



HOW DO YOU MEASURE LOVE?

*Measuring what
matters in the arts*

November 16, 2021

Center for Research Evaluation

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Research Evaluation

MEASURING WHAT MATTERS

“There is a dearth of research efforts focusing on public art and its impact. The evidence is mostly anecdotal. Some attempts have focused specifically on economic impact, but this doesn’t tell the whole story, or even the most important stories.”

Jack Becker (2011) Public Art Review

OUR WORK



We work with organizations to find out if their work is having a positive impact.

WHY WE DO IT

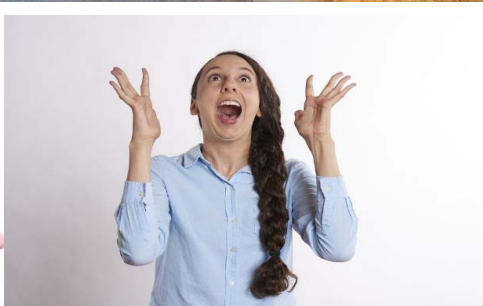
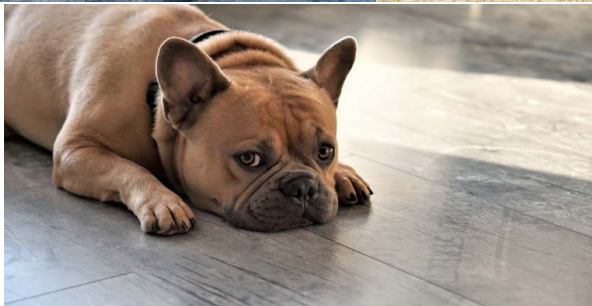
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IF IT'S WORTH DOING...

**...it's worth
evaluating**

Otherwise you're crossing your
fingers and hoping you're doing
something good.



PURPOSE

We want you to leave today's workshop with:

- Some new ways of thinking about evaluation
- Tools for further research



TODAY

1

What's the purpose of evaluation? What really matters?

Two evaluation scenarios

2

Two ideas

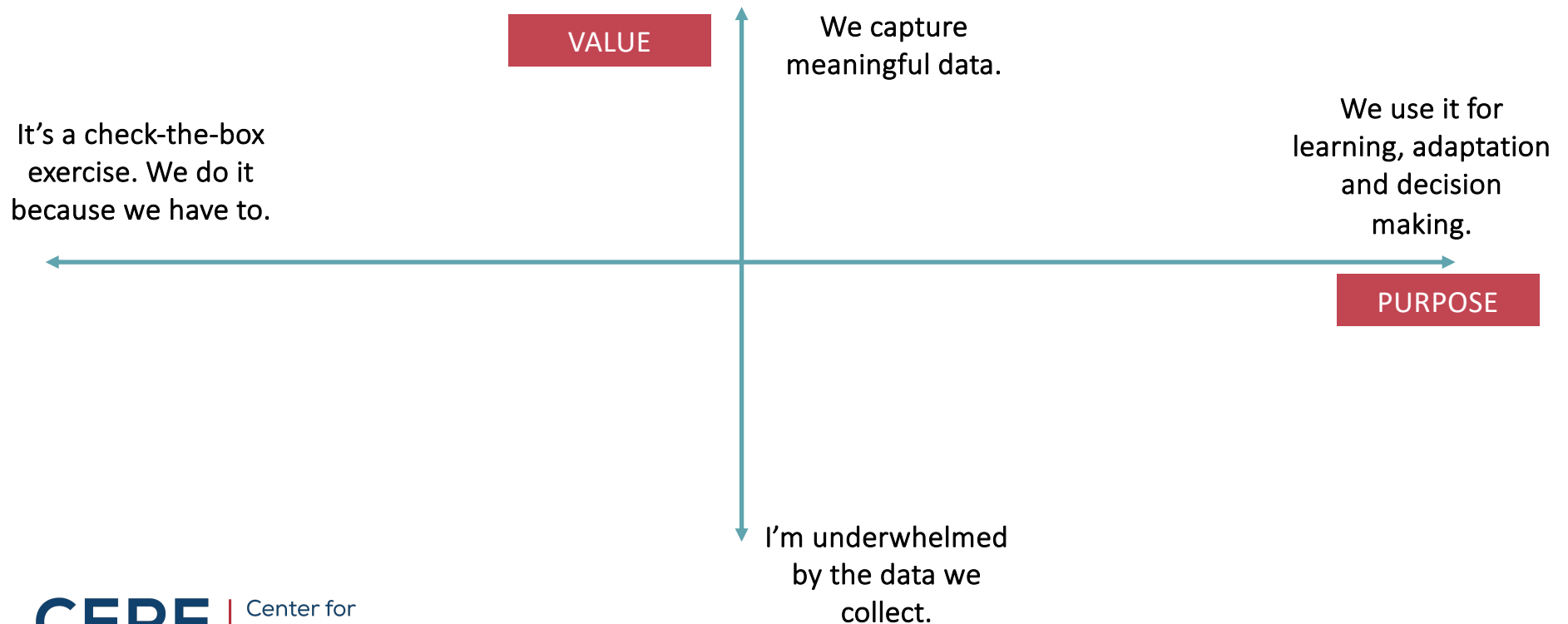
Kirkpatrick framework for evaluation; 7 claims of public art

