true

	1	2	3	4	5
I am physically fit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have good physical co-ordination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at balancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confident performing in front of other people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



When I can't do something, I keep on trying	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at concentrating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have friends that I can count on	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I try to understand what other people feel and think	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often have original ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like working in teams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. What is it that you are most looking forward to during these workshops?

[open question]

12. What do you think will be most challenging during these workshops?

[open question]

13. What would you like to do next with Galway Community Circus? For example, what sort of **activities or events would you like to take part in? Is there anything missing that you'd like us to consider?**

[open question]

14. What other ways (if any) are there that we could support you in your time with us at Galway Community Circus?

[open question]

15. If you know your Eircode, please state it here:

Thank you!

Appendix iv - Baseline Questionnaire - Over 16s

Welcome to Galway Community Circus! We're excited about the year ahead of us and delighted to have you with us. We would like to know a little more about you, what you are hoping for from these workshops and what you think about your experience so far. The answers are anonymous and are only to be used for our own evaluation purposes.

Please answer the questions as best you can. Feel free to leave a question blank or to ask one of the organisers/leaders for more information.

1. Which workshops are you taking part in (mark all that apply)?

- Circus 1 Circus 2 Circus 3
 Circus 4 Circus 5 Other (please state) _____

2. How did you find out about the classes?
[open question]

3. Have you taken part in Galway Community Circus activities before?

- No, this my first time Not sure
 Yes: If yes - please tell us which years (mark all that apply):
 2021-2022 (last year) 2020-2021 2019-2020
 2018-2019 2017-2018 Before 2017

4. Have you taken part in any other circus activities which have not been with Galway Community Circus?

- Yes No Not sure

5. Have you ever seen a live circus show?

- No **Not sure/can't remember**
 Yes: - who / where / what was it? _____

6. What were the main reasons why you wanted to take part in this course? Mark as many as you wish.

- I love circus I want to impress people
 It is connected with my work or studies The reputation of Galway Community Circus
 To work towards a performance To meet new people
 It's a great way to spend time with friends To learn new skills
 To get fit To have fun

- I've done circus before and wanted to improve
- To stop me from getting bored
- Someone recommended that I attend
- The publicity looked good
- To improve my coordination
- To do something difficult
- Other reason: what was it? _____

6. Which of these physical activities do you regularly take part in (at least twice a month)?

Please mark all that apply

- Swimming
- Exercise classes (like aerobics)
- Playing team ball sports (Eg. football, hurling)
- Running / jogging
- Playing individual ball sports (eg. tennis)
- Cycling for fun
- Martial Arts (eg. judo)
- Skateboarding/rollerblading/BMX biking
- Yoga/pilates
- Walking/hiking for fun
- Athletics other than running
- Boating/rowing/canoeing
- Other sporting activity: please state _____
- None of the above

7. Which of these other arts and creative activities do you regularly take part in?

Please mark all that apply

- Dance classes
- Play a musical instrument
- Play in a band or musical group
- Sing in a choir
- Act with a theatre/drama group
- Member of an art or craft club
- Play computer games on my own
- Play computer games with other people
- Do photography
- Make videos eg for TikTok or YouTube
- Read or listen to audio books
- Visit a cinema
- Go out with friends eg. to bar
- Go to the theatre
- Go to a gig/concert
- Go clubbing/dancing
- Other arts/entertainment activity: please state: _____
- None of the above

7. Please rate the following statements about how you feel now where 1 is never true and 5 is always true

	1	2	3	4	5
I am fit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have good physical co-ordination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at balancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confident performing in front of other people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When I can't do something, I keep on trying	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at concentrating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have friends that I can count on	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I try to understand what other people feel and think	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often have original ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like working in teams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. What is it that you are most looking forward to during these workshops?

