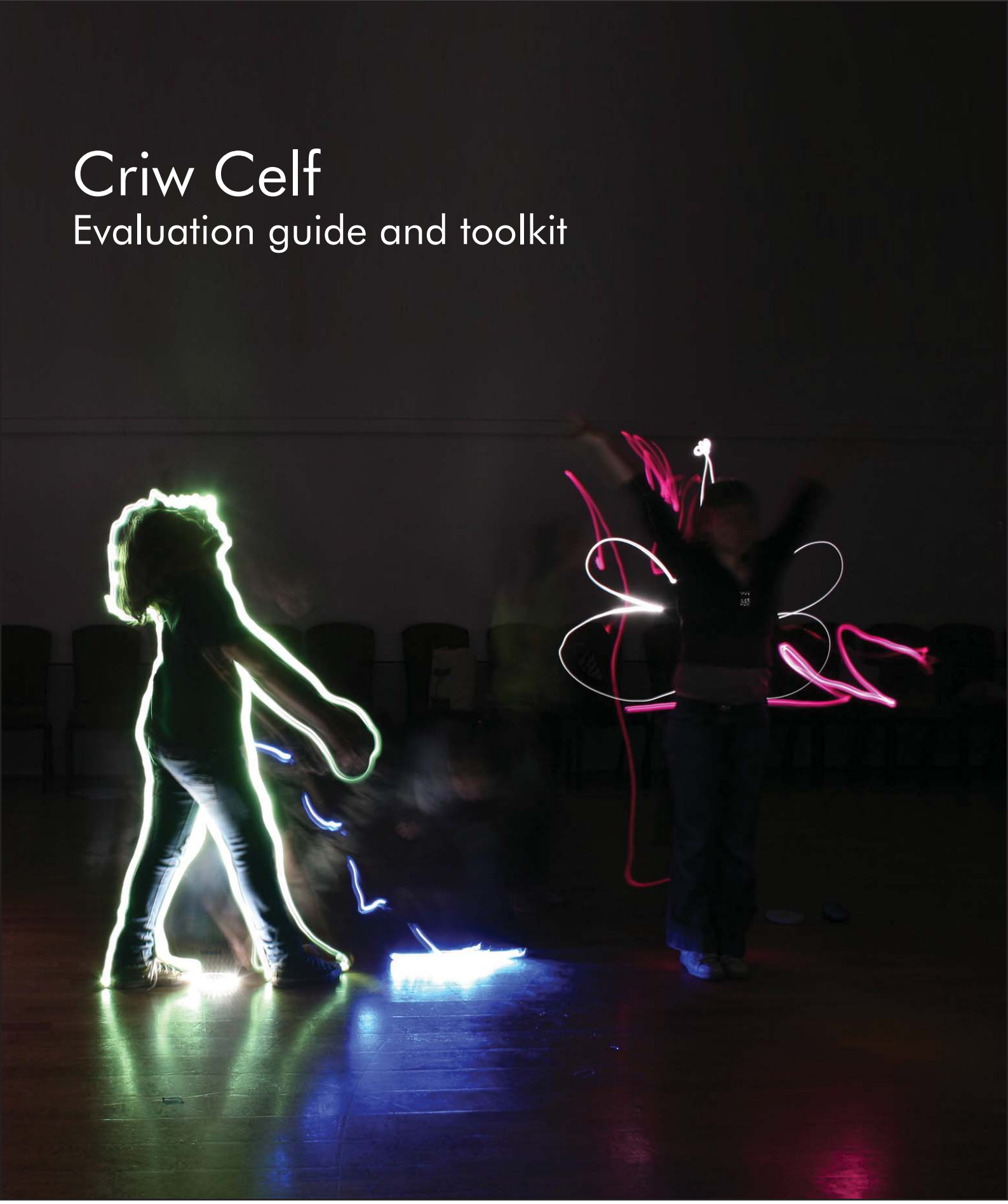
Criw Celf

Evaluation guide and toolkit



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Cyngor Celfyddydau Cymru
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Criw Celf

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Front cover: Criw Celf Gwynedd
Left: Criw Celf at Ruthin Craft Centre

1. Introduction

Criw Celf develops and nurtures young talent in the visual and applied arts. It is primarily aimed at school aged children who have demonstrated a particular talent or potential in the visual and applied arts. Criw Celf actively contributes to the Welsh Government's More Able and Talented (MAT) agenda. It also forms a key part of Arts Council of Wales' Young Creators strategy around 'Developing Young Talent.' The programme proactively identifies and nurtures more able and talented young people in the visual arts and comprises projects across Wales whose primary purpose is to focus on talent development and where activity is targeted at a particular cohort of young people selected for their potential or ability.

