

A TOOLKIT ON CREATIVE APPROACHES TO STUDYING CHANGE

: Looking Back and Determining The Path Ahead



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Acknowledgements

We are grateful to so many people for their assistance in preparing this document, starting with the youth participants of *More Than Words: Studying the Impact of Arts-Based Survivor Engagement on Families and Communities and Networks for Change and Wellbeing: Girl-led 'From the Ground Up' Policy-making to Address Sexual Violence in Canada and South Africa*, whose wisdom and leadership make all of this work possible.

We acknowledge Suzanne Methot, a Nehiyaw (Cree) writer, editor, educator, and community worker for her extensive content review and advice. We are thankful to Gabrielle Giroux, proud Dene woman from Hatcher Lake First Nation and founder of Encore Graphics for her beautiful and thoughtful design work.

We are also grateful to Pamela Teitelbaum, Tamarack Institute, for providing the scaffolding to start the project of this toolkit, and the More than Words Implementation Team and the Advisory Committee for review comments. The production of this toolkit draws on the work of so many colleagues attached in one way or another to the Participatory Cultures Lab (through work in Ethiopia, Kenya, Mozambique, and South Africa) and who have, over the last decade, been committed to the idea of collective learning, working on and adapting a variety of toolkits and guides in support of participatory and arts-based methodologies. Throughout the document we have tried to make sure that we give full credit to all the participants and to the authors of the various guides and toolkits we have drawn on. Images attached to the 'In Action' sections come with the permission of the fieldsites.

More than Words is supported through the Women and Gender Equality Canada (WAGE) project number GV18084-01, Gender-Based Violence program Promising Practices to Support Survivors and their Families.

Recommended Citation:

Booker, E. & McCook, A. (2021). *A Toolkit on Creative Approaches to Studying Change: Looking Back and Determining the Path Ahead*. Participatory Cultures Lab, McGill University.

For information about More than Words, contact:



Claudia Mitchell - Project Director
Distinguished James McGill Professor
claudia.mitchell@mcgill.ca

INTRODUCTION



BACKGROUND · PURPOSE · TOOLKIT OVERVIEW

BACKGROUND

*“What comes close
to the term evaluation
reflects a personal process of
deep reflection and contemplation.
This is more about a process: **looking
back and seeing what worked, what didn’t,
and then determining the path ahead”***

*- Na-gah mo Waabishkizi Ojjaak Bimise Keetwaatino: Singing White
Crane Flying North: Gathering a Bundle for Indigenous Evaluation*

The idea for this toolkit on studying change comes out of two interrelated projects, Networks for Change and Well-being: Girl-led from the Ground-Up Policy Making to Address Sexual Violence in Canada and South Africa and More Than Words: Studying the Impact of Arts-Based Survivor Engagement on Families and Communities (MTW). Engagement through the arts is a key feature of both projects. Networks for Change created a strong foundation for collaboration and successful partnerships over the last six years, through skill and capacity building for young Indigenous peoples to respond to sexual and gender-based violence (SGBV) in their lives and communities using arts-based tools. More Than Words focuses more on the impact of this work - on the producers themselves (young people) and on their families and communities in relation to their experiences of SGBV. A particular feature of More Than Words is to empower these young people as leaders and mentors within their communities.

PURPOSE OF THE TOOLKIT

This toolkit was created as an extension of tools outlined in the More than Words document “Looking Back and Determining the Path Ahead,” building on the methods outlined in this evaluation framework and providing insight into real world application. This toolkit serves to present an overview of various tools that can be used to evaluate ‘what happened’ and the difference an arts-based, youth-led and Indigenous focused project is making among its participants, assessing how it is functioning, how well it has met its original goal(s), as well as illuminating areas that can be improved on. This document was prepared to offer a step-by-step guide to the implementation and use of each tool, when it is most useful, along with advantages and disadvantages. It can be used to help researchers or communities determine what creative methods of evaluation or creative evaluation tools are best suited to their projects, particularly projects addressing SGBV and working with Indigenous youth.

Many of these methods are either arts-based/participatory visual methodologies (PVM) themselves or utilize these methods within them. PVM refer to methodologies that engage and mobilize people at a grassroots level using drawing, photography, collage, and video work. Using PVM shifts the boundaries of traditional approaches of doing research. Visual data produced within the research can become the intervention (a photo exhibition, a video documentary), and community members (organizations of people with disabilities, teachers, students, and so on) can all be part of the interpretive process, and thus policy making can start at the grassroots level.¹

¹ Information from the last two paragraphs in this section is from Agricultural Transformation Through Stronger Vocational Education (ATTSVE) Project (2019). Participatory Visual Methodologies: A Toolkit for Agricultural Colleges in Ethiopia. Montreal, QC: Participatory Cultures Lab, McGill University, 3.



a word about the language of EVALUATION and impact within indigenous CONTEXTS

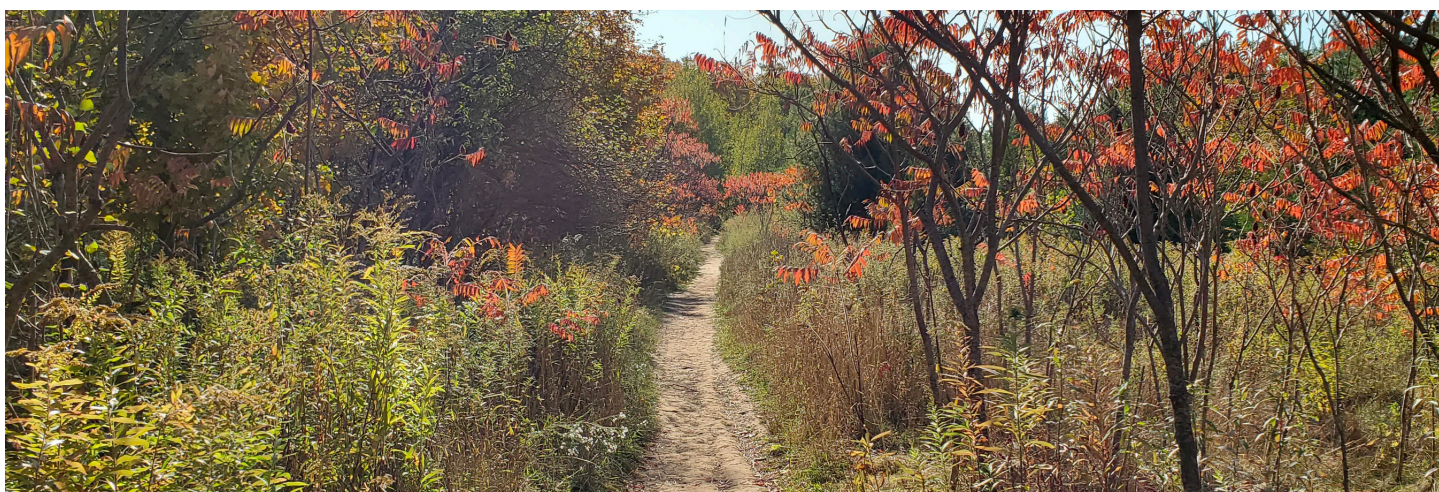
Language matters. Colonialism is embedded in research and evaluation. Research is fraught with instances of past injustices toward Indigenous communities, embodying “a process of examination and extraction, providing colonial judgements on Indigenous ways of life.”²

Western-influenced research and evaluation practices can be incompatible with Indigenous worldviews. Colonial thinking and colonial approaches are often replicated in the work of researchers; therefore, understanding this colonial history is crucial for researchers undertaking work within Indigenous communities. As Johnston-Goodstar states;

An awareness of colonial history in evaluation practice is essential to the practitioner, but even with awareness and the best intentions, evaluation practice remains shaped by things the evaluator may not be aware of, as well as by perceptions of evaluation held by others.³

Evaluation in the context of Indigenous communities can be challenging. A close parallel to evaluation in some Indigenous communities is “a personal process of deep reflection and contemplation,”⁴ with the understanding that it is “more about a process: looking back and seeing what worked, what didn’t, and then determining the path ahead.”⁵ This “guided self-reflection of who you are, where you are at, and where you want to be”⁶ enables people to see what has been beneficial in their lives, to learn from their past and implement these elements in the future.

It is important to implement these considerations when conducting evaluation within Indigenous communities. It is crucial to be mindful of colonial histories and to implement Indigenous worldviews into the research and evaluation being conducted. More information on Indigenous evaluation can be found in *Na-gah mo Waabishkizi Ojjaak Bimise Keetwaatino: Singing White Crane Flying North: Gathering a Bundle for Indigenous Evaluation.*



² CCP CCPA, (2018, March). *Na-gah mo Waabishkizi Ojjaak Bimise Keetwaatino: Singing White Crane Flying North: Gathering a Bundle for Indigenous Evaluation*. Canadian Centre for Policy Alternatives, 2. Retrieved from https://www.mcgill.ca/morethanwords/files/morethanwords/na_gah_mo_waabishkizi_ojjaak_bimise_keetwaatino.pdf

³ *Ibid.*, 3.

⁴ *Ibid.*

⁵ *Ibid.*

⁶ *Ibid.*

STUDYING CHANGE: when should we conduct evaluation?

Evaluation is the process of studying “what changes the programme, projects and policies have contributed to and to get a mature understanding of how it happened.”⁷ The emphasis is on examining results, as well as determining how closely a project is adhering to and/or meeting its goals outlined in its planning stage. Evaluation can also produce information that can lead to changes in project design, therefore improving the project while it is ongoing. Many of the tools outlined below are effective at assessing change resulting from the project, as well as assessing areas for improvement within a project. Relevant areas to assess when conducting evaluation include “relevance, effectiveness, efficiency, impact and sustainability.”⁸

Considering the emphasis on both assessing change and project function as well as making improvements, evaluation can be conducted at any stage in a project. Many of the tools outlined below are effective at any project stage. Good practice can include conducting evaluation throughout the project and using the findings to continuously improve the project, while assessing what changes the project has brought about to the participants. Evaluation is useful in this way to create blueprints/trails,⁹ enabling for best practices to be determined, shared, and implemented within the project at hand or in future projects.

CHOOSING A METHOD: centering youth

Young people should be at the forefront, either leading the evaluation (as we see in the emerging work on youth-led processes) or critically engaged in contributing to the outcomes. Meaningful youth-oriented research will engage the youth in all aspects of the project, including evaluation¹⁰. As London et al observe: “In the case of researching or evaluating youth programs or issues that affect youth, it follows that those with the greatest local knowledge about youth are youth themselves”¹¹. Youth-led evaluation provides youth with the tools and invites them to reflect on their experiences, provide insights, express their concerns and direct future developments¹². Involving youth in the evaluation process is an essential step in challenging the academic standards of evaluation¹³.

Other important considerations when deciding on evaluation tool(s) is what type of data needs to be collected and for whom this data is being collected. There is no recipe for “the best approach” to studying change, and no “one size fits all” for how much young people can or want to be involved. In the context of arts-based and Indigenous-focused research, especially addressing SGBV, qualitative data can often lend itself better to addressing outcomes, particularly when artwork, stories, and ceremony are centered as guiding principles. Because of the more reflective and story sharing nature of arts-based and Indigenous evaluation, qualitative data typically capture a more holistic picture. At the same time, visual and arts-based approaches lend themselves to research-as-social-change, meaning that implementing an arts-based method can be an intervention in and of itself. This is evident in the numerous In Action examples highlighted throughout the toolkit.

⁷ United Nations Office on Drugs and Crime (2017). *Evaluation Handbook: Guidance for Designing, Conducting and Using Independent Evaluations at UNODC*. Vienna, AT: United Nations, 7. Retrieved from https://www.unodc.org/documents/evaluation/Evaluation_Handbook_new/UNODC_Evaluation_Handbook.pdf

⁸ Ibid., 13.

⁹ “Trail” is a more appropriate word in an Indigenous context than blueprint. This term is derived from the Bundle.

¹⁰ Liebenberg, L., Sylliboy, A., Davis-Ward, D., & Vincent, A. (2017). Meaningful engagement of Indigenous youth in par: the role of community partnerships. *International Journal of Qualitative Methods*, 16(1). <https://doi.org/10.1177/1609406917704095>

¹¹ London, J. K., Zimmerman, K., & Erbstein, N. (2003). Youth-Led Research and Evaluation: Tools for Youth, Organizational, and Community Development. *New Directions for Evaluation*, 2003(98), 37. <https://doi.org/10.1002/ev.83>

London, J. K., Zimmerman, K., & Erbstein, N. (2003). Youth-led research and evaluation: tools for youth, organizational, and community development. *New Directions for Evaluation*, 2003(98), 37. https://dmlcommons.net/wp-content/uploads/2015/04/LondonZimmErb_NewDirections_2003.pdf

¹² Ibid.