3

Brainstorming & tools

Further resources for future evaluation work

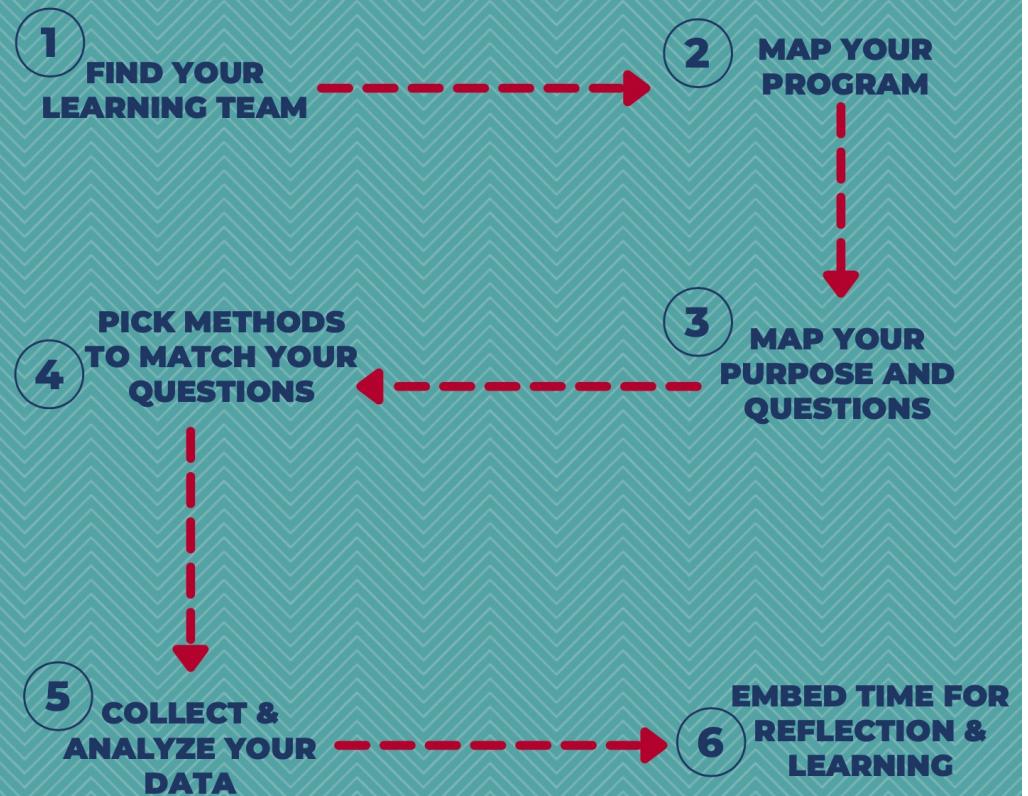
WHAT'S THE STATUS OF YOUR EVALUATION PRACTICE?