Criw Celf offers more able and talented young people the opportunity to develop their artistic skills working alongside professional artists in a variety of gallery and site-specific settings outside of the curriculum. Activities for Primary age school children are sometimes facilitated through Criw Celf Bach, a programme that, in many cases acts as an early identification ground and feeder route into secondary school aged Criw Celf programmes.

Originally conceived by Gwynedd County Council as a pilot project to develop young artists, Criw Celf has grown significantly since its inception. It is now being delivered across all local authorities in North Wales as well as in Carmarthenshire, Swansea, Neath Port Talbot, Powys, Cardiff, Newport, Blaenau Gwent, Monmouthshire and Torfaen. Criw Celf is partnership focused, bringing together local authority partners, professional artists, visual arts organisations and galleries across Wales with further and higher education partners and schools. Over 70 partners are now part of the programme. In 2014, 525 young people benefitted from the workshops and master classes led by 94 artists.

The growth and take up of the Criw Celf across Wales is an indication of the success of the programme. The reporting by partners along with the range of exhibitions, publications and short films created to date have showcased the work of the young artists and begun to tell the story of Criw Celf's impact. It is important that the impact and value for young people and partners of Criw Celf across Wales is captured consistently across all programmes and shared, evidencing the outcomes and outputs.

Telling a compelling story about the changes that Criw Celf has brought about, underpinned by consistent and strong evidence, will help to demonstrate the strategic value of the programme and help secure further partnerships and funding for future delivery.

This Criw Celf Evaluation Guide and Toolkit sets out a structured approach to monitoring and evaluating Criw Celf programmes across Wales. Its aims are to enable:

- delivery partners to show how their individual programmes are supporting the development of young artistic talent in the visual arts and understand more fully what works and what is less effective in bringing about change;
- Arts Council of Wales to understand the impact and value of its investment in the Criw Celf programme across Wales;
- all involved to identify, share and learn from models of good practice, opening up future opportunities for development.

Arts Council of Wales commissioned Tom Fleming Creative Consultancy to create this guide and toolkit in consultation with Criw Celf partners. Both Tom Fleming Creative Consultancy and the Arts Council of Wales would like to express their thanks to all the Criw Celf partners who have generously contributed their time through interviews, consultation events and commenting on the drafts.

2. What is the focus of the evaluation?

The Criw Celf evaluation, using this guide and tools, will be both summative (considering how effective the programme is at delivering the outcomes) and formative (reflecting on the process so improvements can be made).

The aim is for the evaluation to be as light touch as possible and not to demand the collection of large amounts of data and feedback. There is no point in gathering data unless it is going to be used and analysed to answer specific questions or to assess whether particular outcomes have been delivered.

The monitoring and evaluation will collect details of 'outputs' - the numbers of activities and people involved and the 'outcomes' - the changes brought about by the programme. The data collected will be linked to the set of the outcomes or changes that Criw Celf is seeking to achieve for young people. These can be divided into core and secondary outcomes.

Core outcomes at the heart of Criw Celf support the MAT agenda and help distinguish Criw Celf from open-access participatory programmes:

- Developing the skills and artistic practice of young people who have been identified as being MAT in the visual and applied arts
- Developing participants' understanding of artistic careers
- Creating and extending partnerships across education and arts

Secondary outcomes:

- Raising aspiration (especially in relation to the visual arts)
- Increasing confidence (especially in relation to the visual arts)

Criw Celf at Oriel Myrddin Gallery

These outcomes have been devised and agreed with the programme partners during the consultation and development period in January to September 2015. They aim to reflect, and not be in addition to, the programme delivery objectives that the Arts Council of Wales has agreed with the delivery partners which are to:

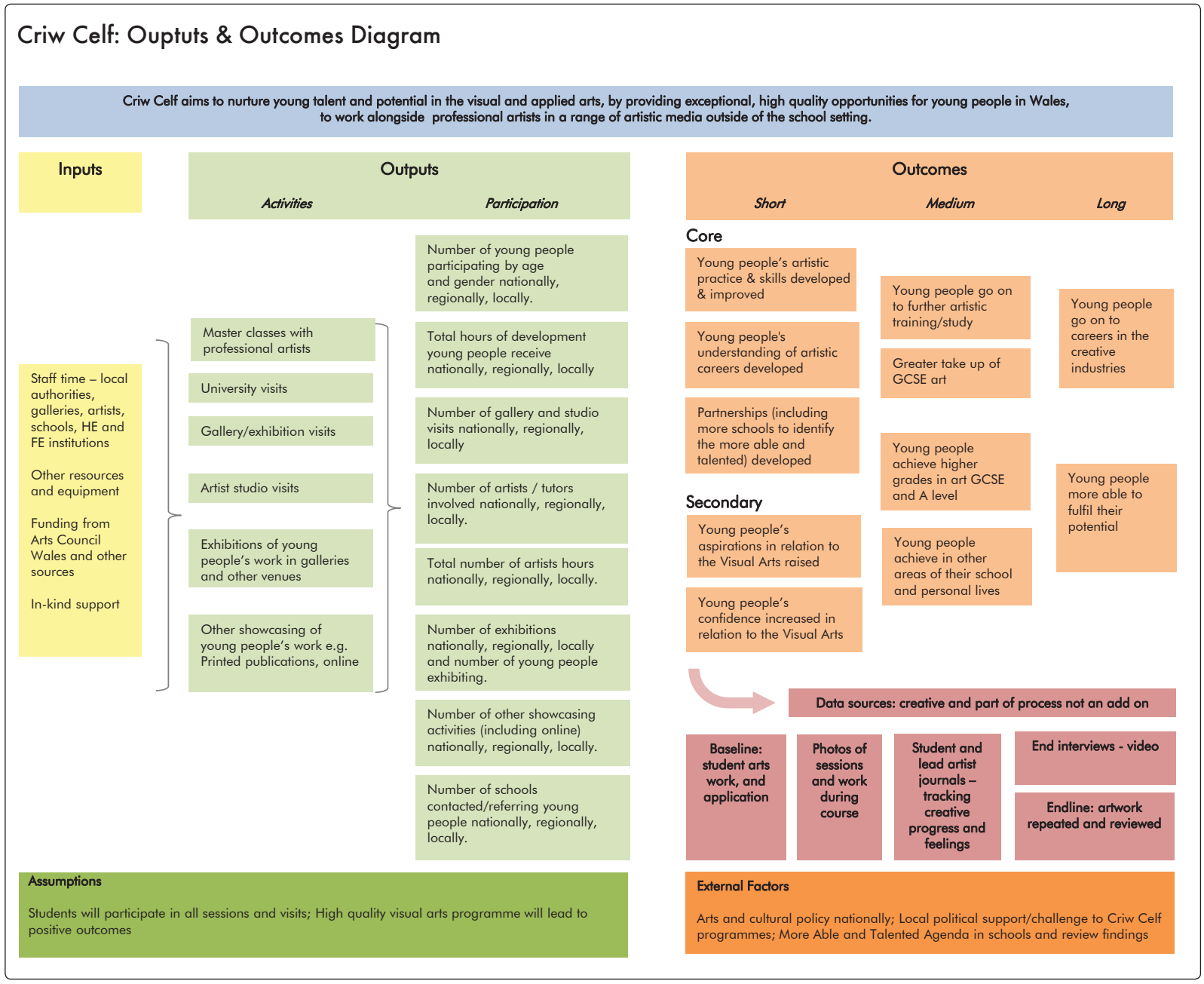
- Identify and nurture young talent and potential in the visual and applied arts and provide regular opportunities for them to meet and work with their peers
- Link effectively with the More Able & Talented (MAT) agenda in schools, complementing and supporting the work of Art & Design teachers in schools
- Ensure that talented young artists from disadvantaged backgrounds get the practical support they need to participate fully in Criw Celf
- Provide exceptional, high quality opportunities for young people in Wales to work alongside professional artists in a range of artistic media, outside of the school setting
- Proactively develop skills and track each young person's progress in the visual and applied arts
- Provide practical information and advice for aspiring young artists on the range of careers available in the creative industries
- Raise the profile of young people's work, providing opportunities for Criw Celf participants to exhibit their work in professional gallery spaces as well as online
- Develop exemplary partnership working between partner local authorities, galleries and arts organisations sharing best practice nationally
- Constantly evaluate the impact of the programme on the young participants, their schools and families, the delivery partners and the MAT agenda in Wales