¹³ Youth Participation in Community Research and Evaluation (2002). *Symposium proceedings*. Wingspread, WI.

TOOLKIT OVERVIEW

Each tool begins with a definition, followed by detailed steps on how to implement the tool into project evaluation. Each tool contains suggestions on when the tool is most useful, along with associated advantages and disadvantages. In the 'In Action' section, we offer an example of how the tool has been used in a youth-led context and in relation to addressing gender-based violence.

This toolkit is divided into four sections:

- **Section One: Ethical Practices** details ethical practices and considerations.
- **Section Two: Engagement Through Arts** explores engagement through the arts, highlighting cellphilm, photo-voice, and drawing as evaluation tools themselves or as tools to be used within other evaluation tools.
- **Section Three: Storying** explores Most Significant Change, Appreciative Inquiry, Impact Story Sharing, Sense Making Workshops, Talking Circles, and Community Mapping.
- **Section Four: Revisiting Conventional Forms of Evaluation** looks at more conventional forms of evaluation, exploring Semi-Structured Interviews, Focus Group Discussions, Surveys, and Observation. These approaches are located in the context of youth-focused studies.

IN ACTION!

The In Action! examples showcase different ways the methods of evaluation have successfully been employed, primarily drawing on Indigenous youth-led examples.

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SECTION ONE

ethical practices



TRAUMA INFORMED PRACTICE AND EVALUATION · ETHICAL CONSIDERATIONS

ETHICAL CONSIDERATIONS

“The stories are ours.”

- Bull, Beazley, Shea, MacQuarrie, Hudson, Shaw, Burger, Kavanagh and Gagne¹⁴

Ethical practice is essential. Some core components of ethical evaluation practices are outlined in this section, beginning with trauma-informed practices and evaluation, and considering specifically the colonial nature of evaluation and decolonizing evaluation. This section also discusses the importance of ongoing and informed consent, with a specific consideration of using arts-based methods to address SGBV. Finally, the concepts of ownership and anonymity are discussed as they relate to the ethics of evaluation.

TRAUMA-INFORMED PRACTICE AND EVALUATION

Trauma-informed practices and approaches seek to prevent re-traumatizing individuals in the process of carrying out “looking back” approaches to evaluation. Trauma-informed approaches aim to:

- **Acknowledge** the prevalence and presence of trauma for all people
- **Recognize and respect** an individual’s responses to trauma
- **Engage** in actively avoiding the re-traumatization of individuals¹⁵

Recognizing the prevalence of trauma includes respecting and acknowledging the many different traumatic experiences individuals or communities may face and the many different ways individuals respond to trauma. Trauma-informed approaches respect the experiences of the individual or collective¹⁶ and accommodate healing space and ceremony. There is no one way to engage with a trauma-informed approach, but it is crucial to engage with the individual and respond to their specific needs¹⁷. Trauma-informed approaches are strength-based¹⁸. Trauma-informed approaches can prioritize youth participation, centre youth voices, and invest in “bolstering existing resilience”¹⁹. Work that is not trauma-informed can risk blaming the survivor and can result in re-traumatization²⁰.

¹⁴ Bull, J., Beazley, K., Shea, J., MacQuarrie, C., Hudson, A., Shaw, K., Brunger, F., Kavanagh, C., & Gagne, B. (2019) Shifting Practise: Recognizing Indigenous Rights Holders in Research Ethics Review. *Qualitative Research in Organizations and Management*, 15(1), 30. Doi: 10.1108/QROM-04-2019-1748.

¹⁵ Erns, V. (n.d). 3 Pillars & Principles of a Trauma-Informed Approach. Crisis and Trauma Research Institute. <https://ca.ctrinstitute.com/blog/trauma-informed/>

¹⁶ Klinik Community Health Centre. (2013) Trauma-Informed: The Trauma-Informed Toolkit. (2nd ed.), Winnipeg, MB. <http://trauma-informed.ca/wp-content/uploads/2013/06/Trauma-informed-toolkit>

¹⁷ Johnson, S. (2014). Knucwénte-kuc re Sismémelts-kuc Trauma-Informed Education for Indigenous Children in Foster Care. *Canadian Social Work Review/Revue canadienne de service social*, 31(2) 155-174. www.jstor.org/stable/43486319

¹⁸ Klinik Community Health Centre. (2013); Wekerle, C., & Kerig, P. K. (2017). Sexual and Non-Sexual Violence Against Children and Youth: Current Issues in Gender, Trauma and Resilience. *Journal of Child & Adolescent Trauma*, 10(1) 3-8. <https://doi.org/10.1007/s40653-017-0130-7>

¹⁹ Wekerle, C., & Kerig, P. K. (2017). Sexual and Non-Sexual Violence Against Children and Youth.

²⁰ Johnson, S. (2014). Knucwénte-kuc re Sismémelts-kuc Trauma-Informed Education for Indigenous Children in Foster Care.

DECOLONIZING TRAUMA-INFORMED APPROACHES WHEN WORKING WITH INDIGENOUS YOUTH AND COMMUNITIES

Well intentioned trauma-informed approaches that do not consider colonialism risk perpetuating colonial perspectives. An “ecosystemic view of trauma”²¹ encompasses the trauma a person directly experiences, intergenerational trauma, and the trauma of systemic oppression. Trauma-informed practices with Indigenous youth in Canada speaks to the need for engaging with the historical and ongoing trauma of colonialism²². It is recommended “that all people working with Indigenous children and youth receive mandatory, ongoing, trauma-informed training to better understand and take action to address the historical and current impacts on Indigenous children and families.” Inadequate education on colonialism and trauma-informed practices can result in research or practices that ignore the ongoing impacts of colonialism and risks re-traumatizing Indigenous participants. Trauma-informed training and education on colonialism will help researchers and practitioners better serve Indigenous youth and Indigenous communities.

For researchers and practitioners looking to learn, The University of Alberta is offering “Indigenous Canada”, a free online course, that explores key issues facing Indigenous peoples today, national and local Indigenous-settler relations from Indigenous, historical and critical perspectives.



<https://www.ualberta.ca/admissions-programs/online-courses/indigenous-canada/index.html>

ACADEMIC INSTITUTIONS AND TRAUMA

Trauma-informed approaches in interventions and evaluation need to recognize the history of academic institutions discrediting or not acknowledging Indigenous knowledge, as well as their active role in colonialism. Recognizing the historic power imbalances created in academia is also important. There can be challenges associated with settler colonial institutions evaluating the work of Indigenous peoples, youth, and communities. Knowing this history and recognizing the historical and ongoing trauma Indigenous peoples and communities may experience as a result of academia is essential to practice trauma-informed research. Critical trauma-informed evaluation challenges everyone to consider and take up methods and evaluation tools that avoid re-traumatization. Storying is one approach that can be used, as it situates power with the participants who are speaking their truth. It enables participants to own their story and reflect on their experiences. Storying approaches can be evaluative tools but can also be part of participant healing. At the same time, it’s important to recognize that the re-telling of traumatic stories over and over again for research purposes can be harmful. As Maria Campbell said at a 1970 Canadian Commission on the Status of Women event, “Stop asking us to bleed all over you if you’re not going to listen.”

²¹ Goodman, R. D. (2015). A Liberatory Approach to Trauma Counseling: Decolonizing Our Trauma-informed Practices. In R. D. Goodman & P. C. Gorski (Eds.), *International and Cultural Psychology: Decolonizing & “Multicultural” Counseling Through Social Justice* (p. 61). New York, NY: Springer.

²² Johnson, S. (2014). *Knucwénte-kuc re sismémelt-s-kuc* Trauma-Informed Education for Indigenous Children in Foster Care, 166.

SOME THINGS TO CONSIDER:

- Work directly with communities, and consider how Indigenous young people can lead the development of interview or focus group questions.
- Consider factors that may remind participants of their trauma. Girls and women who have experienced intimate partner violence from a male partner may have difficulty speaking with a male interviewer.
- Create relationships with participants based on trust, respect, and consent. Tell participants that they can say no to questions, give participants ownership over their work, and create opportunities where they can decide who sees their work (interviews, art, etc.).
- Avoid situations where participants might feel obliged to talk about or repeatedly recount traumatizing events in their lives.
- Be aware of all members of a community who may have experienced trauma, including community audiences who participate in exhibitions and screenings of Sexual and Gender-Based Violence (SGBV) related material.
- Ensure that there is access to counsellors, elders, or other trusted community members. This can be a safety measure for participants who may be re-traumatized despite best efforts.

Other considerations to take into consideration, especially in relation to group work with young people, include the following²³:

1. Create a Safe Environment

Once gathered together, foster a sense of community through structured activities that are just for fun. Fill them with music, the natural world, and energy, and plan to have meals together in a different space from where the activities are occurring, if possible. Beyond the space created by the event, organizers should consider the broader environment where the event or activity is occurring. Ideally, group sessions should take place in community settings where young people already feel comfortable. Organizers and youth leaders need to ensure that the setting feels safe, including by speaking with hotel or campus staff ahead of time and/or during the event.

2. Provide Emotional Support

It is important to make sure that every participant, but especially young people, are aware of how to access support (e.g., elders, counsellors, or youth leaders), and that these people are known and approachable to young participants. To provide proactive emotional support, conduct small group check-ins or feeling circles at the end of a session. If tensions are running high, make sure that everyone is feeling safe physically and emotionally. Young people should not be expected to reach out and ask for support – the supports must be made available to them.

3. Young People as Resources to Each Other

Young people may be more comfortable talking with other young people who have received training in facilitation and providing peer support. Some of the most effective evaluative work with young people (especially surveys and interviews) is carried out by young people.

²³ Vanner, C., Ezcura Lucotti, M., Khan, F., Lamb, P., Mitchell, C., Nyariro, M., Raissadat, H. & Sadati, H. (2019). *Creating Circles: A Handbook on Art-Making with Young People to Address Gender-based Violence*. Montreal: Participatory Cultures Lab, McGill University.

ETHICAL CONSIDERATIONS: ongoing and informed consent

Many of the tools outlined in this document involve participants sharing the work they create, or collaborating closely with other participants. Informed consent is crucial.

There are two elements to informed consent: a project summary and an informed consent process. The project summary is a document that details the purpose of the project, procedures, schedules, risks and benefits, and participation choices. This document also includes details on participant rights. Participants sign this document to show their consent to partake in the project, including all aspects that come with participation (as outlined in the document). The informed consent process ensures that participants are kept in the loop through ongoing explanations based on new developments within the project. This process ensures that participants still want to partake in the project with these new developments. Informed consent is “an ongoing, interactive process, rather than a one-time information session.”²⁴ The process starts at the beginning of the project and continues even after the project has ended.

It is important that participants consent to participating in all activities, and that they are given a clear option or opportunity to not participate. Young people may feel compelled to participate in an activity if the majority of participants are, so it is crucial for facilitators to make it clear that not participating is an option. Having alternatives activities or separates spaces for individuals who have opted to not participate in certain activities allows them to withdraw from activities without drawing attention to themselves or having to ask permission. However, a preferred practice is asking the participants what they would like to do. Would they like to go to a separate space? Would they like to do an alternative activity in the same space? Asking their preference allows the participants to guide the practice.

For informed consent templates, visit the [World Health Organization](https://www.who.int/ethics/review-committee/informed-consent/en/).²⁵ For more information on what to include in consent forms, visit websites appropriate to the country the project will be conducted in or refer the protocols set in place by your academic institution. For Canada specific projects, like that of More than Words, information on consent forms can be found on the [Government of Canada website](https://www.canada.ca/en/health-canada/services/science-research/science-advice-decision-making/research-ethics-board/requirements-informed-consent-documents.html).²⁶

INTERGENERATIONALITY

Bringing youth and adults together can create important and valuable intergenerational learning opportunities. When bringing together youth participants and adult stakeholders it is important to consider how to create a safe space where youth are able to share openly. When youth have opportunities for youth to share their perspectives, insights and experiences with adults it is important to avoid the sensation of youth being put on the spot or watched by the adults²⁷. Consider organizing a time where the adult stakeholders break away from the youth to discuss the young people’s work – which gives the youth an opportunity to create art or discuss among themselves without being watched.²⁸ It is essential to consider the risks associated with youth being asked to be vulnerable with adults. In these events practices need to be put in place to protect youth from lateral violence, bullying by adults and abuse, this includes creating a safe space, having emotional supports (like Elders or trusted youth support workers) and the facilitators need to be actively looking out for signs of lateral violence or abuse.

