PROJECT
engaging
artists
in the
built
environment

EVALUATION TOOLBOX

COMEDIA

PROJECT
engaging
artists
in the
built
environment

Evaluation Toolbox

Contents

Introduction

PROJECT - *engaging artists in the built environment* was a national funding scheme jointly supported by the Commission for Architecture and the Built Environment (CABE) and Arts & Business (A&B). Public Art South West (PASW) worked in partnership with CABE and A&B to develop the scheme and was responsible for its management and delivery. PROJECT ran for a two-year pilot period from April 2004 to March 2006.

Comedia was commissioned to carry out an independent evaluation as an integral part of the programme. It has been overseen by a Steering Group made up of representatives of the agencies involved.

As a contribution to the development of evaluation in public art projects, and to assist the creation of compatible studies and datasets in future programmes, this Evaluation Toolbox is published alongside the Evaluation Report of PROJECT.

Included here is the evaluation framework which sets out the objects and methodology which underpinned the research, the set of questionnaires used in the surveys of participants and a workbook for participant observation of team meetings.
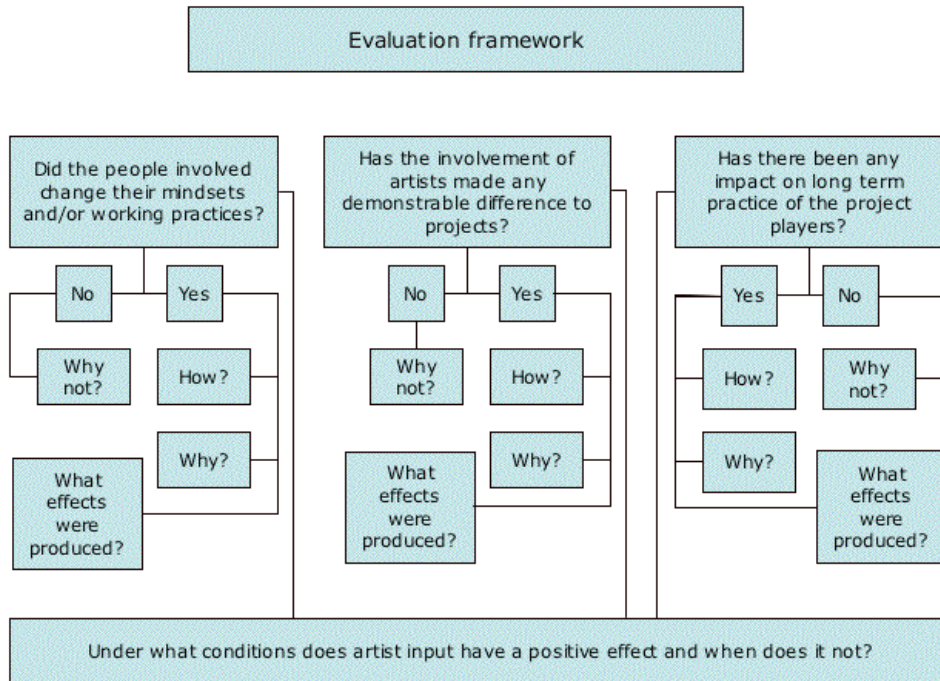

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Comedia

May 2006

Evaluation Framework

The primary questions to be asked in this evaluation are set out on the chart below.

Observational criteria

We will adopt the observer-as-participant role in the meetings which we are able to observe directly. In doing so we will agree beforehand with participants that we may intervene to question the process and elucidate specific points, but will refrain from contributing to the substantive business.

We will observe and analyse the process in each project in terms of four sets, for which we will be assessing performance in six distinct ways:

1. Whole group
Discourse (ranked 1 Intensive (engaged) to 5 Superficial (disengaged))

Group dynamic development (forming, storming, norming, performing)

2. Professional group
Does any discipline seek to own, or disown, the project?

3. Individual
Participation – (ranked 1 Closed (territorial) to 5 Open (consensual))

Attitudinal change (using tests outlined below)

4. Describing the behaviour of meetings

Meetings between people from different disciplines are likely to be the main vehicle of the projects at which the evaluators can examine the characteristics

of the process. The following observer checklist will be used as a framework for recording events.