THE BIG(GER) PICTURE

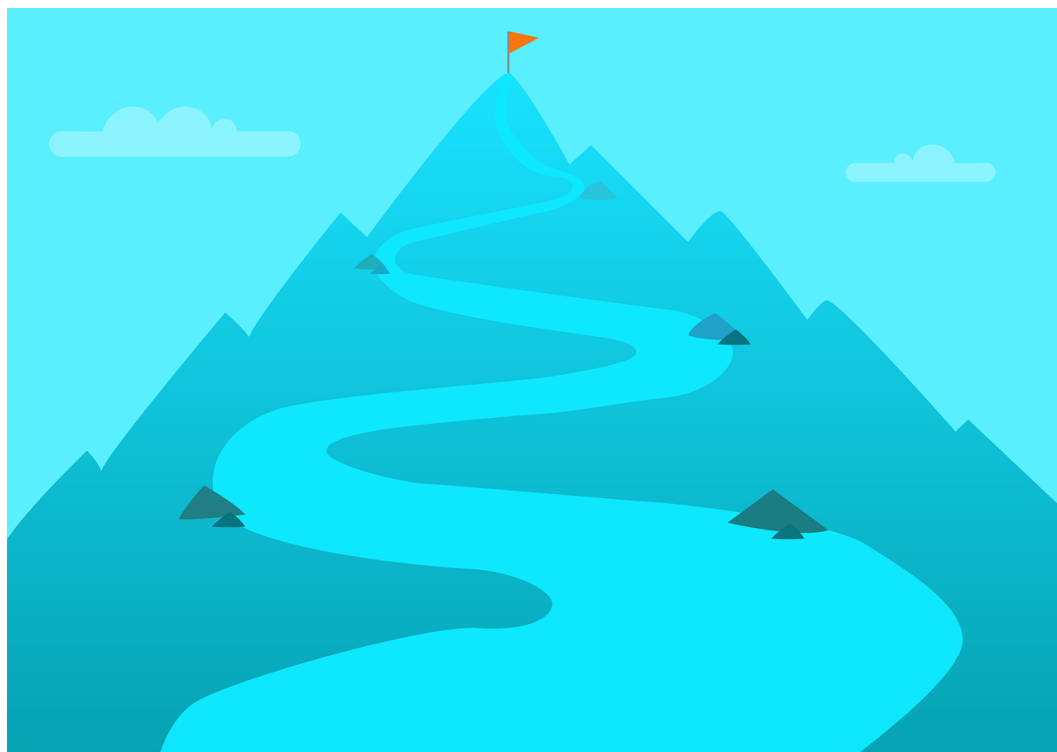
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SIX STEPS TO PLANNING AN EVALUATION



**WHAT'S YOUR
PURPOSE?**

**WHAT DO
YOU WANT TO
LEARN?**



SCENARIO 1

We Love Art Museum



SCENARIO 2

We Love Ballet Dance Co.



COMMON PURPOSES

Adaptation

Learning what works and doesn't so you can adapt the program.

Go/no go

Finding out if something "works" to decide if you should continue.

Scale up

Figuring out whether and how to roll out a program to a new location.

Monitoring

Keep an eye on how things are going so you know if they are off track.