²⁴ McGill University Health Center Research Institute. (n.d). *A Guide to Understanding Informed Consent*. <https://rimuhc.ca/a-guide-to-understanding-informed-consent>

²⁵ World Health Organization. (n.d). *Templates for Informed Consent Forms*. <https://www.who.int/ethics/review-committee/informed-consent/en/>

²⁶ Government of Canada. (2019). *Requirements for Informed Consent Documents*. <https://www.canada.ca/en/health-canada/services/science-research/science-advice-decision-making/research-ethics-board/requirements-informed-consent-documents.html>

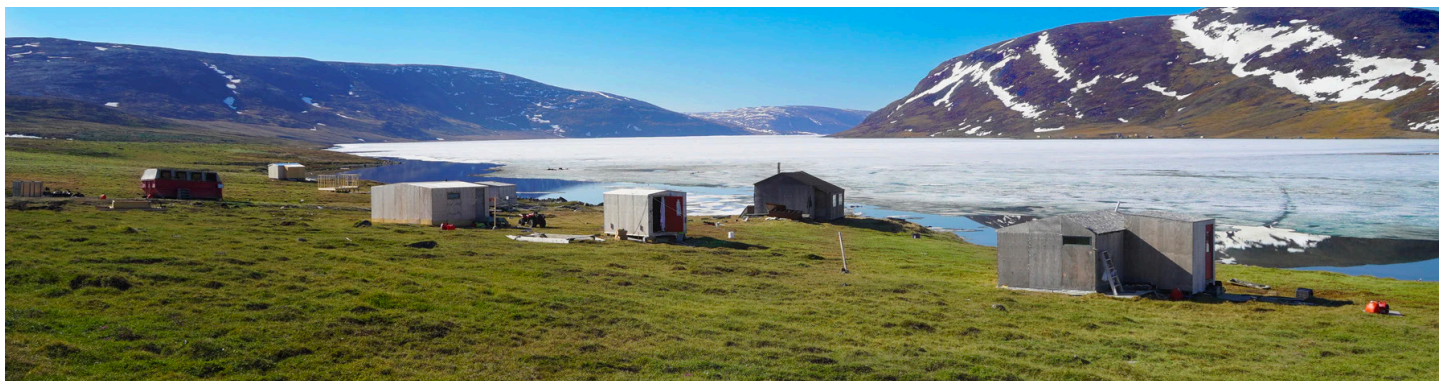
²⁷ Vanner, C., et al. (2019) *Creating Circles*, 17

²⁸ Ibid.

ETHICS IN A SGBV AND ARTS-BASED CONTEXT²⁹

While we address ethical considerations throughout the toolkit, we wish to highlight here important considerations when implementing and delivering arts-based workshops:

- **Prioritizing participants.** Project management and activity leaders need to prioritize the well-being of participants over the outcomes of the research/initiative. They should inform participants of the workshop activities before beginning and remind them that they can withdraw or leave at any point. Pedagogy of discomfort is when participants learn new information that can cause them discomfort. This can open participants' minds, but it might also have detrimental effects on social change if it re-traumatizes people or causes them to withdraw their participation.
- **Obtain informed consent from participants to make their productions public.** This means you must discuss all the potential risks and benefits of showing their materials, either physically or online. Risks can include:
 - **Harmful attention.** Certain platforms, such as social media, can put participants at risk of receiving negative forms of attention, such as trolling, harassment, or gaslighting. This in turn can lead to the participant being triggered, revictimized, or victim-blamed. Participants may experience criticism or boycotting during exhibits or theatre pieces.³⁰
 - **The inability to retract consent once media is shown online.** Participants should be informed about the potential risks of having something uploaded to the internet and the inability to remove something from the web.
- **Re-establishing consent.** When project data or material is used for different purposes, you must seek consent from participants for that use. However, it is challenging to maintain contact with all project participants, different life circumstances might make it difficult or impossible to contact participants later.
- **Self-reflexivity.** As facilitators, artists, and researchers, it is critical to practice self-reflexivity and consider how power, position, and knowledge are negotiated throughout arts-based research. While the tensions of power relations never fully disappear, continually practicing self-reflection negotiating and re-negotiating ethical relationships with participants can help democratize the research process.
- **Visual ethics.** When working with visual data, especially photographs and capturing cellphone video (cellphilm), it is critical that we take into consideration issues such as informed consent, confidentiality, and anonymity. We should make sure that participants are fully aware of what will happen in the project, that every attempt will be made to ensure confidentiality and anonymity, and that they have a right to withdraw from participating. Participants should be notified what will happen after the project, what the data-archiving plan is, who will have access to their work, and how people, including participants, will obtain access. If the participants produce drawings, photos, or cellphilm on how they see their inclusion and exclusion from education, we should always ask permission to use their artwork in public displays or for research purposes. Moreover, there must be visual ethics training and support provided to the participants who are themselves going to go out and take photographs and make cellphilm.



²⁹ Information derived from Garcia, C., Carter, M. R., Ezcurra, M., Mitchell, C., Nyariro, M., Reid, N., & Tissenbaum, S. (2020). *Arts-based Interventions for Sexual Violence Prevention: A Toolkit*. Montreal: The Institute for Gender, Sexuality And Feminist Studies, McGill University "Ethical Practices" section and "Visual Ethics" section.

³⁰ Mitchell, C., De Lange, L. N., & Moletsane, R. (2017). *Participatory Visual Methodologies: Social Change, Community and Policy*. Los Angeles, CA: SAGE.

OWNERSHIP³²

Researchers using visual arts methods should be mindful about the ownership of the materials created by participants. Who owns the material produced? Who keeps the material? Participants should be primarily responsible for deciding whether they want to share or keep what they have produced. Researchers, artists, and educators may also find themselves in complex positions when their participants' materials perpetuate problematic stereotypes, raising the question whether they should interfere in these moments.³² These issues should be kept in mind when engaging in discussions with participants about their productions.

The photos, drawings, and cellfilms produced by participants are their creative efforts. Ensure that you ask if you can use the images, and that participants give their full consent. Make copies of images and cellfilms so that you are able to return the originals to the artists/photographers.

Survivors of the Port Alberni Indian Residential school pose with paintings they had made over 50 years ago in an extracurricular art class led by artist Robert Aller. The paintings were returned to the creators and put on display, with the creators' permission, in the exhibit "We Are All One" at the Alberni Valley Museum, honouring residential school survivors.



"For me, personally, it was something from my past, something physical, that I had never had the chance to hold onto. We never took any of our personal belongings, because they generally threw them away. So it's a godsend that Mr. Aller saved some of these paintings."

- Jeffrey Cook³³

ANONYMITY

Because many of these tools emphasize participatory visual methods in the creative works of participants – including photographs, films, or other personal and identifying information – you should consider anonymity when conducting research. Carefully consider the implications of including identifying information such as names, faces, or specific events when displaying or sharing the work produced by participants. Consider whether including this information or sharing a particular participant's work could endanger them, their family, and/or community in any way.

³² Mitchell, C., De Lange, L. N., & Moletsane, R. (2017). *Participatory Visual Methodologies*.

³³ Alberni Valley Museum, Port Alberni, BC. *We are all one*. 2014

³⁴ Government of Canada. (2019). *Requirements for Informed Consent Documents*.

³⁵ *Ibid.*

ETHICAL CONSIDERATIONS FOR PROJECTS WITH MINORS

In Canada, there are three types of consent forms:

- **Assent form for children under the age of 16 in Canada (18 in Quebec)**
- **Parent/guardian's consent for the recruitment of children under the age of 16 in Canada (18 in Quebec)**
- **Consent form for adults (over the age of 16-18) and mature minors.** ³⁴

Even if a parent or legal guardian has provided their consent for a child participating in a project, the child should also provide their assent and can decide to withdraw from participating despite parental or guardianship consent. ³⁵ Prior to beginning a project, it is important to research ethics and consent in the country and community your project will be operating.

COVID-19

The global pandemic of Covid-19 has had wide-reaching and severe consequences for peoples' health and well-being and has resulted in the deepening of social inequalities. Due to Covid-19 and necessary safety protocols, community organizers, researchers and other groups have had to adapt their projects, research and programming. Accordingly, evaluation methods need to be adjusted. Clearly Covid-19 has prompted reflection on conventional research and evaluation practices and encouraged us to become even more creative and innovative with evaluation methods. The situation of Covid-19 has emphasized how evaluation should be flexible and adaptable to meet the project's evolving goals and the changing needs of the communities you are working with. In the process of adapting evaluation methods and tools it is essential to prioritize the safety and well-being of the communities and peoples you work with while considering how their needs and priorities might have shifted over time.

When adapting evaluation approaches, consider the following:

- **Have the goals of the project changed?**
- **Does your method of evaluation meet the new or changing goals of the project?**
- **Is it appropriate to be doing an evaluation right now?**
 - **Will your evaluation create unnecessary stress or strain during these challenging times?**
 - **Consider postponing or not doing evaluation.**
- **Can the work be done at a safe distance rather than in-person? What difference does it make to be working in rural or remote communities?**
 - **Consider phone interviews, video calls or written correspondence.**
 - **If you are using phone interviews, consider the living situation of the people you are working with. Do they have a safe and private space to speak to you from?**
- **Does the community or people you are working with have easy access to the technology or the necessary technology literacy to participate to the fullest?**
- **If your evaluation takes place virtually, whose voices might be excluded? What accommodations can you make to include them?**

SECTION TWO

engagement through the arts



CELLPHILMS · PHOTOVOICE · DRAWING

INTRODUCTION

SECTION 2 discusses the arts-based methods of evaluation through cellphilmaking, photovoice and drawing. These methods can be used as stand-alone evaluation tools or as one of many tools within larger evaluation projects. Arts-based methods of evaluation challenge traditional academic evaluation norms and can often lend themselves better to research with Indigenous peoples and research addressing challenging topics like SGBV. Arts-based methods of evaluation centres the participants' experiences and can produce more holistic work. Through the arts individuals are able to express themselves freely and be in control of the work they are producing. Typically, arts-based methods of evaluation do not produce quantitative data but produce more holistic pictures and qualitative data. The art produced in these methods of evaluation can also serve as a form of intervention – cellphilms can be screened in communities and photovoice or drawing exhibitions can be put on for the stakeholders of the project.

“By encouraging Indigenous girls to tell their own stories using familiar technologies, we hoped to flatten hierarchies between research participants and facilitators. Our goal was to create an empowering environment in which young women could express themselves freely, build community and creatively challenge the injustices they face.”

- Jennifer Altenberg, Sarah Flicker, Katie MacEntee and Kari-Dawn Wuttunee (2018)

CELLPHILMS



WHAT IS A CELLPHILM?

Cellphilming is the act of taking a short video (typically between 1-5 minutes) with a cellphone or tablet. The goal of cellphilms is for the participants – the person who is taking the video – to represent their ways of looking at a particular issue in their everyday lives. The cellphilms can be taken in clips and edited, but a NER (no editing required) approach or a one-shot shoot video is a very efficient and accessible approach for supporting community engagement with as little time required. However, this is just one approach to cellphilming. Other approaches can include editing one's work and taping a video in individual clips. There are a number of online and easy-to-use video editing applications for hand-held devices.

ADVANTAGES

- Engage and mobilize people at a grassroots level.
- Empowers participants.
- Challenges traditional research structures.
- Enables people to express, share, and analyze their experiential knowledge of life and their circumstances.
- Both an arts-based method and an evaluation tool
- Collaborative process, produces cellphilms representing many peoples experiences and perspectives.
- Highly flexible, and the outlined steps above can be adapted to any situation.
- Can be screened and shared to different audiences.

DISADVANTAGES

- Requires access to technology and technology literacy.
- Not to be used when desiring solely quantitative data.

BEST AT:

- Centering the participants perspectives.
- Can be used at any stage of a project.
- Produces visual content that can be analyzed for research and shown within the community to spark change.
- Inclusive method, for working with marginalized and minority communities.

HOW TO USE CELLPHILMS

STEP #1: CHOOSING THE TOPIC

- Choosing a topic to address can be done as a whole group, in individual groups or through a brainstorming session.
- It is important that the topic reflect the group's interests and abilities.