Meeting behaviours checklist
1. Are there people who are regarded as having superior knowledge?
2. Do participants carry out the work of the meeting, bring problems to light and draw up an action plan?
3. Do participants themselves possess the relevant competencies?
4. Is the effort collective and the results jointly achieved?
5. Is time recognised as a central resource in development work?
6. Is the task of reporting discussions rotated so that a number of persons have a specific task?
7. Are participants responsible for the result of the meeting?
8. Is weight put on participants synthesising and transforming the results of their discussions into binding commitments?
9. Does the meeting demonstrate the importance of exchanging experience with other persons outside their own organisation?

The evaluation will use a combination of these techniques and follow-up questions to participants to tease out as far as possible the following issues:

- Was there real change?

- What provoked that change?

- Is the change permanent or will it fizzle out?

- Is the change short term and specific to that project?

- What has been the contribution of the artist(s) to the project?

- Will people do it differently again?

A workbook produced to guide the work of participant observers is attached as Annex 1

Attitude appraisal
Two methods of appraising the attitudes or participants will be used. All the participants in each project will be asked to complete two questionnaires, one at an early stage and one at a late stage of the project. These will provide both quantitative and qualitative information which will be analysed to identify patterns and make comparisons between projects.

Alongside this, each participant will be asked to keep a personal introspective journal of their experience of the project. A framework will be provided to assist participants in doing this, and a schedule of prompting will be set up to encourage participants to maintain their journals, and where necessary to suggest particular lines of information which we would like to have recorded. These journals will be analysed retrospectively to provide more detailed and personal qualitative information.

The attitude appraisal process will be looking for evidence of change as a result of participation in the project, particularly in relation to two key concepts:

Mindset: defined as the habitual or characteristic mental attitude that determines how a person interprets and responds to situations. Three general kinds of change of mindset are of particular interest:

- a changed view of what constitutes value
- a changed view of strategic resources
- a changed view of professional roles, objectives and priorities

Working practice: defined as characteristic methods, routines and ways of working, legitimated by custom, professional accreditation or organisational culture. Three kinds of change in working practice are of particular interest:

- change in the sequence or character of the various stages of executing a project
- change in perception of the various disciplines and people involved in projects and what they do
- change in how information is represented as projects are developed from one stage to the next, and how this information is managed through the various stages

Survey questionnaires

Annexes 2, 3 and 4 show the text of the questionnaires which will be used to gather information from all projects. All participants in each project will be asked to complete a questionnaire on their own account, rather than one for the whole project. The Initial Questionnaire will be applied to all projects at an early stage to gain knowledge of the views, attitudes and expectations of participants. The Completion Questionnaire will be applied at a late stage in the project when things have happened and effects can be gauged. Two versions of this questionnaire will be used, one for artists and one for other professionals.

The questionnaires will be designed in line with the PROJECT house style to give them authority and encourage participants to complete them.

Personal Introspective Journal

Annex 5 shows the framework for the personal introspective journal which each participant will be asked to keep. A prompting system, related to the dates of key events in the project, will be set up to nudge participants (by e-mail as far as possible) to remember to complete their journal.

Selection criteria

Within the available time and resources, we expect to be able to produce survey responses as shown in the table below.

	% respondents
Initial survey	85 - 100%
Introspective journal	70 – 100%
Participant observation	17%
Interview	33%
Completion survey	85 – 100%

Our choice of interviewees and of projects for which to conduct participant observation will be informed by the need to produce a representative sample of awards. This will be based on the following criteria:

- Type of award and number of awards in category;
- Nature of stakeholders involved, including the bodies which have initiated and commissioned PROJECT, artists, town planners, architects, relevant policy-makers, property developers and other business sector actors, and local citizens;
- Relationship to key issues in urban and rural regeneration;
- Relevance to different social groups, including young people, the elderly, the disabled, women, ethnic minorities and people with different occupational profiles;
- Regional and national geographic distribution.

Annex 1 – Participant Observation Workbook

This guidance note and checklist is intended for the use of participant-observer evaluators.

Observational criteria

We will adopt the observer-as-participant role in the meetings which we are able to observe directly. In doing so we will agree beforehand with participants that we may intervene to question the process and elucidate specific points, but will refrain from contributing to the substantive business.