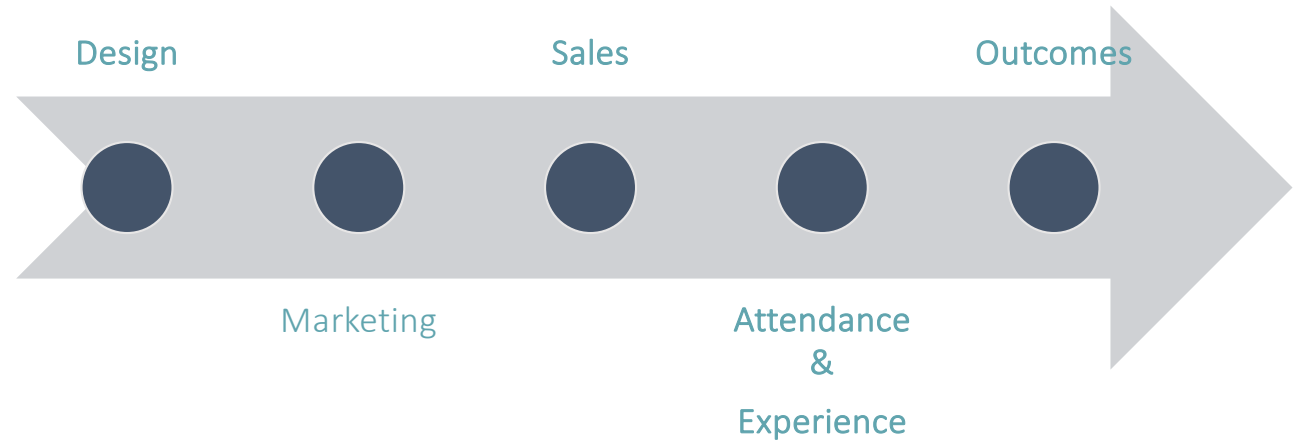
Design

Collect data to feed into ongoing program design and development.

NOT ALL EVALUATION IS THE SAME

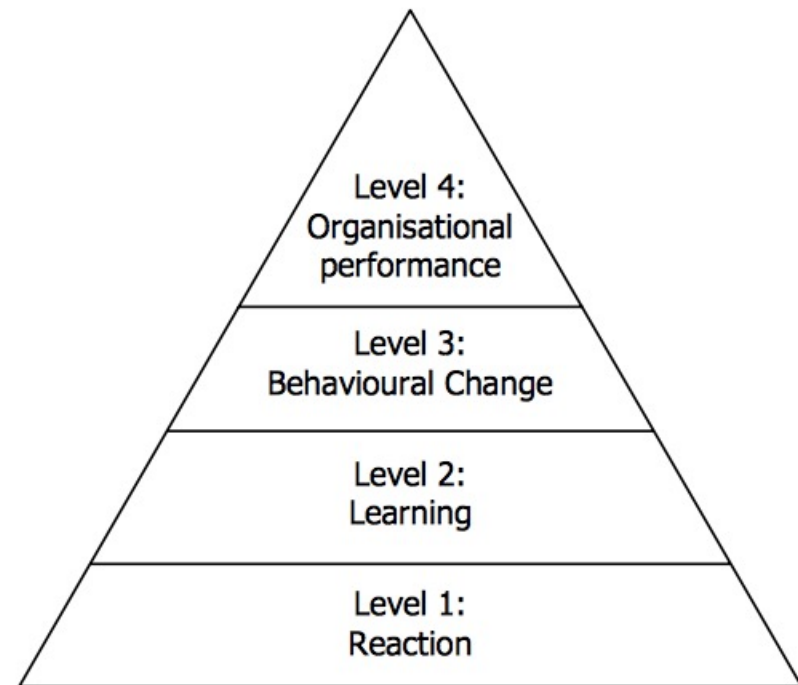
What do you want to learn?	Why? How do you want to use the findings?	Sounds like you're interested in...	
<i>We want to know if our work makes a difference to the community.</i>	...so that we can decide whether to continue investing in the initiative.	An outcome or impact evaluation.	Outcome + impact evaluations address questions like: <ul style="list-style-type: none"> • What outcomes did the program achieve? • How valuable are these outcomes for participants and the community?
<i>We want to know what's happening on the ground. What's working well and what should we change?</i>	...so that we can improve our program design and its implementation.	An implementation (process) evaluation.	Implementation evaluations address questions like: <ul style="list-style-type: none"> • What is the quality of the program design? • How well is the program being implemented? • What factors contribute to successful implementation? • What factors hinder successful implementation?
<i>We want to know which parts of our program work best.</i>	...so that we can grow, expand, and scale up our offering.	An implementation evaluation PLUS an outcome evaluation.	Implementation + outcome evaluations address questions like: <ul style="list-style-type: none"> • What outcomes did the program achieve? • How valuable are these outcomes for participants and the community? • Which program components contributed most to successful outcomes? • Which program components contributed least to successful outcomes?
<i>We're dealing with a complex social issue that has no clear solution. We're innovating and want to learn about how our innovation is working.</i>	...so that we can continuously adapt and improve, refining our design over time.	A developmental evaluation.	Developmental evaluations ask questions like: <ul style="list-style-type: none"> • What do we see on the ground as the initiative rolls out? • What do initial results suggest about progress towards goals? • How have contextual features influenced what we're seeing?