STEP #2: VISUAL ETHICS TRAINING

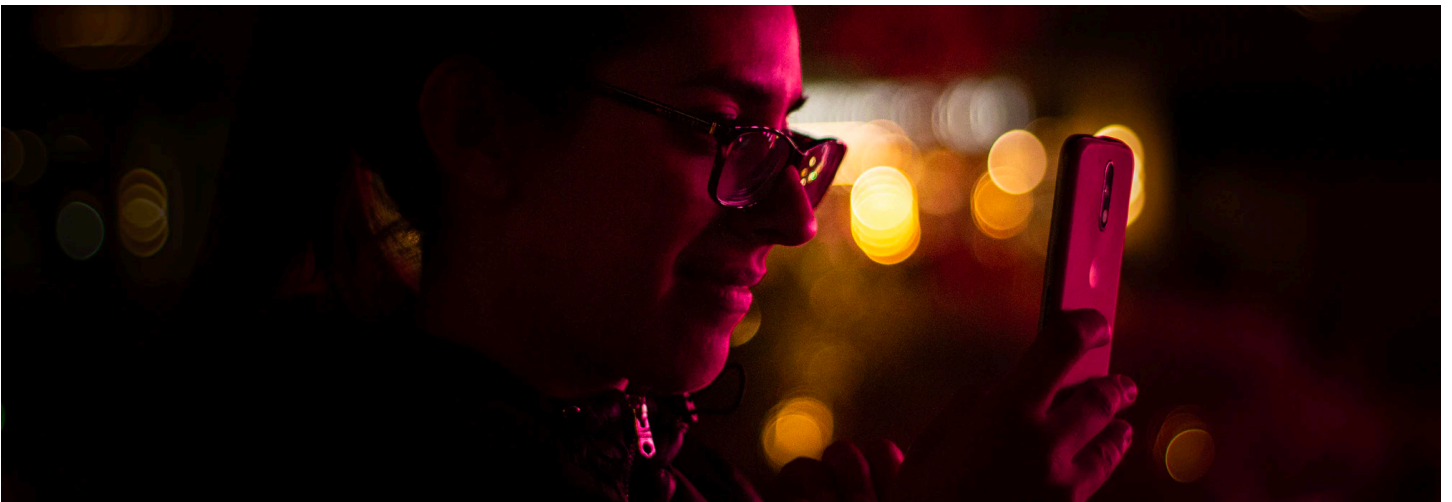
- Spend time discussing visual ethics in relation to specific images or videos and it is also important to ask a lot of questions.
- Discussing examples could be a good exercise.
- Sample questions to discuss:
 - Is this cellphilm OK?
 - Do you think this person knows they are being photographed or filmed?
 - Is this cellphilm revealing of someone? Why or why not?
 - What could you do to make the cellphilm less revealing?
 - How do visual ethics link to human rights?
 - Not all cellphilms without people in them are necessarily anonymous. An item of clothing, a bruise on an arm, or a landmark, for example may be very revealing.
 - *Always ask permission.*
 - Ask permission to make cellphilms in public places such as shops. Avoid filming other students or community members who are not part of the cellphilm workshop.
- A 'No Faces' Approach, to increase anonymity in cellphilm-making, use a "no face" approach. This also promotes creativity and abstract thinking. A no-face approach can film:
 - objects and things
 - scenes or buildings without people in them
 - people from a distance so that no one is recognizable
 - parts of the body, such as hands and feet
 - people's shadows, or from behind
 - hand-written signs, or making a note card video
 - sound to convey a message (for example, an off-camera scream)

STEP #3: CHOOSING A GENRE

- The group should choose the genre of their cellphilm collectively.
- Genre examples:
 - **Melodramatic Stories:** A type of role play where participants act out a particular narrative relevant to the theme or prompt.
 - **Media Message Cellphilms:** Short 30- to 60-second long Public Service Announcements (PSAs) that typically have a very clear message or slogan.
 - **Monologues:** Just one person speaking (often the same genre as vlogs).
 - **Talk Shows and Interviews:** Build on well-known television genres of experts being interviewed about their experiences.
- **Investigative Journalism:** Using a documentary style.
- **Questions that Might Influence Your Choice of Genre:**
 - What is the purpose of the cellphilm?
 - Who is the audience for your cellphilm?
 - How long will your cellphilm be?

STEP #4: BRAINSTORMING IDEAS

- Typically done in small groups of 4-6 people.
- People can brainstorm story ideas by responding to a prompt or coming up with their own ideas. Anyone can write these ideas down on a paper so everyone can see and remember them.
- Once a number of ideas have been stated, the group should narrow down the possibilities for what they may want to film. One way is to have each person vote for their favourite topic.





STEP #7: SCREENING

- After the cellphilms have been created, come together as a group to screen the cellphilms.
- Where possible, arrange the seating in theatre style.
- If possible (and the technology is available), the cellphilms should be screened on a projector.
- Before the screening of each cellphilms, someone from the group should introduce the cellphilms by stating its title and sharing a short summary.
- Once all the cellphilms have been screened, have a question and answer period. Questions and comments about the theme and issue addressed in the cellphilms should be encouraged and discussed. The people who made the cellphilms can then provide final concluding comments.

STEP #8: REFLECTING

- There can be several different layers of reflection:
 - Cellphilms-producers reflect on their own cellphilms .
 - Reflect on each other's' cellphilms.
 - Having a wider audience view and reflect on the cellphilms as well.
- The following questions are effective in reflecting on cellphilms:
 - What do you like best about the cellphilms?
 - What is the message and why is it important?
 - Who is the audience and why did you choose this audience?
 - How does the cellphilms help to address a particular problem or concern in relation to gender?
 - What would you do differently next time?

STEP #9: WHAT TO DO WITH YOUR CELLPHILM

- A cellphilms belongs to whoever made it. It is important to ensure that you ask permission to show the cellphilms, and make sure that every individual has access to and copies of their work (if they want it).
- - Identify possible audiences for the cellphilms screening:
 - What is the reason for showing the cellphilms to an audience?
 - Are there certain cellphilms that should be shown and ones that should not be shown?
 - Will showing any of the cellphilms put anyone at risk?

IN ACTION!

CELLPHILM

WHO:

Young Indigenous Women's Utopia (YIWU), a group of Indigenous youth in Treaty 6 and the Traditional Homeland of the Métis (Saskatoon), who have participated in the Networks For Change and More Than Words projects.

THE ISSUE:

Indigenous women and girls disproportionately experience sexual and gender-based violence as a result of Canada's colonial legacy, the continued settler colonial project, and the intersecting systemic oppression of Indigenous peoples, women and two-spirit people, and individuals or groups experiencing poverty in Saskatoon. The girls of YIWU spoke back to the SGBV they and other Indigenous women and girls experience in their communities.

HOW/WHAT:

The girls created the self-titled cellphilm "Young Indigenous Women's Utopia," which documented current realities and then showcased positive alternative realities and futures for Indigenous women and girls. The cellphilm-making workshops took place over three consecutive Saturdays. The first workshop concentrated on how to use the technology and on filmmaking. During the second workshop, cellphilm making was introduced and the participants created five cellphilms on bullying, harassment, and lateral violence. In the third workshop the five cellphilms were screened and the girls decided to work together as a larger group to create a cellphilm exploring different manifestations of Indigenous women's utopias. The girls brainstormed places they felt unsafe and then brainstormed alternatives or visions of utopia.

CONCLUSION:

The workshops and cellphilms allowed the girls to speak back to the SGBV Indigenous they face while reclaiming space in their community and envisioning a positive future. It was also an opportunity for the girls to develop new skills and gain confidence while connecting and creating community. Examples of cellphilms can be found at the following link:



<https://internationalcellphilmfestival.com/>

PHOTOVOICE



WHAT IS PHOTOVOICE?

Photovoice is a visual methodology that uses photography to record reality, communicate events and attitudes, and prompt discussion.

ADVANTAGES

- Engage and mobilize people at a grassroots level.
- Enable people to express, share, and analyze their experiential knowledge of life and their circumstances, and then to plan and act upon these circumstances.
- This can serve as an evaluation tool to offer insights into participant experiences, offering information on how lives have been affected as a result of a project or initiative.
- A tool to see changes or lack of changes throughout the various stages of a project.
- Empowers participants and centres the voices, lived experiences and knowledge of marginalized groups.
- Can be used alongside other tools.
- Photography can be used to depict situations that are difficult to put words to and talk about.
- Photos can be used to share the perspectives of participants with their peers, communities and people who can assist in bringing about positive change.

DISADVANTAGES

- Requires technology and technology literacy.
- Need consent from participants to show photographs, it can be challenging to maintain contact with all participants.

BEST AT:

- Can be used at any stage of the project.
- Visual representation of change or lack of change.
- Produces material that can be shared with the community and beyond.

HOW TO USE PHOTOVOICE

STEP #1: GET PEOPLE INTERESTED IN PHOTOGRAPHS

- Engage the participants in a brief discussion about photovoice and taking pictures.
- Let the participants know that they are the ones who are going to be taking the pictures.
- Show the group some examples of photos that have been taken in their area and are related to the topic you will be addressing.

STEP #2: INTRODUCE THE DEVICE YOU WILL BE USING

- Demonstrate the basic functions of the camera and provide participants with a chance to experiment with the camera.
- Be prepared to help when required.

STEP #3: PHOTOGRAPHY VISUAL ETHICS

- Introduce visual ethics in relation to photography and images.
- Have examples ready so that you can give clear guidance about taking ethical photos.
- Sample questions to discuss:
 - Is this photograph OK?
 - Do you think this person knows they are being photographed?
 - Is this photograph revealing of someone?
 - What could you do to make the photograph less revealing?
 - How do visual ethics relate to human rights?
 - Not all photos without people in them are anonymous. An item of clothing, a bruise or landmark may be very revealing.
 - Always ask permission.
 - Ask permission to take photos in public spaces, such as shops and avoid taking photos of people who are not part of the photo voice workshop.
- For example, there will be fewer ethical concerns if:
 - The photographer can take pictures of inanimate objects.
 - Pictures of people can be taken in a way that makes it impossible to identify them (e.g., hands or silhouettes).

STEP #4: TAKING PHOTOS

- Send the participants off in groups (2-5 people) to take photographs.
- Instruct the groups on how many pictures they should take (no more than 15-20 for the whole group). Ideally, in a single group, each person should get the chance to take at least two pictures.
- Ask them to take a picture of their group (this will give them practice and make it easier to match the participants with the photographs).
- Let the participants know where they can go to take pictures (outside, or in the workshop room) and the length of time they have. Give them about 30-40 minutes to take their pictures.

STEP #5: PREPARING THE PHOTOS TO WORK WITH

- Have the photographs available in hard copy (print them out with a portable printer or have them printed out locally). They might also be downloaded on to a laptop and displayed through an LCD projector.

STEP #6: LOOKING AT THE PHOTOS

- Provide each group with their own envelope of photographs and let them look through them and enjoy them.



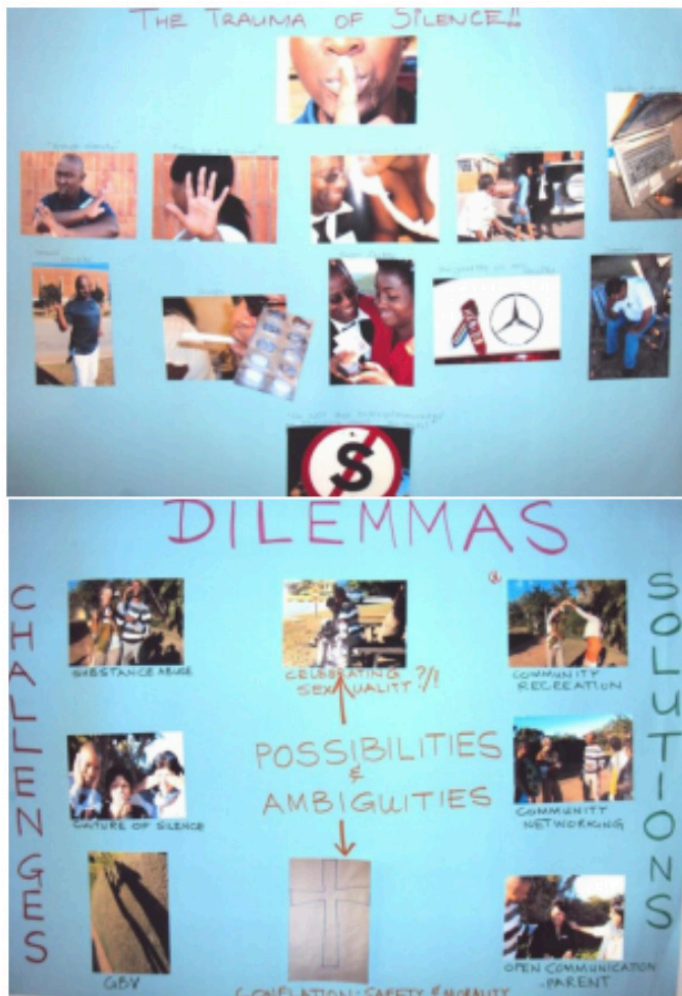
STEP #7: DISCUSSING THE PHOTOS

- When images have been captured, the photographs become the topic of discussion, which naturally opens up a dialogue about the issues addressed or depicted.
- Questions to Start a Discussion About the Photographs:
 - Describe what you see in this photograph
 - What is your reaction to this photograph?
 - Can you think of positive alternatives to what is shown in the picture?
 - Can you imagine showing the picture to other people? If yes, to whom and why? If no, why not?
 - Do you think showing this picture to others can lead to positive changes? How?