The evaluation will focus on short term outcomes – changes by the end of a single Criw Celf programme, and the medium term outcomes – changes beyond the life of a single programme. The long term outcomes or impacts are harder to evidence but we are interested in exploring the potential of a more longitudinal study (perhaps in partnership with a HE / Research institution).

To achieve the outcomes for young people and to reach the most able and talented, especially young people from more deprived backgrounds, building partnerships with schools is an essential element of the programme. These partnerships and the reach of the programme to the more disadvantaged young people will also need to be evaluated. One of the indicators of the latter will be the number of young people engaging with Criw Celf who are eligible for Free School Meals. Identifying participants from 'Communities First' areas (based on participants' home postcodes), will also help with demonstrating the reach of the programme into the most disadvantaged communities.[1]

[1] https://statswales.wales.gov.uk/Catalogue/Community-Safety-and-Social-Inclusion/Communities-First (available May 2015)

The Criw Celf programme and the evaluation of outputs and outcomes are summarised in the following diagram:



3. Who should be involved in the evaluation?

Criw Celf involves many different people and organisations – the young participants, the artists, schools, arts organisations, local authorities, parents and more. While collecting feedback for feedback's sake should be avoided, structured feedback from these different groups is crucial, in some instances, and desirable in others.

Information from schools: It will be helpful to be clear about what information is required from schools when partners first contact them about putting applicants forward for Criw Celf. Of course, many Criw Celf delivery partners have had ongoing relationships with schools through the programme, but it may be necessary to ask them for some additional information or let them know further feedback from them will be required. What is needed from the schools:

- If possible, a short description at the start about the young person – their level of artistic skill, their character, their confidence and aspirations in relation to the visual arts – as well as their overall achievements at school.
- Feedback from teacher(s) on the progress of the individual pupils in terms of skills in art and other outcomes. (See suggested questions in teachers survey Tool 8 page 16).
- Details of which Criw Celf participants are eligible for Free School Meals or live in CF areas.

Input and feedback from the young Criw Celf participants: Input should be gathered from the Criw Celf participants before they enter the programme – from their application statements, asking what they hope to get from the programme; at the end of the programme – through follow-up surveys/interviews and other tools. Participants could also be asked for feedback during the programme on particular workshops or visits. Ongoing feedback and discussion will help to familiarise the young people with reflective art practice but also get them thinking about the changes Criw Celf might be helping to bring for them. It should be considered how the information and feedback gathered would be collated and used.

An option for working with young people to reflect on their development through Criw Celf might be to compare a piece of work created at the start of the programme and one at the end. The lead artist, programme lead or other artist could either work with young participants individually or in a group to review, compare and reflect on the two pieces of work and together produce a short statement on how their technique and understanding has developed.

Input and feedback from artists and programme leaders: Most Criw Celf programmes already collect feedback from artists on the sessions they run, to provide an overview of the programme and workshops and to help understand what works well. Artists could be asked to respond to more specific questions about the progress of the participants, how their skill and understanding is developing, and how their resilience and aspiration has built. The artists need to be made aware of the evaluation and the key outcomes that Criw Celf is seeking to achieve. (No specific tool has been developed for how feedback from artists should be collected. This is up to each programme but consideration should be given to how best to collect artist feedback and how this will be fed into the final reporting.)

Input and feedback from parents: Some Criw Celf programmes are already gathering comments from parents. This is a useful additional source of evidence. Comments from parents can be noted down, emails from parents collected or a more structured approach could be taken sending an email with three or four key questions or a short survey. (See Tool 9 Page 17).

Section 5 provides more detail about the different tools to be used for collecting feedback from different people.

4. When? Planning monitoring and evaluation

The following table summarises the indicators that you will be looking for to evidence the outcomes, along with what information is required from who, when and how this might be collected.