WHAT DO YOU WANT TO LEARN ABOUT?



WHAT DO YOU WANT TO LEARN?

Four Levels of Learning Evaluation



Source: from Kirkpatrick, 1996

APPLIED TO THE ARTS?

Four Levels of Learning Evaluation



Source: from Kirkpatrick, 1996



WHAT QUESTIONS ARE YOU ASKING?

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Level 4

Level 3

Level 2

Level 1

WAYS OF COLLECTING DATA

Talk to people

Interviews, including 1-minute interviews

Write things down

Surveys, post-it notes, letters, journals

Watch

Observe people and how they interact

Use existing data

Ticket sales, registration forms, financial data, existing research etc.

How can these be embedded into the
art experience?

THE NUTCRACKER



ANOTHER PERSPECTIVE

Roberts (2017) defines *urban regeneration* as the:
“Comprehensive and integrated vision and action which seeks to resolve urban problems and bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change or offers opportunities for improvement.” (p. 18)

7 CLAIMS OF PUBLIC ART



1. Developing a
Sense of Community



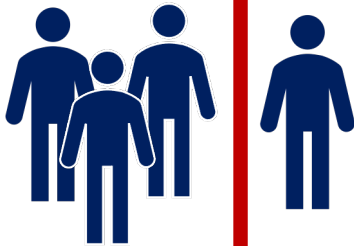
2. Developing a
Sense of Place



3. Developing a
Civic Identity



4. Addressing
Community Needs



5. Tackling Social Exclusion



6. Educational Value



7. Promoting Social Change

WHERE DOES YOUR WORK FIT?



1. Developing a
Sense of Community



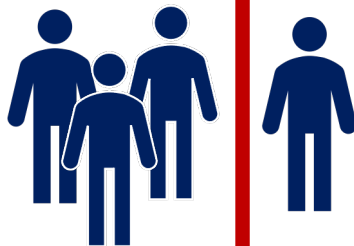
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WHERE DO YOU WANT IT TO FIT?



1. Developing a
Sense of Community



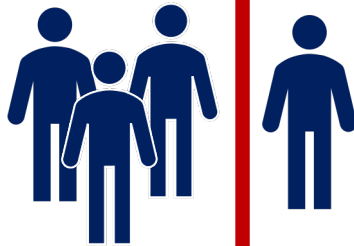
2. Developing a
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4. Addressing
Community Needs



5. Tackling Social Exclusion



6. Educational Value



7. Promoting Social Change

HOW DO YOU GET THERE?

RESOURCES

- Kirkpatrick model: <https://www.kirkpatrickpartners.com/the-kirkpatrick-model/>
- Great book: Elena Harman, The Great Nonprofit Evaluation Reboot
- Evaluation Toolkit for Voluntary and Community Arts: <https://www.artshealthresources.org.uk/docs/evaluation-toolkit-for-the-voluntary-and-community-arts-in-northern-ireland/>

REACH OUT



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