STEP #8: ANALYZING THE PHOTOS USING THE 'SHOWED' METHOD

Thinking About Power and Representation

- The SHOWED discussion questions were developed by visual researcher Caroline Wang, based on her work with women living in rural areas of China.
 - What do we *See* (or how do we name the problem)?
 - What is really *Happening*?
 - How does the story relate to *Our* lives?
 - *Why* does this problem exist? (What are some of the root causes?)
 - How might we become *Empowered* now that we have a better understanding of the problem?
 - What can we *Do* about it?
- Have one-on-one time for the facilitator to interact with people who need support and/or do not want to share during the larger discussion. Incorporate feedback and reflection and integrate it into future adaptations of the program.



STEP #9: CREATING A PHOTO NARRATIVE

- Hand out paper or cardboard and writing instruments and allow time for the group or individuals to mount the photos of their choice. Have participants write relevant comments next to the photos. Ask them to choose 8-10 photos (maximum) to mount. Have them include a title for their photo narrative.
- Examples of a Photo Narrative:
 - Choosing 8 photos that represent girls being shut down and not heard including someone putting a finger to their mouth, someone walking away, someone making an "X" with their hands and the title "The Trauma of Silence".

STEP #10: PRESENTING THE PHOTO NARRATIVE

- In the safety of the workshop session, each small group should present its photo narrative to the large group.
- Encourage other groups to listen to the presentations, raise questions, and contribute comments about the photos.

STEP #11: MAKING PHOTOS PUBLIC THROUGH CURATED EXHIBITIONS

- Photos can provoke dialogue among various audiences (parents, community groups, policy makers) when they are carefully and artfully displayed.
- With the participants decide which photos to display.
- Consider the ethics associated with displaying photos. If relevant emphasizes that actors are role-playing scenarios.
- Invite people to the exhibition using flyers, radio, letters home and social media. Determine what method will work best for the community.
- Include a brief introduction to the event, include the names of the photographers, the title of the projects and the sponsors.

IN ACTION!

PICTURING CHANGE

WHO:

Girls Leading Change (GLC), a group of 14 rural young women from Nelson Mandela University, South Africa, preparing to become teachers.

THE ISSUE:

Campus-based violence, and a lack of safety and security for female students.

HOW/WHAT:

Over several years, the young women participated in numerous PVM workshops on photovoice, cellphilmaking, and drawings to address the issue. They also developed policy posters and action briefs about a range of concerns related to campus violence and issues that created an unsafe environment for learning (e.g., sex for marks, poor lighting, dangerous residence conditions). These briefs were shared with key policy makers. For this project the GLC travelled around the campus with cameras. They took pictures of the various places and settings that had been dangerous and documented how these places had changed.

CONCLUSION:

The GLC saw for themselves the impact of their activism. They led both the intervention itself in terms of identifying the issues, and they also led a component of the evaluation process through their before and after photos. At the beginning of the project, the residences were dangerous and some places on campus were dangerous at night. As a result of GLC activism, including meeting with the residence managers, the rules for the residences were improved and lights were put up around campus to make it safer at night.

NEW RULES:

Notice: To all Veritas residents and Visitors.

- Visitors are **NOT** allowed to sign themselves in or out.
- Visitors are **NOT** allowed to leave the security post for the room they are visiting until the person visited comes to the

Notice: To all Veritas residents and Visitors.

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"PICTURING CHANGE"

BEFORE



AFTER



DRAWING



WHAT IS DRAWING?

Drawing is a low-tech participatory visual methodology, which means that it requires few materials and no technological devices. This process asks participants to create a drawing as a visual representation of a theme or issue.

ADVANTAGES

- Provides insight into change as perceived by participants assessing a “before” and “after” through drawings.
- Engages and mobilizes people at a grassroots level.
- Empowers participants and centres the voices, lived experiences and knowledge of marginalized groups.
- Enables people to express, share, and analyze their experiential knowledge of life and their circumstances, and to plan and act upon these circumstances.
- Serves as an evaluation tool to offer insights into participants experiences, offering information on how lives have been affected as a result of a project or initiative.
- Can be used alongside other PVM and evaluation tools.
- It is an accessible, inexpensive, and quick methodology.
- Powerful visual metaphors can speak very loudly, overcoming any limited literacy and language barriers.
- Drawing acts as an entry point into a vast range of critical issues.
- Provides insight into the participants’ points of view.
- Drawing allows people to express themselves and represent situations and topics that may be difficult to discuss.
- It does not require any technology or technological skills.
- Drawing makes use of the meanings that participants give to their images, rather than imposing our own interpretations on the image.

DISADVANTAGES

- Will not provide quantitative data.

BEST AT:

- Inexpensive and low barrier to participation.
- Produces material that can be shared with community and beyond.
- Can be used at any stage of the project.
- Can be used along side other PVM as evaluation or intervention.

HOW TO USE DRAWING

STEP #1: PICK A TOPIC

Identify a topic of discussion.

STEP #2: PROVIDE A PROMPT

- The prompt should be brief and very clear, for example:
 - “Draw places where you feel like you belong and places you feel you do not belong”
 - “Draw feeling safe and feeling not so safe”
- The instruction should be specific as possible for participants who may experience difficulty following the steps.

STEP #3: PRIORITIZE

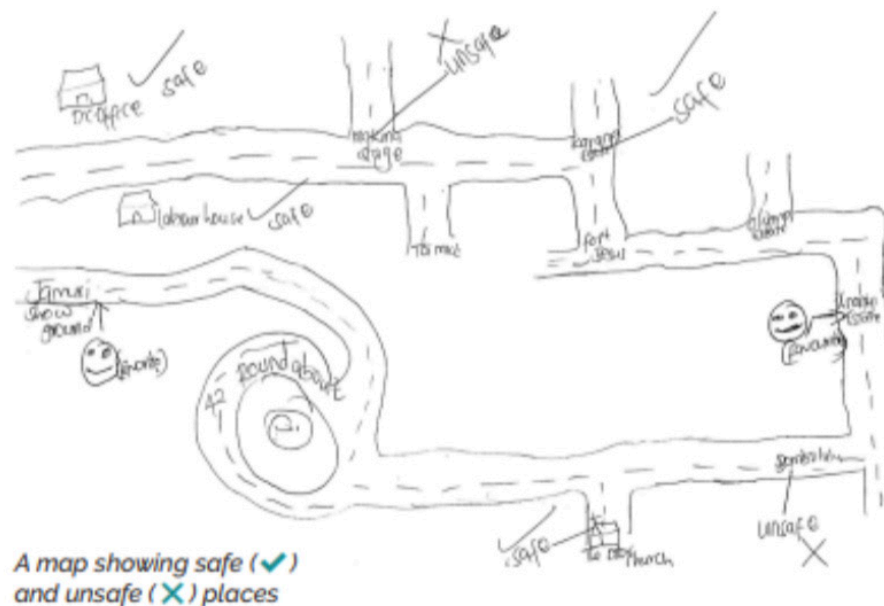
- Remind participants that the quality of their drawing is unimportant.

STEP #4: DISTRIBUTE AND INVITE

- Drawing is typically done individually, so distribute paper and drawing material to each participant and invite them to draw what comes to mind (15-20 minutes is normally sufficient).

STEP #5: CONTEXTUALIZE

- When possible, ask the participants to write a few lines about their drawing, to help contextualize it and to aid viewers in understanding the meaning and the intention.



STEP #6: DISCUSS DRAWINGS

- Bring the group together to present the drawings and discuss their meanings.
- Some questions to start a discussion:
 - Why did you draw this?
 - What is the meaning of this drawing?
 - What kind of challenges does the drawing represent?
 - Do the drawings have anything in common? How are the drawings different?
 - Are there any surprises or something unexpected in the drawings?
 - How does this drawing connect to the theme?

IN ACTION!

DRAWING

WHO:

Children between the ages of 10 and 14 from eight informal townships in and around Nairobi, Kenya, were participants in the More Than Bricks and Mortar project focusing on safety and security for children.

THE ISSUE:

Children's perspectives on their home and neighbourhood are seldom included in housing studies. How children see safety and security, and how their voices could inform policy makers, was a key component of the project.

WHAT/HOW:

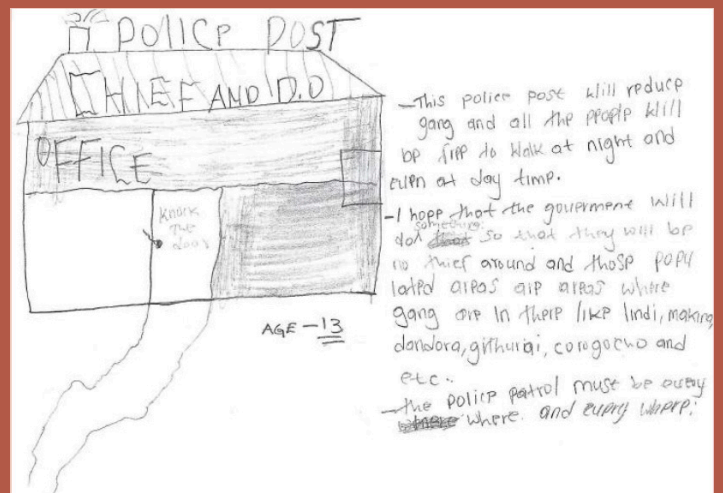
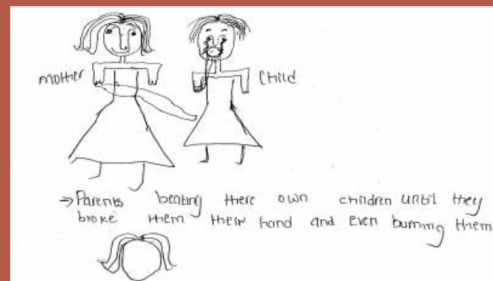
In Part 1, children in eight informal settlements drew pictures of feeling safe and not so safe. They also drew maps of their neighbourhoods, pointing out where they felt safe and not safe. The hundreds of drawings produced by the children highlighted numerous issues:

- child labour
- physical violence (see top drawing)
- sexual violence

In Part 2, children had a chance to review the drawings and suggest actions that could be taken to improve the situation. Solutions suggested by the children included:

- combatting gang violence (see bottom drawing)
- educating parents

THE DRAWINGS



CONCLUSION:

The children led the project in terms of identifying the key issues to be addressed. Had the project been long enough, they could also have drawn “after” images. Their solution drawings contain suggestions to improve the situation.

SECTION THREE

storying



MOST SIGNIFICANT CHANGE · APPRECIATIVE INQUIRY
IMPACT STORY SHARING · SENSE-MAKING WORKSHOPS
TALKING CIRCLES · COMMUNITY MAPPING

INTRODUCTION

SECTION 3 explores various methods of storying. Storying invites individuals to reflect on their experiences, express themselves, and speak their truths. Most notably, storying situates power with the participants. Storying is a tool and method of evaluation that can be used to avoid re-traumatizing participants, to honour the experiences of participants, and to contribute to participant healing. Storying has been an effective tool to engage with difficult topics, such as SGBV, especially when working with Indigenous peoples. This section discusses the storying methods of Most Significant Change, Appreciative Inquiry, Impact Story Sharing, Sense Making Workshops, Talking Circles, and Community Mapping.

“Our evaluations need to tell our story. Storytelling is an excellent way to describe Indigenous evaluation.”

- LaFrance & Nichols (2009, p.47).

MOST SIGNIFICANT CHANGE



WHAT IS MOST SIGNIFICANT CHANGE?