	Outcome	Indicators	Evidence collected from
Core Outcomes	**Developing artistic skills and techniques**	• Number of participants • Number of artists and arts organisations • Artist /lead reporting that the young people's skills have developed • Students feeling skills developed • Teacher reporting skills developed • Students exhibiting a greater willingness to explore and experiment, to take risks • Young people's critical and reflective skills are developed	• Project monitoring and completed output data tool • Student – self portrait start/end comparison review • Student end survey/ interview • Artist feedback • Teachers survey – end of course
	Developing undestanding of artistic careers	• Number of artist studio visits • GCSE art and design take up/grades of participants • Students reporting being more aware of what it takes to be an artist • Students reporting they will go onto further arts/ design study	• Project monitoring and completed output data tool • Student end survey/ interview • Lead follow-up on previous students

	Outcome	Indicators	Evidence collected from
		• Follow up shows students gone onto further arts or design study/career in arts and/or creative industries	
	Developing partnerships	• Number and type of partnerships • Response from teacher to Criw Celf • Lead/artist report	• Project monitoring and completed output data tool
Secondary Outcomes	**Increasing confidence in relation to the visual arts**	• Artist /lead reporting increased confidence in ability in art and general confidence • Students feeling more confident about their art and more confident generally • Teacher reporting increased confidence	• Student end survey / interview • Artist feedback • Teachers survey – end of course
	Raising aspiration in relation to the visual arts	• Number of exhibition visits • Students report achieving things they wouldn't have done otherwise • Students report understanding wider opportunity they didn't have previously	• Project monitoring and completed output data tool • Student end survey / interview • Peer-to-peer motivation / inspiration captured

5. How? The monitoring and evaluation tools

This section sets out the tools to be used for collecting the data and evidence.

5.1 Collecting whole programme outputs

Tool 1: The Criw Celf Output Data Spreadsheet
Collecting the numbers

Click here to view the Excel Spreadsheet.

To ensure all Criw Celf programmes across Wales collect the same outputs - numbers of people, artists, activities and partners - in a consistent way, the Criw Celf output collection spreadsheet should be completed by each programme leader at the start of each Criw Celf course and added to throughout the course. The Output Data tool is a spreadsheet with three worksheets:

Worksheet 1: Participant outputs: Details about the participants in each Region's separate Criw Celf programmes should be entered here. This includes the total number of participants by programme e.g. Criw Celf, Portfolio, Raising the Bar etc. and the year group of individual participants. In this section, details about the number of pupils eligible for Free School Meals also needs to be entered. Obviously this won't be relevant for any home-schooled young people. Details about the number of participants from 'communities first' areas should also be entered here plus demographic details on gender, ethnicity and if the participant is a Welsh speaker.

- **Worksheet 2: Activity outputs:** Here details of artists, workshops and master-classes, exhibition and gallery visits as well as the showcasing of young people's work should be entered. Total numbers and brief details should be included e.g. names of artists, names of galleries and exhibitions visited, where exhibitions of young people's work are held and other ways young people's works have been showcased, such as online or through printed publications. The total number of hours artists have worked should also be included here.

- **Worksheet 3: Partner outputs:** Here details of all partners involved in the programme, as well as artists should be entered. The number and names of schools, colleges, universities, local authorities, arts organisations and arts venues, should also be included.

Becky Adams
Horizons exhibition
Criw Celf Cardiff

The Criw Celf Output Data Tool is provided as an Excel spreadsheet and will be emailed to all partners separately from this printed guide.

5.2 The young participants

A range of different tools should be used to track the changes that the Criw Celf programme brings about for the young people. Time should be built into the course to allow for the feedback from young people to be collected to encourage reflective practice.

5.2.1 Comparisons at the start and end of the programme

Tool 2: Reflection on work at the start and end of the programme

Taking work from the beginning and end of the programme and using this to reflect on how the understanding of processes, technique and application has changed is a useful tool. The programme/ lead artist should review the works with the students individually or collectively and discuss how they feel their work has changed. A short critique of development / change in technique and approach could be written. These can then be used to draw on in the student case studies (see Tool 7 on page 16) and the overall reporting (see Section 6).

Tool 3: The application and applicant statement – optional but can be useful for reflection

As part of the application process, applicants could be asked to include in their application-statement (if one is completed) why they want to take part in Criw Celf and what they hope to have achieved by the end of the course. These statements can then be used as part of the reflection process at the end of the course.