We will observe and analyse the process in each project in terms of four sets of information:

1. Whole group
2. Individual
3. Professional group
4. Describing the behaviour of meetings

The principal issues we want to tease out from our observations are:

Was there real change?

What provoked that change?

Is the change permanent or will it fizzle out?

Is the change short term and specific to that project?

What has been the contribution of the artist(s) to the project?

Will people do it differently again?

The checklists on the following pages provide a framework for recording your observations. This booklet has four sets of checklists. If you attend more than four meetings or events for this project, please photocopy additional sets. Please feel free to add your own descriptive information and the impressions you have gained, using the blank pages at the back.

Project Manager contact is:

Group behaviour introductory note

The 'Forming Storming Norming Performing' theory (Tuckman 1965) is an elegant and helpful explanation of team development and behaviour. The model explains that as the team develops maturity and ability, relationships establish, and the leader changes their style of leadership. This begins in a directing style, moves through coaching, then participating, and finishes with delegating - almost detached. At this point the team may produce a successor leader and the previous leader can move on to develop a new team. The progression is:

1. forming
2. storming
3. norming
4. performing
5. adjourning

Note to observers – groups may sometimes pass through more than one stage in a single meeting, so be alert.

Characteristic features of each stage are:

forming - stage 1
High dependence on leader for guidance and direction. Little agreement on team aims other than received from leader. Individual roles and responsibilities are unclear. Leader must be prepared to answer lots of questions about the team's purpose, objectives and external relationships. Processes are often ignored. Members test tolerance of system and leader. Leader directs.

storming - stage 2
Decisions don't come easily within group. Team members vie for position as they attempt to establish themselves in relation to other team members and the leader, who might receive challenges from team members. Clarity of purpose increases but plenty of uncertainties persist. Cliques and factions form and there may be power struggles. The team needs to be focused on its goals to avoid becoming distracted by relationships and emotional issues. Compromises may be required to enable progress. Leader coaches.

norming - stage 3
Agreement and consensus largely forms among the team, who respond well to facilitation by the leader. Roles and responsibilities are clear and accepted. Big decisions are made by group agreement. Smaller decisions may be delegated to individuals or small teams within group. Commitment and unity is strong. The team may engage in fun and social activities. The team discusses and develops its processes and working style. There is general respect for the leader and some of leadership is more shared by the team. Leader facilitates and enables.

performing - stage 4
The team is more strategically aware; the team knows clearly why it is doing what it is doing. The team has a shared vision and is able to stand on its own feet with no interference or participation from the leader. There is a focus on over-achieving goals, and the team makes most of the decisions against criteria agreed with the leader. The team has a high degree of autonomy. Disagreements occur but now they are resolved within the team positively and necessary changes to processes and structure are made by the team. The team is able to work towards achieving the goal, and also to attend to relationship, style and process issues along the way. Team

members look after each other. The team requires delegated tasks and projects from the leader. The team does not need to be instructed or assisted. Team members might ask for assistance from the leader with personal and interpersonal development. Leader delegates and oversees.

adjourning – stage 5
Adjourning, is the break-up of the group, hopefully when the task is completed successfully, its purpose fulfilled; everyone can move on to new things, feeling good about what's been achieved. From an organisational perspective, recognition of and sensitivity to people's vulnerabilities in Tuckman's fifth stage is helpful, particularly if members of the group have been closely bonded and feel a sense of insecurity or threat from this change. Adjourning is an adjunct to the original four stage model rather than an extension - it views the group from a perspective beyond the purpose of the first four stages. The Adjourning phase is certainly very relevant to the people in the group and their well-being, but not to the main task of managing and developing a team.

Observer checklist

Your name

Project name

Date of entry

Nature of meeting or event

Whole group behaviour

Please rank your assessment of the nature of the exchanges of those people present on the following two scales.

Quality of discourse between people at the meeting or event

☐ Intensive or strongly engaged discourse

☐ Fairly intensive or moderately engaged discourse

☐ Somewhere in the middle

☐ Fairly superficial or weakly engaged discourse

☐ Superficial or disengaged discourse

Any comments? (please write in)

Group dynamic development

☐ Forming

☐ Storming

☐ Norming

☐ Performing

Any comments? (please write in)

Individual participation behaviour

Please describe your assessment of the quality of participation of individuals present.