[open question]

9. What do you think will be most challenging during these workshops?

[open question]

10. What would you like to do next with Galway Community Circus? For example, what sort of **activities or events would you like to take part in? Is there anything missing that you'd like us to consider?**

[open question]

11. What other ways (if any) are there that we could support you in your time with us at Galway Community Circus?

[open question]

12. If you know your Eircode, please state it here:

Thank you!

Appendix iv - Most Significant Change (qualitative)

The Most Significant Change (MSC) model is a structured process where participants describe all the changes - negative, positive, and neutral - that a project or activity has brought about. Key changes are identified, then voted on, to arrive at the Most Significant Change. The process also allows for discussion and reflection on issues such as why the change is the most important one, and how the activity brought the change about.

MSC offers the opportunity to learn about the differences and similarities of what groups and individuals value, and collect stories about designed and unintended impact. It enables a layering of understanding impact for participants, facilitators, and organisations **in the context of the project's guiding principles and core philosophy.**

MSC is useful in explaining how change has come about and at what point. MSC can be delivered through a range of creative approaches (ranging from interactive activities, **feedback 'walls' along the themes of the event, social media competitions or** journey mapping) and conversations integrated within project activity or dedicated discussion groups.

The MSC approach is adaptable to many different projects and environments, but it generally includes the following steps:

- Initially, project staff decide the types of stories of change that should be collected - these would be based on evaluation framework outcomes.
- Next, collecting stories of change from participants / audiences. This can work as a one off activity with just one stakeholder (for example class participants), but the same approach can be applied to others such as teachers, parents, partner, etc - enabling you to build up and compare the most significant change overall.

This approach delivered across a project can inform qualitative discussion groups and one-to-one interviews, where the themes can be explored further.

At a very simple level the question of 'most significant change' can be applied within most qualitative feedback tools to encourage prioritisation and structure to understanding what impacts participants value the most.

Simplified version of Most Significant Change

- Duration:** 30 minutes - shorter for a smaller group (or 5 minutes within a broader 1-1 interview)
- Content/focus:** Using a condensed version of the MSC technique to enable participant reflection and capture feedback. This technique is a useful way to measure the biggest impacts of a project and can be helpful for structuring a report.
- Staffing:** 1-2 staff / workshop leaders facilitating
- Process:** Bring Flipchart paper (1 or 2 per group + 1 extra for voting). Can also use whiteboard for the voting activity, Pens/Markers, Stickers, Blu tac
- Split into groups of 3-4 (or pairs) and give each group a flipchart paper.
- They use the paper to brainstorm things that changed for themselves or the group. These can be positive, negative, or neutral changes.
- It can be about the overall experience, or questions can be specific related to certain outcome, for example perception of Circus, how you feel about physical activity, etc.
- Next, each group circles which one they feel (either positive, **negative, or neutral) was the ‘most significant change’**. Share this with the whole group.
- Facilitator writes down the top picks of each group to vote on.
- Finally, everyone votes individually with stickers for which nominated change they think is most significant overall.
- Remind the participants that just because one change received the **most votes, that doesn’t mean that the other changes aren’t also** important and valuable.
- If there is extra time, have a short group discussion about the results - what is significant about the change that received the most votes?

Summary/Analysis: Transcribe written content; photograph flipcharts (you may wish to use later in reporting).

Record numbers of participants and class / workshop it belongs to

Read through and note recurrent themes; relate these to project outcomes where possible

Also list unintended outcomes

Emphasise MSC selected by the group

Final layer: The final MSC selected by participants is then reflected on by other staff, artists, stakeholders - which is in turn added to the analysis.

This is a basic technique often used in participatory projects. It can be altered in practice by staff / leaders. Central to the process, as with other qualitative / creative techniques (see other appendices) is the phasing idea - divergent thinking - think of all the possible ideas and convergent thinking - which is most important and using these as the bases for further discussion.

Appendix v - End of session questionnaires: 11-16 year olds

We are reaching the end of this year's courses! Thank you very much for being part of Galway Community Circus. We would like to know what you think about this year's courses and workshops so that we can improve what we do for next time and get more funding for our work.