5.2.2 End of course reflections.

In the last session of the course students should be asked to reflect on the course and what they have gained from it. Ideally some quantitative data should be collected as well as qualitative written, spoken and/or visual feedback. This can be done in a number of ways:

- A survey (see Tool 4 page 13 for questions to include in the survey).
- 1-2-1 or group interviews ideally recorded or filmed (see Tool 5 page 15 for key questions to ask).
- In a group, asking participants to write responses on post-it notes / posters on the wall (see Tool 6 page 15 The Target – an example of a group exercise to get feedback on different elements of the course).
- If time and resource allows, a short film would help illustrate the outcomes. This could be a task for the students themselves to complete. It could incorporate footage shot throughout the programme.
- Three case studies of individual students should be written up from interviews (see Tool 7 page 16 for case study format).

5.2.3 Follow-up after participation in the first programme

Keeping track of students' progress after they finish their Criw Celf course will be really valuable in considering the medium and longer term impact of the programme. Some of the Criw Celf partners have been tracking students that have gone onto further study at college and university. Some students also progress from one Criw Celf programme to another. Please keep a record of where students progress to in terms of their visual art study and careers and any other successes former Criw Celf students have. Include details in the programme report to Arts Council of Wales. (See Section 6).

5.3 Feedback and input from artists

Many artists are already asked to reflect on and note successes and challenges with the sessions they run. Artists should be asked to note any particular changes they notice in individual students in terms of their artistic development, changes in confidence and aspiration of what they could achieve.

5.4 Feedback and input from teachers

It is crucial to get feedback from teachers on the outcomes of Criw Celf for learners. We see this as being in line with the spirit of *Creative learning through the arts - an action plan for Wales*. The collated views of teachers, combined with those of the artists, arts organisations and young people themselves, could allow the Criw Celf good practice to be disseminated through relevant networks and channels including the newly established Regional Arts and Education Networks. Teacher feedback will also help to show the impact Criw Celf is having on the achievements of students in school. A short survey or set of questions emailed to teachers is a simple way to gather feedback. (See Tool 8 page 13 for questions). You will need to decide who the most appropriate teacher is to send the questions to. This may vary from school to school.

5.5 Feedback and input from parents – desirable but optional

Parents will be well placed to give feedback on how their child's confidence and aspirations in relation to their artwork and ambitions related to the visual arts have changed (See Tool 9 page 17).

Work by Criw Celf, Neath Port Talbot and Carmarthenshire participants exhibited at Mission Gallery

6. Collating the information and reporting

The following reports are a **mandatory** reporting requirement for Criw Celf projects receiving funding from Arts Council of Wales:

- An **evaluation report** (maximum of 1000 words) should be written up by the lead delivery partner at the end of each programme.
- Completion of the **Criw Celf Output Data Spreadsheet Tool**.

The written report should include the following:

- **Summary of outputs and outcomes** including a short summary description of the programme, numbers of artists, students and partners involved with a short summary of key outcomes.
- **Recruitment** – how this was done, what schools were approached, took part e.g. number of applicants. What could be done better?
- **A brief description of the activities** – what worked well, what could be done better
- **The partnerships** – how are the partnerships working with arts organisations, schools etc.
- **The outcomes for the young people**. Drawing on the feedback and facts from the young people's survey and interviews, teacher survey, parent survey/comments, artist feedback and self portrait reviews write a small section on:
  - **Core outcomes which are distinctive to Criw Celf:**
    - Improvement in participants' artistic practice and skills
    - Understanding of artistic careers
    - Progression beyond the programme – for example applying for a foundation course or opting for art at Secondary school.
  - **Secondary outcomes:**
    - Increased confidence in the visual arts
    - Raising aspirations in relation to the visual arts and / broader ambitions

Focus should be given to core outcomes. Benchmarks for the above must be established at the start of the programme in order to establish if and what change has occurred.

The report should also include (at least) 3 case studies of young people highlighting a range of outcomes from the programme and demonstrating some of the challenges and learning points (for case study format see Tool 7 page 16).

- **Conclusions, learning points and recommendations for improvements**

The visual story of Criw Celf is vital too, so images and short films that you may have created during the programme to support evaluation and to help demonstrate the outcomes should be submitted along with the report.