Professional group or role:	Professional group or role:
☐ Closed or territorial	☐ Closed or territorial
☐ Fairly closed or territorial	☐ Fairly closed or territorial
☐ Somewhere in the middle	☐ Somewhere in the middle
☐ Fairly open or consensual	☐ Fairly open or consensual
☐ Open or consensual	☐ Open or consensual
Professional group or role:	Professional group or role:
☐ Closed or territorial	☐ Closed or territorial
☐ Fairly closed or territorial	☐ Fairly closed or territorial
☐ Somewhere in the middle	☐ Somewhere in the middle
☐ Fairly open or consensual	☐ Fairly open or consensual
☐ Open or consensual	☐ Open or consensual
Professional group or role:	Professional group or role:
☐ Closed or territorial	☐ Closed or territorial
☐ Fairly closed or territorial	☐ Fairly closed or territorial
☐ Somewhere in the middle	☐ Somewhere in the middle
☐ Fairly open or consensual	☐ Fairly open or consensual
☐ Open or consensual	☐ Open or consensual
Professional group or role:	Professional group or role:
☐ Closed or territorial	☐ Closed or territorial
☐ Fairly closed or territorial	☐ Fairly closed or territorial
☐ Somewhere in the middle	☐ Somewhere in the middle
☐ Fairly open or consensual	☐ Fairly open or consensual
☐ Open or consensual	☐ Open or consensual

Professional group behaviours

Please describe your assessment of the behaviour of professional groups present.

Does any discipline present seek to own, or disown, the project? (please write in)

Describing the behaviour of meetings

Meetings between people from different disciplines are likely to be the main vehicle of the projects at which the evaluators can examine the characteristics of the process. Please use the following checklist as a framework for recording your observations.

Meeting behaviours checklist

Are there people who are regarded as having superior knowledge?	
Do participants carry out the work of the meeting, bring problems to light and draw up an action plan?	
Do participants themselves possess the relevant competencies?	
Is the effort collective and the results jointly achieved?	
Is time recognised as a central resource in development work?	
Is the task of reporting discussions rotated so that a number of persons have a specific task?	
Are participants responsible for the result of the meeting?	
Is weight put on participants synthesising and transforming the results of their discussions into binding commitments?	
Does the meeting demonstrate the importance of exchanging experience with other persons outside their own organisation?	

Any further observations?

Annex 2 – Initial Questionnaire

PROJECT - engaging artists in the built environment

Initial Evaluation Survey Questionnaire

Introduction

Schemes supported by awards from PROJECT are all asked to provide some information to assist the evaluation of the programme and to help steer its future development.

This questionnaire is designed to capture information which will form part of the independent evaluation process being carried out by Comedia.

Our evaluation is not looking for success or failure, rather we are seeking to examine what happens and to establish what, if any, change comes about as a consequence of the scheme.

At this initial stage we would like to know about your expectations for the project. We are interested in three issues:

- What is your motivation for being involved in the project?
- How you see the reasons and purpose for the involvement of artists in the project?
- What are your assumptions and expectations about the involvement of artists in the project?

There is a blank page at the end of this questionnaire if you need more space.

What next?

Please return this questionnaire to COMEDIA at the address below. We will treat all your information in confidence and undertake not to divulge any of your comments or observations on the project or the process in an attributable way in the report we will provide to the management of PROJECT, or to anyone else.

Please return your completed journal to:

About you

Your name

Your company name

Project name

How would you describe your own role in the project?
- ☐ Artist
- ☐ Design professional
- ☐ Local authority planning/regeneration officer
- ☐ Developer
- ☐ Voluntary organisation
- ☐ Other (please describe)

Motivation

We are interested in the factors which affect the motivation of people involved in PROJECT schemes.

Can you say what factors motivated you to become involved in this project?
- ☐ A requirement of my employment
- ☐ Specific local interest
- ☐ Professional interest
- ☐ The innovative involvement of artists
- ☐ Other aspects of innovation in the project
- ☐ Just another job
- ☐ Other (please write in)

Reason and purpose

We are interested in how you see the reasons for involving artists in the projects and what you think the purpose of doing so is.