You do not have to complete this questionnaire if you don't want to and can leave it at any time. Please answer the questions as best you can. Feel free to leave a question blank or to ask one of the organisers/leaders for more information if it's not clear.

1. Which workshops/course did you take part in (tick all that apply) (since September XXX)?

- Circus 1 Circus 2 Circus 3 Circus 4
 Circus 5 Circus 6 Other (please state) _____

2. On a scale of 1 to 10 where 1 = didn't enjoy them at all and 10 = really enjoyed them, how would you rate your enjoyment of the workshops

- | Didn't enjoy them at all | | | | | → | Really enjoyed them | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |

3. What did you like best about the workshops?

4. What was your favourite circus activity?

5. Please tell us how far you agree with the following statements about the workshops?

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Completely disagree
I felt safe and comfortable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was content with the props and equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was welcomed by other people in the group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was encouraged to try out new ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learnt how to keep going even when things were difficult	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I made new friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learned how to be a performer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Did you take part in the Show in December? [add name of show here if useful]

Yes No Don't know/can't remember

7. If yes, how satisfied were you with what you did in the show?

Not at all satisfied	Not Satisfied	Neither Satisfied nor Dissatisfied	Satisfied	Very Satisfied
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. And how satisfied were you with the show overall?

Not at all satisfied	Not Satisfied	Neither Satisfied nor Dissatisfied	Satisfied	Very Satisfied
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Which of these physical activities have you participated in at least twice a month in the last six months? Please tick all that apply.

- Swimming
- Exercise classes (like aerobics)
- Running / jogging
- Playing team ball sports (Eg. football, hurling)
- Playing individual ball sports (eg. tennis, badminton)
- Cycling for fun
- Martial Arts (eg. judo)
- Skateboarding/rollerblading/BMX biking
- Yoga/pilates
- Walking/hiking for fun
- Athletics other than running

Other physical or sporting activities: please state _____

Don't do sport / exercise

9. Which of these other arts and creative activities have you participated in at least twice a month in the last six months? Please tick all that apply.

- Dance classes
- Play a musical instrument
- Play in a band or musical group
- Sing in a choir
- Act with a theatre / drama group
- Member of an art or craft club
- Play computer games on my own
- Computer games with other people
- Do photography
- Make videos eg. for TikTok or YouTube
- Read or listen to audio books
- Visit a cinema
- Go to the theatre
- Go to a gig/concert
- Go clubbing/dancing
- Go out with friends to a place together
- Other arts/entertainment activity: please state: _____
- None of the above

11. Please rate the following statements about how you feel now where 1 is never true and 5 is always true

	1	2	3	4	5
I am fit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have good physical co-ordination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at balancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confident performing in front of other people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When I can't do something, I keep on trying	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at concentrating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have friends that I can count on	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I try to understand what other people feel and think	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often have original ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like working in teams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. What could we have done to improve your experience of the Galway Community Circus workshops (if anything)?

13. What would you like to do next in circus and performing arts such as activities or events you **would you like to take part in, skills you want to develop or other artistic activities you'd like to try out?**

a. At Galway Community Circus

b. Elsewhere - with other organisations or people?

14. Please write here any other comments or suggestions you have about your time with Galway Community Circus.

15. If you know your Eircode, please state it here:

Thank you!

Appendix vi - End of session questionnaires: Over 16 year olds

Thank you for being part of Galway Community Circus this year! We're reaching the end of the workshop courses now and we'd like to know what you think about them. This is so that we can improve what we do and tell our funders about our work.

Please answer the questions as best you can. Feel free to leave a question blank or to ask one of the organisers/leaders for more information.