Most Significant Change (MSC) is a form of participatory evaluation where stakeholders participate in evaluation through data analysis and determining which change(s) will be recorded. Stakeholders include the staff on the project and the project participants. In MSC, participants recount stories of significant change they have witnessed and experienced as a result of the project.³⁶ This tool offers information on the difference a particular project, initiative, or organization is making on its stakeholders.

BEST AT:

- Most Significant Change can be used both internally by team members, community, or young people themselves, or externally, outside the community.
- Most Significant Change is a form of learning and reflection, so it takes place continuously and provides information that can improve process and product.
- Useful at any stage of the project, but particularly so at the end, when it is used to assess changes.
- Applicable to a wide range of projects and subjects due to its highly flexible and adaptable nature.
- Useful in projects with a higher degree of participation and fieldwork, because staff and participants can be directly involved in evaluation of the project.
- Most useful for providing qualitative data, however it is possible to produce quantitative data.
- Useful when dealing with the impact of a project on people's lives.
- Useful when project staff lacks experience working with other evaluation tools.

ADVANTAGES

- Can be combined with other evaluation tools.
- Offers information on outcomes and impact derived from the project at hand, offering information on project performance.
- Helps to illuminate the overall respect and integration of principles throughout initiatives at community level.
- Useful at identifying changes and impacts that might not have been considered.
- Easy to understand for participants involved. Storytelling is an easy way to get people to talk about things that are important to them. They are real stories of impact.
- Most Significant Change is analytical in nature. Because stakeholders, in telling their stories of change, will often explain why they consider a particular change to be relevant and important, Most Significant Change promotes analysis.
- Offers deep information rather than surface level. Storytelling through this method offers a deeper picture of what is occurring as a result of a particular project rather than a simple, surface-level picture of impact.
- Enables changes to be documented from the eyes of those involved in the project. In this way, MSC helps reveal how changes can be understood from differing viewpoints.

DISADVANTAGES

- Time-consuming.
- Can be costly.
- Possibility for participants to be upset should their story not be chosen.
- Selection process, and storytelling, is very subjective. Therefore, there is the possibility of bias within the selection process.

HOW TO USE THE MOST SIGNIFICANT CHANGE

STEP #1: INTRODUCTION

- Introduce stakeholders to Most Significant Change, detailing what the purpose and the process. Spark their interest and get them to commit to the project.

STEP #2: DOMAINS OF CHANGE SELECTION

- Identify areas (domains) where change can potentially happen.
- The change that is being measured is clearly identified and disclosed to the stakeholders.
- The domain is purposefully left open-ended, enabling stakeholders to offer their own definitions of change.
- Examples of domains:
 - Cultural changes
 - Changes in interactions with others
 - Changes in one's life

STEP #3: FREQUENCY

- Determine how often these changes are to be monitored and reported by stakeholders for their storytelling.
- For example, this could include changes occurring over the last month, six months, etc.

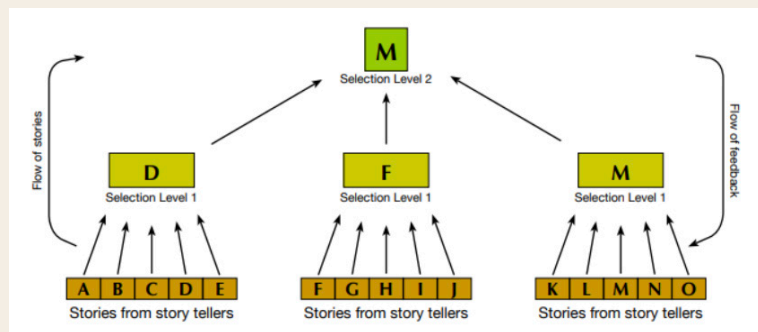
STEP #4: COLLECTION

- Collect stories of significant change from stakeholders involved in the project.
- A sample guiding question could be the following:
- Over the last year, what was the most significant change that took place in [insert domain]?

- The guiding question must be left open so that stakeholders can use their own interpretations when recording their stories of change.
- Stakeholders at this stage tell their stories of change and provide an optional but encouraged explanation as to why they believe the recorded change is most significant.
- At this stage, facilitators can record changes using a variety of media. Participants can also directly recount their own stories in a medium of their choice.
- This stage is extremely flexible to a wide range of storytelling media.

STEP #5: SELECTION PROCESS

- The selection process can be conducted through a hierarchical approach. In this approach, people examine the stories by reading, listening, looking at them, or watching them. Then they consider what each story offers and decide which stories are the most significant.
- After each level, feedback is submitted to the previous level detailing which stories were chosen and why.
- The reason a hierarchical approach is used is to ensure that the chosen stories are widely important to various levels of the project. We can illustrate this process as follows:



- The selection process includes the project participants, field staff, executives, and donors, among others. In this way, the population involved in the project also has a say in its evaluation.
- Stories are selected using pre-determined criteria, including how the story is relevant to the project, its goals, mandate and principles. Stories are also chosen through a combination of methods including voting on each story or scoring each story at each level.
- Stories that are not chosen as most significant should be kept on file for the duration of the project as well as afterwards. Stories not chosen still hold immense value.

STEP #6: FEEDBACK

- The chosen stories are revealed, along with the reason behind their selection.

STEP #7: STORY VERIFICATION

- Stories that have been selected are verified and fact checked. This process entails going to the site(s) where the story's events occurred.
- This step ensures that the story is accurate. It also offers facilitators more information on significant change that might have been left out by the storyteller.
- It is important to consider how verifying stories might undermine established trust with the stakeholders. It is up to you to determine if verification is necessary.

STEP #8: QUANTIFICATION

- Quantitative and qualitative information derived from the significant change story is noted.
- Quantification is possible if statistical data is reported. This data can include the number of people involved in a particular story, the number of activities employed, and the number of times a change has been noted.
- This step can also entail determining whether a change noted by a stakeholder/storyteller in a particular location has occurred in another location.

STEP #9: SECONDARY ANALYSIS AND META-MONITORING

- This next step is not mandatory, but it offers more information beneficial to evaluation.
- Secondary analysis entails looking at the content of the stories.
- This in-depth analysis entails analyzing and examining themes across the stories.
- Meta-monitoring concentrates on less in-depth, more surface-level information from the stories, and usually involves story attributes such as the beginning and ending of the story, as well as who is telling the story and/or experiencing the change.
- This step looks at who is not contributing stories, and which stories were not selected – and how that relates to age, gender, race, location, etc.
- This step can be conducted by anyone, regardless of research experience.

STEP #10: LEARNING

- Look at what learning has occurred as a result of this method.
- Examining what aspects need to be changed from the evaluation process, and what elements worked.

IN ACTION!

MOST SIGNIFICANT CHANGE

WHO:

Instructors in four agricultural colleges in Ethiopia participated in a six-year project focusing on institutional strengthening of their colleges. One component of this work was to support gender equality and the creation of safe spaces for female students and female staff members.

THE ISSUE:

Agricultural colleges in Ethiopia are typically male dominated, and the environment is a very hostile one for female students. There are high rates of SGBV and sexual harassment. There are few female staff members as role models, and female students are at a disadvantage academically. The intervention through the Agricultural Transformation Through Stronger Vocational Education (ATTSVE) sought to support female students by setting up Gender Clubs, a Gender Office, tutorial services, and a cash transfer initiative to female students who were most in need.

CONCLUSION:

By using a visual version of Most Significant Change as an evaluation tool, it was evident that safety had significantly improved over the course of the project. For more information on the ATTSVE project, see [Toolkit to Address Gender-Based Violence in Agricultural Colleges in Ethiopia](https://participatorycultureslab.com/wp-content/uploads/2019/02/attsve-gbv.final-version.jan21.pdf).



<https://participatorycultureslab.com/wp-content/uploads/2019/02/attsve-gbv.final-version.jan21.pdf>

WHAT/HOW:

The individuals who had been involved in implementing the gender initiative took part in a one-day Most Significant Change session where they created storyboards and drawings of significant change, and in small groups each created a cellphilm.

FIGURE 1



In **Figure 1** the focus is on the success of the tutorial program offered to female students by instructors on the weekends in order to support their academic progress.

FIGURE 2

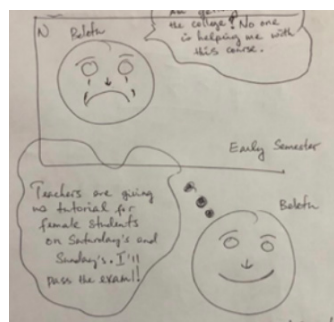


Figure 2 highlights the changes for female students in terms of sexual harassment. Prior to ATTSVE programming on SGBV, the Demonstration Sites were not safe spaces for female students.

APPRECIATIVE INQUIRY



WHAT IS APPRECIATIVE INQUIRY?

Appreciative Inquiry is a participatory and collaborative approach to evaluation centered around strengths in examining change. This approach focuses on the positive implications of an initiative, project, or organization. The premise of Appreciative Inquiry is that by focusing on positive aspects rather than the problems associated with an initiative, project, or organization, the positive aspects are what flourishes and can be repeated.³⁸

As the name indicates, Appreciative Inquiry is grounded in a positive perspective, allowing for a strengths-focused understanding of what stakeholders and participants value most about the initiatives, and what they appreciate about their interactions with each other and with other members of the community. The emphasis is not on opinions, but instead focuses on stories of positivity and elements that work.

BEST AT:

- This method can be used both internally (by team members, community, or young people themselves) or externally (outside the community).
- Useful at most stages of a project (except the beginning, because there would be less insight into what elements work).
- This method is useful when you require deeper information.
- This method is very useful when there is a high degree of collaboration within a project.
- Most useful when seeking qualitative data.
- Useful for gathering in-depth information rather than surface level, due to the emphasis on storytelling.

ADVANTAGES

- Provides insight into the elements of the project or initiative that participants deem are useful, and what elements are having the most impact.
- Offers information on outcomes and impact derived from the project at hand.
- Focusing on positive aspects brings about positive outcomes. It is therefore highly transformative.
- Produces rich and in-depth qualitative data
- Is motivational and uplifting.
- This evaluation approach surveys the value of initiatives, as perceived by stakeholders, while also deepening an understanding of what gaps would exist in the absence of the foundational principles being respected/integrated.
- Enables data to be documented from the eyes of those involved in the project (participants, staff).
- Does not require any specific skills to be successful.
- Easy to understand for participants involved.
- Works in a wide range of situations, projects, initiatives, organizations, etc. Can be combined with other methods.
- - Easily adaptable to different arts-based methods.

DISADVANTAGES

- The sole focus on positive aspects, or what works, will render any negative perceptions, or thoughts about what does not work, invalid.
- A focus on positivity limits conversation or suppresses other possible conversations surrounding negativity/what does not work.
- What some might consider to be positive/working, others might perceive as negative/not working.
- Interview component poses potential risks of bias (see Semi-structured Interviews section for some more information on bias).
- Does not produce quantitative data as its main output; however, qualitative data could be coded into quantitative data.
- Can be time-consuming.
- Appreciative inquiry is not applicable to situations where staff or participants are looking for the problems in a project, initiative, or organization.
- Not suitable for the beginning stages of a project.

HOW TO USE APPRECIATIVE INQUIRY

STEP #1: DETERMINE THE SCOPE AND FOCUS

- The topic of inquiry is clearly stated.
 - What needs to be determined at this stage is what the focus is, who will be interviewed, etc.
- The basic foundation of the inquiry needs to be laid out, including desired outcomes.

STEP #2: DETERMINE THE BEST OF WHAT IS

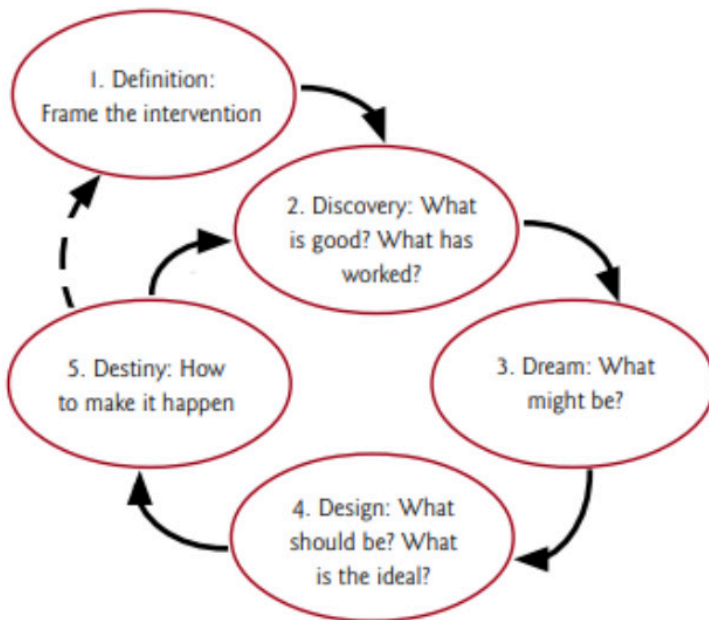
- Interview stakeholders to find out what they see as working best or positive outcomes. The interviews should focus on storytelling. Stories offer insights on context, people involved, outcomes, and any other relevant information.
- After the interviews, determine common themes among the interviews to see which elements recur. Themes are disclosed to all relevant parties.