Why do you think an artist is involved in your project? (please write in)

Do you think that the involvement of an artist will have any effect on the process of your project?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how you think it might have this effect? (please write in)

Do you think that the involvement of an artist will have any effect on the building or place design which your project plans to create?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how you think it might have this effect? (please write in)

Do you think that the involvement of an artist will have any other effect, for better or worse, on the project overall?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how you think it might have this effect, and what the effect might be? (please write in)

Assumptions and expectations

We are interested in the extent to which the experience of involving artists in the planning of projects changes, or doesn't change, the mindsets of the people involved.

At this point in the project, do you think that your mindset, the habitual or characteristic mental attitude that determines how you interpret and respond to situations, is likely to be changed as a result of artists being involved in your scheme?

- ☐ $_1$ certain to change

- ☐ $_2$ might change

- ☐ $_3$ no opinion

- ☐ $_4$ unlikely to change

- ☐ $_5$ will not change

If there were to be a change, what factor or factors do you think would be most influential in causing you to change your mindset. (please write in)

Development and regeneration projects involve many kinds of professional practice, and we are interested to learn if the experience of the scheme has had any effect, or not, on your own working practice.

Do you expect this project to be different from others you have been involved in?

- ☐ Yes

- ☐ No

If so, how do you anticipate it will be different? (please write in)

Are there any areas of your working practice you expect might be affected, for better or worse, by the involvement of an artist?

- ☐ Yes

- ☐ No

If yes, what do you think they might be? (please write in)

Do you expect that your working with an artist will have an impact in your company or organisation? Do you expect to learn any new skills or techniques that will add value to future projects that your company undertakes?

- ☐ Yes

- ☐ No

If yes, what do you think they might be? (please write in)

Other observations

Do you have any other observations or reflections about your expectations of the scheme at this point? (please write in)

Annex 3 – Completion questionnaire (other professionals)

PROJECT

engaging artists in the built environment

Final Evaluation Survey Questionnaire

(Professionals and other participants)

Introduction

Schemes supported by awards from PROJECT are all asked to provide some information to assist the evaluation of the programme and to help steer its future development.

This questionnaire is designed to capture information which will form part of the independent evaluation process being carried out by Comedia.

Our evaluation is not looking for success or failure, rather we are seeking to examine what has happened and to establish what, if any, change has come about as a consequence of the scheme.

We have four basic questions:

- Has the experience caused any change in your mindset and/or working practice?
- Has the involvement of artists made any demonstrable difference to the project?
- Do you think there will be any long-term impact on your practice in future?
- Under what conditions does, or doesn't, artist input have a positive effect?

There is a blank page at the end of this questionnaire if you need more space.

What next?

Please return this questionnaire to COMEDIA at the address below. We will treat all your information in confidence and undertake not to divulge any of your comments or observations on the project or the process in an attributable way in the report we will provide to the management of PROJECT, or to anyone else.

Please return your completed journal to:

About you

Your name

Your company name

Project name

How would you describe your own role in the project?

☐ Artist

☐ Design professional

☐ Local authority planning/regeneration officer

☐ Developer

☐ Voluntary organisation

☐ Other (please describe)

Mindset

Part of the purpose of PROJECT is to examine whether the mindset and/or working practices of the people and professions involved in schemes may be changed by the experience of engaging artists in the built environment.

We are interested in the extent to which the experience of involving artists in the planning of projects changes, or doesn't change, the mindsets of the people involved. Projects in the scheme are very diverse, so to try to get comparable data we are looking for three general kinds of change of mindset.

• a changed view of what constitutes value
• a changed view of strategic resources
• a changed view of professional roles, objectives and priorities

Do you consider that your mindset, the habitual or characteristic mental attitude that determines how you interpret and respond to situations, has changed as a result of artists being involved in your scheme?

☐ Change

☐ No change

If you feel there was no change, can you say why not? (please write in)

If you feel there was change, can you place it on these two scales?

- ☐ $_1$ superficial change
- ☐ $_2$ fairly superficial change
- ☐ $_3$ no change
- ☐ $_4$ fairly fundamental change
- ☐ $_5$ fundamental change

- ☐ $_1$ transient change
- ☐ $_2$ fairly shortlived change
- ☐ $_3$ no change
- ☐ $_4$ fairly longterm change
- ☐ $_5$ permanent change

Can you describe what the change in your mindset has been? (please write in)

What factor or factors do you feel were most influential in causing you to change your mindset. (please write in)

Can you say what effect your change in mindset had on the outcome of the project? (please write in)

Whether you felt any change or not, can you say whether you would do something like this project again?