1. Which workshops/courses did you take part in (tick all that apply)?

- Circus 1 Circus 2 Circus 3
 Circus 4 Circus 5 Other (please state) _____

2. Overall, how satisfied were you with the workshop courses you took part in? Please rate this on the scale, where 1 is not at all satisfied and 10 is completely satisfied

Not at all satisfied					→	Completely satisfied				
1	2	3	4	5	6	7	8	9	10	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

3. What worked best in the workshops/courses?

4. What was your favourite circus activity?

5. Please tell us how far you agree with the following statements about the workshops?

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Completely disagree
I felt safe and comfortable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was content with the props and equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was pleased with the circus skills I learnt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was welcomed by other people in the group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was encouraged to be creative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learnt how to keep going even when things were difficult	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The tutors were supportive and helpful	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learnt how to be a performer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. In your own words, please describe what circus means to you now.

7. Which of these physical activities have you participated in at least twice a month in the last six months? Please tick all that apply.

- Swimming Exercise classes (like aerobics) Running / jogging
- Playing team ball sports (Eg. football, hurling) Playing individual ball sports (eg. tennis)
- Cycling for fun Martial Arts (eg. judo) Yoga/pilates
- Skateboarding/rollerblading/BMX biking Walking/hiking for fun Athletics other than running
- Other sporting activity: please state _____
- Don't do sport / exercise**

8. Which of these other arts and creative activities have you participated in at least twice a month in the last six months? Please tick all that apply.

- Dance classes Play a musical instrument Play in a band or musical group
- Sing in a choir Act with a theatre/drama group Member of art or craft club
- Play computer games on my own Computer games with other people Do photography
- Make videos eg for TikTok or YouTube Read or listen to audio books Visit a cinema
- Go to the theatre Go to a gig/concert Go clubbing/dancing
- Go out with friends eg. to bar
- Other arts/entertainment activity: please state: _____
- None of the above

9. Please rate the following statements about how you feel now where 1 is never true and 5 is always true

	1	2	3	4	5
I am fit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have good physical co-ordination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at balancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confident performing in front of other people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When I can't do something, I keep on trying	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am good at concentrating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have friends that I can count on	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I try to understand what other people feel and think	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often have original ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like working in teams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16. What could we have done to improve your experience of the Galway Community Circus workshops (if anything)?

10. What would you like to do next in circus and performing arts? For example, what sort of activities or events would you like to take part in, skills you want to develop or other artistic activities you'd like to do?

a. At Galway Community Circus

b. Elsewhere with other organisations or people?

11. Please write here any other comments or suggestions you have about your time with Galway Community Circus.

12. If you know your Eircode, please state it here:

Thank you!

A few questions about you

These questions are a little more personal. They help us to know who is attending so that we can **make sure we can meet peoples' needs and report back to funders. If you don't want to not answer** them, just say.

8. Do you identify as a D/deaf or disabled person, or have a long-term health condition? (Tick one only)

- Yes No Prefer not to say

9. Which of the following options best describes how you think of your gender identity?

- Male Female In another way Prefer not to say

(If in another way) How would you describe your gender?

10. What is your age?

- Under 16 16-25 26-35 36-45
 46-55 56-65 66-75 76+
 Prefer not to say

11. Where is your home location (where do you live)? (city/town/village)

12. If you know your Eircode please provide it here

Thank you!

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Use this space for any other relevant notes

Appendix viii - Projects - Community Partners

As one of the group leaders who was involved in Project **we're interested in your feedback** about your experience **and we have a few questions which we'd be grateful if you could** answer by XXX. It should take between 10 and 15 minutes depending on how full your answers are. These will be used anonymously and will not be attributed to you. Thank you!