STEP #3: COLLECTING WISDOM AND IMAGINING FUTURES

- An ideal future is imagined by participants, utilizing insights from the interviews.
- Ask a guiding question such as the following:
 - Think about the elements of the project that work. What are your hopes and desires for the future?
- These insights are then shared with the group and recurring themes are noted.

STEP #4: HOW CAN DREAM BECOME REALITY

- Having determined their ideal future, participants are then asked to propose how their dreams can be turned into a reality.
- A proposed guiding question:
 - What needs to happen in order to ensure your ideal future becomes a reality?



STEP #5: STEPS TO IMPLEMENT ELEMENTS

- Have participants create the steps to implement their design elements.

STEP #6: REPEAT

- Appreciative Inquiry works as a cycle.
- After going through all the above steps once and implementing the elements from the first cycle, you can return once again to Stage 2 and ask “What is working now?”
- The cycle can continue for the duration of a project.

IMPACT STORY SHARING



WHAT IS IMPACT STORY SHARING?

Impact Story Sharing (ISS) involves creating a story with a description of how changes happened, and situating the changes within a specific context based on details related to how, what, why, where, who, and when an initiative took place. The stories of changes that have occurred as a result of the project are documented by participants.

BEST AT:

- This method can be used both internally (by the team members, community, or young people themselves) or externally (outside the community).
- Most useful in projects with a high degree of participation.
- Useful at most stages in the project (except the beginning since there would be less insight into impact).
- Providing qualitative data.
- Easily adaptable to arts-based methods.

DISADVANTAGES

- Highly subjective or interpretive.
- Time-consuming.
- There is a risk that changes unrelated to the project or intervention could be attributed to the project.

ADVANTAGES

- Produces primarily qualitative data.
- Highly adaptable to numerous projects and initiatives.
- Highly participatory - best used in research with a high degree of participation, however, this method is very adaptable.
- Easy for participants to understand.
- Offers in-depth information.
- Does not require any specific skills to be successful.
- Helpful in situations where there is a lack of documentation.
- Offers information on outcomes and impact derived from the project at hand, offering information on project performance.
- Enables changes and impact to be documented from the eyes of those involved in the project, most specifically, project participants.
- Can be combined with other tools.

HOW TO USE IMPACT STORY SHARING

Communication tools such as blogs, vlogs, and case studies are often the first step in the process of writing an impact story. These tools are chosen by a designated team (in this case the evaluation consultant, advisors, and project implementation team) to determine if they would be useful to share more details, including who was involved, unique attributes and characteristics, quotes, or photographs.

STEP #1: IDENTIFY STAKEHOLDERS

- Identify stakeholders from whom stories will be collected.

STEP 2: STORIES OF CHANGE

- Have stakeholders detail the changes they have perceived/experienced as a result of the project or initiative.
- Here, stakeholders should detail the how, what, why, where, who, and when aspects of the impact(s) or change(s).

STEP 3: CATEGORIES

- Based on the context of the project, have the stakeholder determine which categories (out of a predetermined list) are most relevant to the project and the changes they noted from step 2.

STEP 4: DETAILING CHANGE

- Stakeholders detail how they believe the project/initiative has resulted in, or contributed to, the change(s) or impact(s).

STEP 5: CONSIDER THE DATA

- Following the collection and verification of stories, consider common themes among stories collected.
- This will enable you to evaluate the project impact as a whole.
- The data can be quantified by scoring the stories using low, medium, or high level impact, assessing the strength of the impact, how many people were affected, and whether the change resulted in behavioural changes.
- See Appendix B for a sample sheet that can be distributed to participants to organize their Impact Stories as well as assess whether the impacts detailed by participants are actually attributed to the project at hand.

IN ACTION!

IMPACT STORY SHARING

WHO:

A girls group in Rankin Inlet, Nunavut, made up of local Inuit girls and young women. This group is a part of Networks for Change and More than Words.

HOW:

Girls who had participated in previous video-making workshops with the group took on mentorship roles, working with the new members to create a cellphilm addressing bullying.

THE ISSUE:

After having conversations with an elder from their community, the girls decided they wanted to address bullying. They determined that bullying was a topic everyone in their community could relate to and was something most people experience. They suggested that a solution to bullying was telling an adult and attending a “caring group” where the bullies and victims could be advised by elders who speak about Inuit values and history that touches upon about the importance of friendship and community.

CONCLUSION:

The cellphilm on bullying was screened at a community event. Both parents and community members had the opportunity to view the cellphilm and respond to the cellphilm in a survey.

SENSE MAKING WORKSHOPS



WHAT ARE SENSE MAKING WORKSHOPS?

Sense-Making Workshops allow people to work together to make sense of information, so that they can bridge their differing perspectives and develop a shared understanding.

BEST AT:

- Adaptable by context and applicable to a wide range of subjects.
- Good for projects where measurement is difficult.
- Useful in projects with many participants and stakeholders.
- Useful in complex projects with multiple and changing goals.
- Most useful when desiring qualitative data.

DISADVANTAGES

- Can be costly to facilitate the workshop.

ADVANTAGES

- Useful at any stage in a project.
- Useful in validating, organizing, and interpreting research and field data.
- Provides in-depth information along with considerations of key themes.
- Collaborative sense-making overcomes problems that might arise in the data around bias, equity, and intersectionality.
- Inclusive, collaborative, and participatory. In a sense-making workshop, data and interpretation of data is shared with different people who are asked to validate or give insights into the data that might not have been seen in the original, or at the start, of a project. This is a great way to include community members, share knowledge, and offer opportunities for further reflection on the way the data is seen.
- Considering the wide range of views, sense-making workshops help minimize mistakes around interpretation in analysis.
- Collaborative sense-making gives the wider team (including users and other stakeholders) an opportunity to see for themselves what was seen and heard by participants, and reflect on what this means for the initiative and/or the community moving forward. It helps everyone on the team become part of the design and decision-making process.
- Less biased and subjective than other tools, which emphasize individual interpretations, opinions, and stories.
- Useful in combination with other tools.
- Fast way to get feedback and different perspectives.

HOW TO CREATE A SENSE MAKING WORKSHOP

STEP 1: DECIDE WHO WILL PARTICIPATE IN THE WORKSHOP

- Participants can include external stakeholders, project participants, community members, and outsiders with no knowledge of the issue.
- Including outsiders ensures that contrasting viewpoints will be heard, alongside the common views of those taking part in the project.

STEP 2: DESIGN A WORKSHOP THAT WORKS FOR YOUR PROJECT

- A Sense-Making Workshop can be designed in numerous ways, to fit any project, initiative, or organization.
- For example, you could decide that a facilitator will work with nine participants, breaking apart into three groups of three for some activities. Smaller groups mean that participants will have more time to speak and ask questions.
- Participants in other projects, however, might feel too exposed in a smaller group – so in that case, you could decide to have a facilitator work with 30 participants, breaking apart into three groups of 10 for some activities.
- Look at the principles of the project, consider the participants and any issues of inclusivity or accessibility, and how participants can best engage in the discussion.

STEP 3: CONDUCT THE WORKSHOP

- Begin the workshop by communicating the workshop goals.
- Be clear about any expectations you have of participants. If participants need to prepare anything before the workshop, let them know ahead of time.
- Ensure that participants understand what kind of workload and time commitment is required.
- The workshop should focus on the discussion of participants. Limit the involvement of the facilitator(s).
- See the box on the next page for some sample facilitation questions.

STEP 4: WORKSHOP ANALYSIS

- Following the workshop, take note of any themes that emerged from the discussion.
- Analyze the data you collected.
- Inform the participants of your findings.

IN ACTION!

SENSE MAKING WORKSHOPS

WHO:

The international stakeholder forum from the ‘Circles Within Circles: Transnational Perspectives on YouthLed Approaches to Addressing Gender-based Violence’. The forum/event took place in 2018 with over 70 attendees from diverse geographical and social backgrounds, the multiple perspectives from Indigenous girls, gender activists, academic researchers, community partners and national and international NGOs, making for highly engaged and richly informed discussions around the implications of addressing sexual violence for policy, education and well-being. The stakeholders in this instance were the adults (policy makers, activists, youth leaders, researchers) attending the youth-centered and led event.

THE ISSUE:

At the event, youth talked about the issues of SGBV that girls and women experience globally. Stakeholders discussed their responsibility to help bring about change, especially given their work in policy, education, or community.

HOW/WHAT:

Before the forum, the participants viewed or engaged with the youth-produced work. They were then asked to sort themselves into different groups based on their position (research, education, policy making, communication). The facilitator encouraged reflection in each group and helped the conversation move forward. Reflection questions included: What did we learn when we listened to the presentations from the girls and young women we heard from [in a previous session]? What needs to change? What can we do as researchers / policymakers / NGOs / educators? Each group wrote down their views. Each group was then asked to summarize their findings in an artistic or oral presentation, which enabled them to present their discussions and findings to all the attendees at the event.

CONCLUSION:

The participants of the international stakeholder came together to discuss what the youth had presented at the event and make sense of the information presented and their respective roles and responsibilities moving forward. More information on the event can be found here:



<https://participatorycultureslab.com/wp-content/uploads/2019/03/cwc.handbook.interactive.pdf>

TALKING CIRCLES



WHAT ARE TALKING CIRCLES?

Grounded in Indigenous practices, Talking Circles can be valuable methods for reflection and learning focused on storytelling. This evaluation tool enables for all participants to have their voices heard through discussions, sharing their individual thoughts and insights towards a topic at hand.

BEST AT:

- Most useful internally (within the community) than externally.
- Most useful when qualitative data is the desired output.
- Useful in projects/initiatives/organizations with a high degree of participation.
- Highly adaptable to a range of projects therefore useful in a variety of settings.
- Useful at any stage in a project as it can offer insights into project design as well as impact, outcomes and changes as a result of an initiative.

DISADVANTAGES

- Participants may not feel comfortable disclosing close information in a group setting.
- Silencing could occur if participant(s) hold opposing views compared to the dominant view circulating the circle or if one person is providing a lot more than others to the conversation.
- The quick duration and potential one-off nature of these Circles can inhibit deeper discussions.

ADVANTAGES

- Can be used in combination with other tools.
- Provides rich information relevant to evaluation by providing insights into impact, change, and outcomes directly from those involved with and affected by the project.
- Highly participatory.
- Encourages respect and dialogue.
- Talking Circles/Discussion Circles employs Indigenous methodologies, employing Talking Circles in evaluation helps to utilize Indigenous methodologies. These methodologies are especially beneficial in projects with Indigenous communities.
- Highly adaptable – there are many forms and paths that Talking Circles can take.
- Talking Circles are not only beneficial as an evaluation tool, producing qualitative data, but also helps to encourage and promote certain qualities that are beneficial for life outside the circle such as trust, respect, honesty, and equality.
- Does not require extensive knowledge on the part of the researcher/project coordinator.

HOW TO USE TALKING CIRCLES

Prior to beginning the Talking Circle, ensure that the rules are detailed to all participants. A sample rule sheet is the following:

IN ITS SIMPLEST FORM, A CIRCLE TALK:

- Is done in a complete circle
- Only the person holding the stick talks, all the rest listen
- The stick is passed around in a clockwise direction
- A person talks until they are finished, being respectful of time
- The circle talk is complete when everyone has had a chance to speak
- A person may pass the stick without speaking, if they so wish
- If desired, the stick may be passed around again

- What is said in the circle stays in the circle
- A circle is used to discuss issues of importance
- Is extremely respectful of everyone as individuals and what they have to say

STEP 1: GETTING STARTED

- Participants are situated in a circle with a designated facilitator.
- Rules are explained to participants.
- Participants introduce themselves.
- The topic of discussion is introduced to the Participants
- Discussion/Talking Circles usually rely on a sacred object (i.e. talking stick) to support the discussion in group. Whoever holds this object is the one whose turn it is to speak.