- ☐ $_1$ would readily do it again
- ☐ $_2$ would fairly readily do it again
- ☐ $_3$ no opinion
- ☐ $_4$ would hesitate to do it again
- ☐ $_5$ would never do it again

Can you say why? (please write in)

Working practices

Development and regeneration projects involve many kinds of professional practice, and we are interested to learn if the experience of the scheme has had any effect, or not, on your own working practice.

Is this project different from others you have been involved in?

Yes   No

If so, how is it different? (please write in)

Have any areas of your working practice have been affected, for better or worse, by the involvement of an artist?

☐ Yes

☐ No

If you feel there was no effect, can you say why not? (please write in)

If you feel there was an effect, can you place it on these two scales?

☐ $_1$ superficial change

☐ $_2$ fairly superficial change

☐ $_3$ no change

☐ $_4$ fairly fundamental change

☐ $_5$ fundamental change

☐ $_1$ transient change

☐ $_2$ fairly short-lived change

☐ $_3$ no change

☐ $_4$ fairly long-term change

☐ $_5$ permanent change

Can you describe what the change in your working practice has been? (please write in)

What factor or factors do you feel were most influential in causing you to change your working practice? (please write in)

Can you say what effect your change in working practice had on the outcome of the project? (please write in)

Have you found that your working with an artist has had an impact in your company or organisation? Have you learned any new skills or techniques that will add value to future projects that your company undertakes?

☐ Yes

☐ No

If yes, what do you think they are? (please write in)

Effect on the project

What has been the effect of the involvement of an artist on the process of your project?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how it had this effect? (please write in)

What has been the effect of the involvement of an artist on the building or place design which your project has created?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how it had this effect? (please write in)

Do you feel that the involvement of an artist has had any other effect, for better or worse, on the project overall?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ ₃ no effect

☐ ₄ fairly negative effect

☐ ₅ very negative effect

Can you say how it had this effect, and what the effect has been? (please write in)

How do you think that a positive effect could have been better achieved? (please write in)

What do you consider the artist has contributed to the project? (please write in)

Other observations

Do you have any other observations or reflections on the scheme? (please write in)

Annex 4 – Completion questionnaire (artists)

PROJECT

engaging artists in the built environment

Final Evaluation Survey Questionnaire (Artists)

Introduction

Schemes supported by awards from PROJECT are all asked to provide some information to assist the evaluation of the programme and to help steer its future development.

This questionnaire is designed to capture information which will form part of the independent evaluation process being carried out by Comedia.

Our evaluation is not looking for success or failure, rather we are seeking to examine what has happened and to establish what, if any, change has come about as a consequence of the scheme.

We have four basic questions:

- Has the experience caused any change in your mindset and/or working practice?
- Has the involvement of artists made any demonstrable difference to the project?
- Do you think there will be any long-term impact on your practice in future?
- Under what conditions does, or doesn't, artist input have a positive effect?

There is a blank page at the end of this questionnaire if you need more space.

What next?

Please return this questionnaire to COMEDIA at the address below. We will treat all your information in confidence and undertake not to divulge any of your comments or observations on the project or the process in an attributable way in the report we will provide to the management of PROJECT, or to anyone else.

Please return your completed journal to:

About you

Your name

Your company name

Project name

How would you describe your own role in the project?

☐   Artist

☐   Other (please describe)

Mindset

Part of the purpose of PROJECT is to examine whether the mindset and/or working practices of the artists involved in schemes may be changed by the experience of working with the other people and professions.

We are interested in the extent to which the experience of involving artists in the planning of projects changes, or doesn't change, the mindsets of the artists involved. Projects in the scheme are very diverse, so to try to get comparable data we are looking for three general kinds of change of mindset.

• a changed view of what constitutes value
• a changed view of strategic resources
• a changed view of professional roles, objectives and priorities

Do you consider that your mindset, the habitual or characteristic mental attitude that determines how you interpret and respond to situations, has changed as a result of your involvement in the scheme?