Criw Celf at Ruthin Craft Centre

Appendix: Evaluation Feedback Tools

Tool 4: End of course reflection survey (questions from the survey can be adapted and used in group and/or individual interviews)

It is **mandatory** to complete separate surveys for each Criw Celf programme that has received Arts Council of Wales funding. The resulting findings / analysis should be summarised in your written report.

Partners are welcome to re-design the questionnaire to make it look appealing to young people. However, it's important to keep and use the same questions. You may also want to work with partners and schools to explore if digital versions of the template would be more appropriate and could be co-created.

Criw Celf student end of course reflections

Name of Criw Celf programme:	
Criw Celf Region:	
Date:	
Name:	
Age:/ School Year group	

1. What three words would you use to describe Criw Celf?

2. Being part of Criw Celf has	Agree	To some extent	Disagree
Helped me develop my artistic skills			
Made me feel more confident about my art work			
Made me more aware of what it takes to be artist			
Increased my understanding of different artist materials and techniques			
Made me more likely to pursue a career in the arts			
Made me more determined to continue with my art as an interest			
Given me a lot of fun			

Use the comment box below to expand on any of the statements above.

We would advise partners to record each participant's responses onto a spreadsheet and include a summary of the key findings in your programme report for Arts Council of Wales.

For Criw Celf primary participants, a simpler version of questionnaire could be used along the lines of Oriel Myrddin's questionnaire (shared below)

Tool 5: Some key questions to ask young participants during reflection interviews

What have been the best things about Criw Celf?

What have been the most challenging things about Criw Celf?

Do you think you have changed during the course? If yes, in what way? {prompt: more confident about artistic ability? more determined to keep trying?}

Have you achieved anything because of Criw Celf that you wouldn't have if you had not been part of the programme? Please explain.

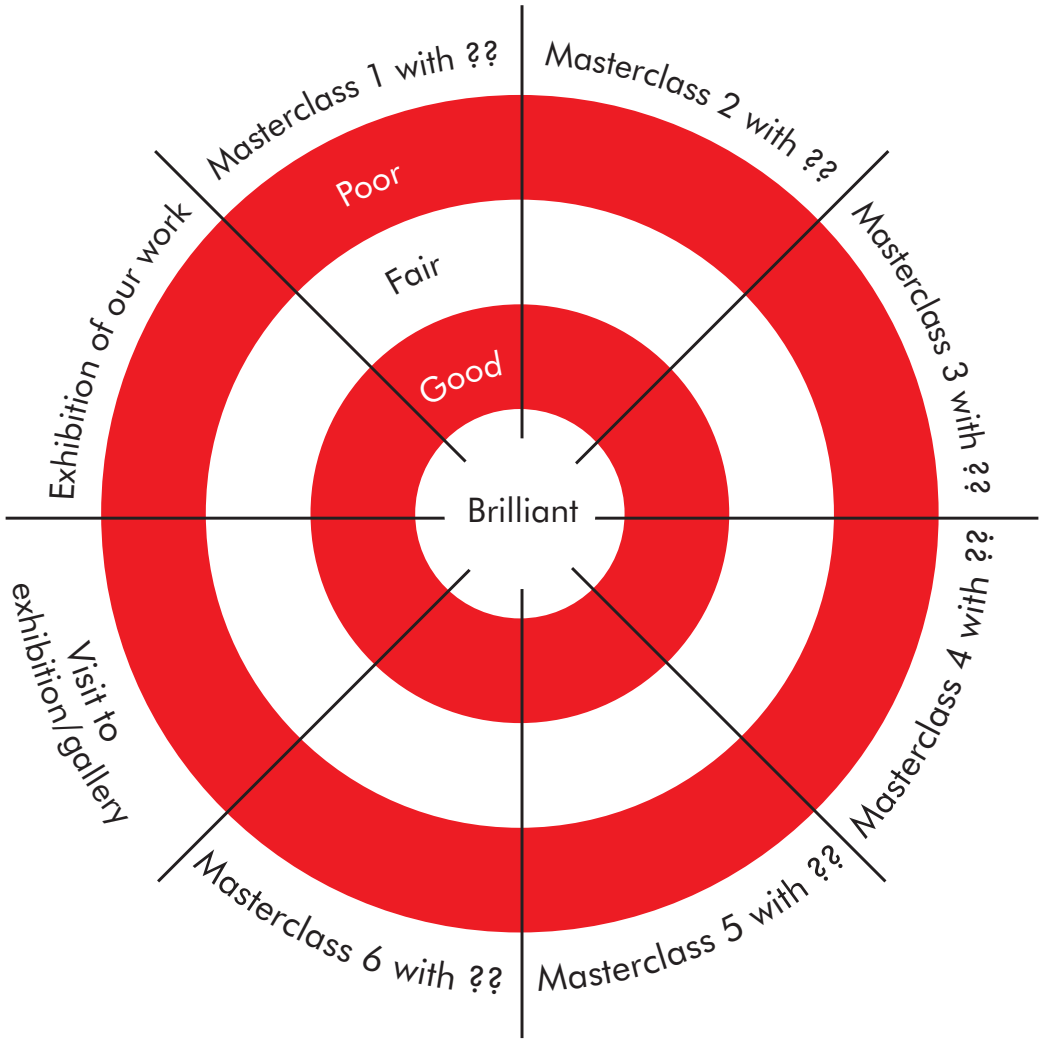
Will you go on to do more art courses outside/ after school?