1. Please give us your name (so that we know who has answered the survey; your comments will not be attributed). [Single line text]
2. What is the name of your group - that took part in XXXX? [Single line text]
3. Please give a brief description of the group - eg. what brings them together, how many are they and what sort of ages / backgrounds do they have? [Multi Line Text]
4. What did the group do on the day - eg. which part of the presentations did they take part in? [Multi Line Text]
5. Prior to the day, what preparation did the group do in terms of courses, workshops and other practice, how frequently and over what period of time? [Multi Line Text]
6. In what way did Galway Community Circus help your preparation or performances? [Multi Line Text]
- 7. What was the group's overall experience of LifeLine? Did they enjoy it, find it challenging, inspiring etc?** [Multi Line Text]
8. In terms of your own experience as a group leader, how well would you rate the following elements, where 1 is don't agree at all and 10 is strongly agree:
- Our participation was valued [Rating]
9. In terms of your own experience as a group leader, how well would you rate the following elements, where 1 is don't agree at all and 10 is strongly agree:
- Project introduced us to new practices [Rating]
10. In terms of your own experience as a group leader, how well would you rate the following elements, where 1 is don't agree at all and 10 is strongly agree:
- Project was European [Rating]
11. In terms of your own experience as a group leader, how well would you rate the following elements, where 1 is don't agree at all and 10 is strongly agree:
- The participants in my group enjoyed performing and taking part [Rating]

12. In terms of your own experience as a group leader, how well would you rate the following elements, where 1 is don't agree at all and 10 is strongly agree:

- Project was well organised [Rating]

13. What has been the impact of Project on your group - either for the individuals or the group more broadly? [Multi Line Text]

14. Please give us any other comments you might have about Project, either in terms of the whole project or the performances on the day [Multi Line Text]

Appendix ix - Creative Qualitative Exercise - 'Funambulation'

- Background:** Use the idea of a line (tightrope) as a method for understanding how participants think about the GCC classes over time. **It is linked to GCC's** expertise in teaching people to have confidence, balance, assess progress etc.
- Equipment:** A line drawn or placed along the floor (this can be imagined rather than drawn but the idea is to relate it to the idea of walking on the rope).
- Method A:** Ask participants to imagine the line to consider different questions in terms of how long they are along the line with one end being x and the other end being y. **The exercise begins with simple questions such as 'which do you like best - summer or winter? Etc.** The facilitator then asks the participants questions relevant to the class work.
- Questions:** Part 1 - Before you started this class, how far along would you say you were in terms of (comfort/confidence vs fear) of doing x or y.
- Part 2 - where would you say you are now in terms of doing x or y? Place yourself along the line.
- This can be followed up in different ways eg - ask participants to talk a little bit about why they have chosen that place, why it is different (or not) from before or ask them to share their experience with the people around them.
- Other questions might focus on difficulty, impact on social skills, particular areas of work (balance, coordination etc)
- Method B:** This version will probably require several lines so may need to be done with a smaller group or in stages. In this version, the line(s) becomes a journey (similar to journey mapping - see other appendices), with participants asked to move along the line tracking their progress in the class or learning a particular skill.
- Participants will need some guidance to think in terms of the beginning, middle (during) and end of that process although it could also be relatively fluid.

This journey along the line can then be used to ask follow-up questions about the most difficult parts of the journey what influenced that (eg. external or internal reasons) and what helped you to overcome these difficulties (what stopped you from falling off?).

In order to help analysis, the participants could be asked to write down their feelings at certain points although this is not necessary as it is essentially a physical / oral exercise.

Analysis: As physical / oral exercises these rely on the workshop / class leader to record and interpret what has been shared. As noted above, a written / drawing element can be included if necessary but that is not the essence of this exercise. Having a second person there to record or interpret what happens (in addition to a facilitator) can help this process.

This method can be used on its own or to lead into other forms of evaluation as it is good at helping participants to reflect on their experience, especially focusing on what has changed/progressed.

Appendix x - Reflective Participant Evaluation / Creative Journey Mapping

Background: This is an evaluation exercise closely linked to the group lifeline or body mapping exercises (as used by GCC in its youth consultation) but relates specifically to the class / workshop experience itself.

It aims to understand the journey/progress made by participants and helps them to reflect in a deeper way about what the experience meant to them and the change / progress they have made.

Equipment: Large sheets of paper, crayons or other pieces of paper (such as post-its) for participants to use.