☐   Change

☐   No change

If you feel there was no change, can you say why not? (please write in)

If you feel there was change, can you place it on these two scales?

☐ $_1$ superficial change

☐ $_2$ fairly superficial change

☐ $_3$ no change

☐ $_4$ fairly fundamental change

☐ $_5$ fundamental change

☐ ₁ transient change

☐ ₂ fairly shortlived change

☐ ₃ no change

☐ ₄ fairly longterm change

☐ ₅ permanent change

Can you describe what the change in your mindset has been? (please write in)

What factor or factors do you feel were most influential in causing you to change your mindset. (please write in)

Can you say what effect your change in mindset had on the outcome of the project? (please write in)

Whether you felt any change or not, can you say whether you would do something like this project again?

☐ ₁ would readily do it again

☐ ₂ would fairly readily do it again

☐ ₃ no opinion

☐ ₄ would hesitate to do it again

☐ ₅ would never do it again

Can you say why? (please write in)

Working practices

Development and regeneration projects involve many kinds of professional practice, and we are interested to learn if the experience of the scheme has had any effect, or not, on your own working practice.

Is this project different from others you have been involved in?

Yes   No

If so, how is it different? (please write in)

Have any areas of your working practice been affected, for better or worse, by your involvement with other kinds of professional practice?

☐ Yes

☐ No

If you feel there was no effect, can you say why not? (please write in)

If you feel there was an effect, can you place it on these two scales?

☐ $_1$ superficial change

☐ $_2$ fairly superficial change

☐ $_3$ no change

☐ $_4$ fairly fundamental change

☐ $_5$ fundamental change

☐ $_1$ transient change

☐ $_2$ fairly short-lived change

☐ $_3$ no change

☐ $_4$ fairly long-term change

☐ $_5$ permanent change

Can you describe what the change in your working practice has been?
(please write in)

What factor or factors do you feel were most influential in causing you to change your working practice? (please write in)

Can you say what effect your change in working practice had on the outcome of the project? (please write in)

Have you found that your working with other professionals and participants has had an impact in your own practice? Have you learned any new skills or techniques that will add value to future projects that you undertake?

☐ Yes

☐ No

If yes, what do you think they are? (please write in)

Effect on the project

What in your view has been the effect of your involvement as an artist on the process of the project?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how it had this effect? (please write in)

What has been the effect of your involvement as an artist on the building or place design which your project has created?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how it had this effect? (please write in)

Do you feel that your involvement as an artist has had any other effect, for better or worse, on the project overall?

☐ $_1$ very positive effect

☐ $_2$ fairly positive effect

☐ $_3$ no effect

☐ $_4$ fairly negative effect

☐ $_5$ very negative effect

Can you say how it had this effect, and what the effect has been? (please write in)

How do you think that a positive effect could have been better achieved? (please write in)

What do you consider you have contributed to the project? (please write in)

Other observations

Do you have any other observations or reflections on the scheme? (please write in)

Annex 5 – Personal Introspective Journal

PROJECT

engaging artists in the built environment

Personal Journal

Your name

Project name

Introduction

All the people involved directly in schemes supported by awards from PROJECT are being asked to keep a personal journal of their experience of the project to assist the evaluation of the programme and to help steer its future development.

This framework is designed to help you capture information which will form part of the independent evaluation process being carried out by Comedia.

Our evaluation is not looking for success or failure, rather we are seeking to examine what has happened and to establish what, if any, change has come about as a consequence of the scheme.

We have four questions:

* Is the experience causing any change in your mindset and/or working practice?
* What difference is the involvement of an artist making to the project?
* Under what conditions does, or doesn't, the artist's input have a positive effect?
* Have you any other observations you would wish to make?

What next?

When your project is complete, please return this journal to COMEDIA at the address below. We will treat all your information in confidence and undertake not to divulge any of your comments or observations on the project or the process in an attributable way in the report we will provide to the management of PROJECT, or to anyone else.

Please return your completed journal to:

PROJECT evaluation – personal journal

- Is the experience causing any change in your mindset and/or working practice?
- What difference is the involvement of an artist making to the project?
- Under what conditions does, or doesn't, the artist's input have a positive effect?
- Have you any other observations you would wish to make?

Entry date:

Occasion or event (if appropriate):

Personal reflections:

[repeated as necessary]