Tool 6: Archery Target

Use of this tool is optional but you may find it helpful to use with a group of Criw Celf participants to get feedback on different elements of the course. A large version of the target can be hung on a wall and participants can be asked to attach stickers or post-it notes to rate their feelings and views. This exercise can also be a useful springboard into further discussion.

The main question to pose is: "Thinking about your time with Criw Celf, how would you rate the following aspects of the course/programme?"

The target has been adapted from the tool presented in Voluntary Arts Wales Evaluation Guide.



Tool 7: Student Case Study format

It is **mandatory** to provide **three cases studies** per region as part of the written report.

These cases studies may be used in Arts Council of Wales documents or media, so please get clearance from the student and parents that they can be used in this way. Please also provide background and introduction to your programme to contextualise and highlight your reasons for choosing each particular case study.

The purpose of providing a case study is to:

- Demonstrate impact at an individual level;
- Bring the programme to life (and move beyond statistics);
- Provide understanding of depth of experience and effectiveness of activities;
- Illustrate challenges, learning points and good practice.

What to include in each case study:

Name of Criw Celf programme, region name and age year group of student.

Brief summary of what workshops and visits the student took part in. Include quotes (in the students' own words) to describe what they liked most and the greatest outcome(s) for them from Criw Celf.

If possible, try to use three contrasting case studies to focus on different outcomes.

Tool 8: Teachers' feedback on pupils taking part in Criw Celf

It is **mandatory** to complete teacher surveys for all Criw Celf programmes that have received funding from Arts Council of Wales. The overall findings from the teachers' feedback should be summarised in your written report.

Teacher's Name:

Position:

Name of the School:

1. *Number of students taking part in Criw Celf programme(s)*
2. *What do you think about the Criw Celf programme?*
3. *How did you find the application and selection process? Any suggestions for improvements?*
4. *Have you noticed any changes in your students' art work or approach to the subject in school? If yes, can you give any examples?*
5. *Do students refer to what they have done in Criw Celf programme sessions in school?*
6. *Do they use work they have done during the Criw Celf programme in their coursework/ portfolio work?*
7. *Have you seen any other impacts on your students as a result of being involved in the Criw Celf programme(s)? For example impact on other areas of school work and life such as behaviour, confidence or aspirations.*
8. *Do you have any other thoughts you would like to share with us on Criw Celf programme(s)?*

Tool 9: Questions to parents

It is **mandatory** to complete parent surveys for all programmes in receipt of funding for Criw Celf from Arts Council of Wales. Feedback should be summarised in your written report. *A short contextual statement about the programme the parent's child/children has participated in should be included in the survey. Parents should also be thanked you their support.*

For parents of primary school pupils, we suggest you use Oriel Myrddin's questionnaire. Questions to parents of older children could include:

1. *What do you think about Criw Celf?*
2. *What has been the best thing about Criw Celf for your child?*
3. *Have there been any practical difficulties for you or your child with the programme?*

Powys Criw Celf. Participants working with artist Catrin Webster at Oriel Davies

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