Method A: Give each participant a piece of paper and some crayons etc to write with. Ask them to think back over the whole semester/year/workshop and identify a moment that was particularly memorable and/or important for them (perhaps a moment when they made a particular break-through). Then ask them to draw that experience. Once this has been done, ask each participant to share what they have drawn and what it means to them (other elements can be incorporated here such as asking other members of the group to guess what the picture shows).

This method is relatively simple to do, but it can take time for everyone to share their experiences. Sensitivity is also required by the facilitator to ensure that participants feel comfortable with the sharing. Some can find the feedback emotional because sharing feelings about the process.

Method B: Ideally, this works through stages and needs to be done at the end of a workshop or end of year classes, so that participants can assess how things have changed for them.

Phase 1: Ask participants to draw themselves before they came to the class (specifically in relation to that class). What were they doing? What could they do? What did they think it would be like?

Phase 2: Ask participants to draw themselves taking part in the class / doing an activity.

Phase 3: Ask participants to draw themselves at the end of the year of classes / project. What can they do now? What impact does it have on them outside the workshop - at home, at school, with friends?

Adaptation - another way of doing this with older participants is to do it as a journey with a timeline (as in the Funambulation exercise above), so the participants draw a line between beginning, middle and end and draw images along that timeline representing their different experiences along the route - indicating what was positive or negative about them and indicating especially important moments for them.

Phase 4: Ask participants to talk about their drawings with the rest of the group and facilitators.

Analysis: This relies to a large extent on the recording and interpretation of the facilitator, though it does have the in-built advantage of having written/drawn outputs which can be collected (or photographed) for reporting.

These techniques can be adapted as necessary, using them as an exercise in their own right or as a stimulation for further evaluation. Usually, they do take time to conduct though, especially if it is a large group, but it is important to maintain the double phase nature of it - first of all to state/write/draw and then to share and discuss. It is in the discussion that further insights can be found.

Appendix xi - Creative Qualitative Exercise: Five finger feedback

Background: Participants can quickly feedback on their individual experience of a project or single session. This activity is suitable for peer evaluation in pairs, or to do all together as a group. It is especially good for children and younger participants.

It can also be done multiple times throughout a project to assess change over time.

Process: This can be delivered as:

- a verbal exercise, in which case you can use your own hand to introduce the question prompts
- or you have print outs of the hand template with questions added
- or you can give blank templates and verbally prompt participants with the questions.

Recording device is optional but useful if done verbally. If **participants write down responses on a hand template, you won't** need a recorder.

Then you ask / give prompts for each finger:

Thumb - One thing you give a thumbs up (experience)

Pointer - One thing you will point out to someone else (ie sharing/memorable)

Middle - **One thing you didn't like (experience)**

Fourth Finger- One thing you loved (experience/ enjoyment)

Little Finger - One thing you will take away with you in the future. (progression)

Variations: Quick option

The quickest way to do this is as a very short 5-minute feedback activity verbally at the end of an activity, with you as facilitator encouraging participants to share their responses. This means you **don't need to print templates and record responses, but you do need** to ensure you have time/space to write down responses after the discussion.

Variant - peer evaluation:

Break the group into pairs and get them to interview each other using the five-**finger method**. **They can write down their partner's** answers on the template prompts or use their phones or a recording device to capture answers verbally.

Variant - group evaluation:

In a circle, each person takes turns expressing their five-finger feedback. The facilitator can record the audio from the session or **take notes on each person's responses**.

Analysis:

If applicable, scan/photograph completed answer prompts

Transcribe recorded comments or notes, divided by finger type.

Carefully examine all feedback and take note of recurring themes, and the most common answers for each finger (which would most likely be an outcome/metric/measure area)

Organise these themes under each outcomes/metrics/ measure, with a separate section for unintended outcomes. Summarise responses and illustrate most recurrent response with participant quotes

Record number of participants, dates and classes involved.

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