STEP 2: TALKING

- All participants take turns (in a predetermined manner) responding to questions and issues posed within the group and these questions and issues only.
- The person with the sacred object gets to speak and is not interrupted by any other participants.
- Participants should avoid responding to statements from other participants in any negative or positive manner. The emphasis is on sharing individual thoughts and perceptions.
- Participants can pass their turn should they choose to.
- Participants can share using stories, experiences, examples – any method that the participant chooses and makes them most comfortable.
- There is possibility for remote adaptation:
 - Use chat rooms, software, blogs, journals, social media, and discussion boards.
 - Use a digital version of a talking stick (a graphic adaptation) to demonstrate who is able to talk.
 - Use a chart in the form of a circle with names of participants to signify the order in which each person talks.
- Overall, ensure the Circle is adaptable to the individual needs of each participant, ensuring that each participant is respected, feels safe, and knows they are free to leave at any point should they feel overwhelmed.

IN ACTION!

TALKING CIRCLES IN RELATION TO TRAUMA AND VIOLENCE

WHO:

A relevant depiction of talking circles comes from a chapter by Marnina Gonick, Veronica Gore and Lisa Christmas (2018) chapter “A Collective Triologue on Sexualized Violence and Indigenous Women” in *Disrupting Shameful Legacies: Girls and young women speak back through the arts to address sexual violence*.

THE ISSUE:

Marnina Gonick, Veronica Gore and Lisa Christmas all attended the weekly meetings at Mount St. Vincent University’s Aboriginal Student Centre which utilized a talking circle technique to understand Indigenous women’s perspectives of sexualized violence.

HOW/WHAT:

Drawing on the practice of passing the talking stick back and forth the authors use the idea of the talking circle to produce their chapter discussing their experiences.⁴⁰⁴¹ The chapter demonstrates the ways that talking in the circle can benefit participants, helping people think of their own lives in relation to revelations others have made in the group.⁴²⁴³ These circles open dialogue and contribute to inner reflection among participants. The stories told by participants in these meetings following the talking circle method offer important and relevant in-depth information which can contribute positively not only to the storytellers’ lives but also the listeners.

CONCLUSION:

Talking circles as a versatile tool, prompting story telling and reflection. Talking circles can be adapted to an evaluation context as they offer so much information on participants, their lives and sentiments as directly stated by participants, and the dialogue within these groups have the potential to make a difference in the lives of other participant.

COMMUNITY MAPPING



WHAT IS COMMUNITY MAPPING?

Community Mapping brings people together to identify assets within their communities, using descriptions, pictures, video, drawings and maps.

BEST AT:

- Internal use.
- Can be used at any stage of a project.
- At the start of a project, it offers insights into elements that can be improved within a community.
- At the end of a project, it can assess how a project has helped contribute to the assets within a community.
- Working with marginalized and minority communities.

DISADVANTAGES

- Can be hard to map assets with no physical location.
- Requires the full cooperation of a community and their full dedication for it to work. This might be difficult to achieve if the project does not have a good rapport with the community or if the project is dealing with a particularly unfriendly, unsupported, or controversial topic.
- Not to be used when desiring solely quantitative data.

ADVANTAGES

- Highly participatory - brings the community into the project and action.
- Very useful in bringing about change within a program because community mapping offers you insights into community.
- By acknowledging what works and what is an asset within a community, these elements can be built upon, fostering further improvements and benefits to the community.
- Empowers communities
- Community Mapping creates a visual element to illustrate the community's assets.
- Illustrates what elements of the community which the citizens utilize and enjoy which can shine light on areas which the project can focus on.
- Easy to understand for participants involved
- Offers information on outcomes and impact derived from the project at hand as it relates to community assets.
- Enables for changes and assets to be documented from the eyes of those involved in the project.



HOW TO USE COMMUNITY MAPPING

STEP 1: IDENTIFY THE TOPIC

- Identify the issue(s) and community asset(s) types that you would like to investigate. Some potential assets that can be focused on include health assets, arts assets, mental health assets, support assets, educational assets, etc.

STEP 2: CHOOSE THE COLLECTION TOOL/METHOD

- The method entails HOW you will collect the information and tool entails WHERE you will document this information.

METHODS:

Community Engaged Mapping:

- Group exercise through focus groups/small groups where residents will discuss together and map the community. The groups contain a maximum of 12 people if mapping manually and 5 people if mapping electronically.
- Community Street Audits where residents go out with their cameras and take notes on the community assets.

Social Investigation:

- Individual based mapping through interviews, surveys and community walks.
- Community walk is simply walking through a community and recording information about dynamics.

ONLINE TOOLS:

- Software available online can plot the assets on a map. Some examples of software include Wikimaps by Healthy City (<http://www.healthycity.org>) or Google Maps.

STEP 3: SELECT PARTICIPANTS

- Select participants from residents, elected representatives, and those working in local agencies, police, local businesses, healthcare professionals, etc.

STEP 4: CONDUCT COMMUNITY MAPPING

- Using the methods and tools from step 2, conduct the Community Mapping.
- Ensure to gather information on context:
 - Ask participants WHY they consider the elements they note as assets, WHO these elements are assets to, is there any threat to these assets and whether they believe more of the community could benefit from them.

STEP 5: ANALYSIS

- Analyze the data in accordance with the initial research question.
- Look for themes and recurring elements.
- Note down any additional questions that come up after going through the community maps.

IN ACTION!

COMMUNITY MAPPING

WHO:

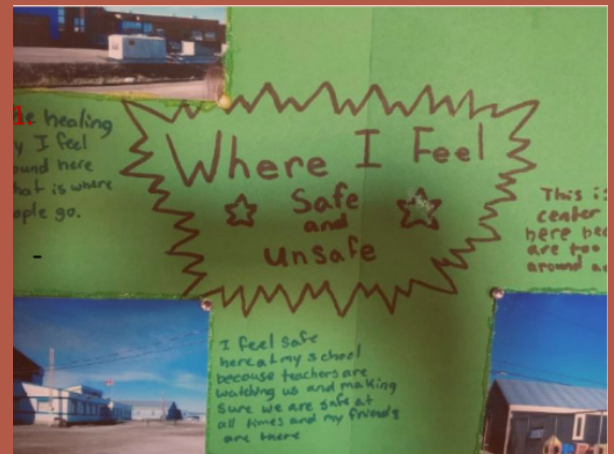
The Inuit Girl Group, in Rankin Inlet from the More than Words project have used community mapping.

THE ISSUE:

Identifying places in the community that were safer for the girls and identifying the things about their communities the girls liked the most and the things they want to change in their communities.

HOW/WHAT:

The girls took pictures of places where they felt safe or unsafe. Girls also took photos answering the question "what I like about my community" and "what I don't like about my community". After taking the photos, the girls created posters about the images to be displayed for their families and other community members.



CONCLUSION:

The girls used community mapping to highlight places in their community where they felt safe and places where changes could be made to increase safety for girls. This example also demonstrates how tools can be used in conjunction with one another. The More than Words project, in this example, used both photovoice, through the girls taking photos from their point of view, as well as community mapping, through taking pictures of specific locations where they felt safe and unsafe, and what they like and dislike about their community. See section on Photovoice for more information on this tool.

SECTION FOUR

revisiting conventional forms of evaluation



SEMI-STRUCTURED · INTERVIEWS · FOCUS GROUPS
DISCUSSIONS · SURVEYS · OBSERVATION

INTRODUCTION

SECTION 4 explores more commonly used forms of evaluation. Frequently, research norms and funders expectations require that researchers use conventional forms of evaluation. Many of these forms are more likely to result in quantitative data. In this section, Semi-Structured Interviews, Focus Group Discussions, Surveys and Observations are explored. It is important to take into account the ethical considerations discussed earlier and to further consider how these methods can best honour and respect the participants.



SEMI-STRUCTURED INTERVIEWS



WHAT IS SEMI-STRUCTURED INTERVIEWS

Semi-structured Interviews are formal interviews whereby questions/a guide is prepared ahead of time by the interviewer.. The semi-structured aspect is derived from the fact that the interview can stray from the predetermined questions/guide in accordance with interviewee responses.

BEST AT:

- Can be used both internally (by the team members, community, or young people themselves) or externally (outside the community).
- Most useful in projects requiring qualitative output.
- Most useful when there are numerous topics that the interviewer wishes to discuss with the respondent.
- Most useful when there is only one opportunity to interview the respondent.
- Highly adaptable to a range of projects therefore useful in a variety of settings.
- Useful at most stages in a project (except the project design stage).
- Useful for acquiring in-depth information rather than surface level.

ADVANTAGES

- Serves as an evaluation tool which can provide in-depth information as to how the project is making a difference (or not) among participants.
- Offers insights into how improvements can be made, what elements are not working and what elements need to be amended.
- Enables for changes to be understood directly from those affected.
- Is considered a rigorous method used for research purposes and can be adapted to apply to contexts involving a variety of stakeholders and integrated with several arts-based methods and participatory video.
- Gives some flexibility to the interviews and allows for more fluidity in the interview and less rigidity in the line of questioning.
- Can be conducted in a variety of settings - face to face, remote through video software, telephone, messaging, etc.
- Enables for unexpected findings to emerge.
- These types of interviews enable respondents to answer more freely and offer a wider range of responses.
- Useful because questions/interview guide can be prepared in advance.
- Produces in-depth information.
- Method can be used in conjunction with other tools.

DISADVANTAGES

- Can be time-consuming.
- Requires skills and practice.
- Is more interpretive, since it relies on data from the respondent, which could be influenced by a variety of things such as interviewer cues, leading questions, etc.
- Questions need to be well thought out.
- Avoid Double-barreled questions.
 - These questions are questions which compose of 2 separate questions which often can have contrasting/conflicting answers. These questions can confuse the respondent and make it harder for them to answer.
- Avoid Leading Questions. These types of questions lead respondents to answer in a particular manner, hinting to the respondent that there is a correct and incorrect way to answer the question.
 - Be careful about unfamiliar language.
 - Questions may be too vague.
 - Use of emotional language.

HOW TO USE SEMI-STRUCTURED INTERVIEWS

STEP 1: WHO WILL BE INTERVIEWED

- A random sample is ideal, due to higher generalizability; however, other sampling methods (stratified, cluster, judgment, convenience, structured, opportunity, snowball) can be used if it fits the project.

STEP 2: DEVELOP THE INTERVIEW GUIDE

- Outline the topics that will be covered in the interview.
 - Usually composed of the research question, the mission/goal statement of the project, or guiding principle(s) that the project is following and/or hoping to achieve.
- Questions should be open ended, using easy to understand language.
- Consider the flow and transition into one section of the interview to the next.
- Note prompts that will guide the interview and enable the interviewer to ensure that all information is adequately covered.

STEP 3: WHERE THE INTERVIEW WILL TAKE PLACE

- This can be a specific location, preferably something where the respondent can feel comfortable.
- Interviews can also take place remotely (online video, phone, messaging, email, etc.).

STEP 4: HOW DATA WILL BE COLLECTED

- Decide how the data collected by the interview will be noted. Some options include:
 - A note taker
 - Video or audio recording of the interview

STEP 5: CONSENT AND THE INTERVIEW

- The interviewer should explain what the project is, providing the respondent with the necessary information for them to consent to participating.
- Should you be recording the interview, participants should be aware of what will be done with the recorded data and should additionally consent to the recording.
- After getting consent, the interviewer must detail what the topics to be discussed are, utilizing the guide.
- Look at the body language of the participant, note whether specific questions are making them uncomfortable. If this is the case, the interviewer should move on from the topic/question.

STEP 6: PROMPT AND PROBE THE RESPONDENT

- Provide the respondent with some prompts as derived from the interview guide (or new prompts added along the way of the interview) to help guide discussion.
- Probes should be used when respondent answers are unclear, when the interviewer wants more information, when respondents do not understand a particular question or cannot answer a particular question, or when respondents provide an answer that does not seem to answer the question.
- Some probe ideas:
 - Can you be more specific?
 - Can you provide more context?
 - Can you tell me more about that?
 - Anything else to add?

STEP 7: KEY ELEMENTS FROM THE INTERVIEW

- Identify key elements from the interview.

STEP 7: KEY ELEMENTS FROM THE INTERVIEW

- Debrief with the participants, if necessary.
- Have resources and support systems available and easily accessible for all participants.

IN ACTION!

SEMI-STRUCTURED INTERVIEWS: CREATING SOHKEYIMOWIN

WHO:

Young Indigenous Women's Utopia (YIWU), a group of Indigenous youth in Treaty 6 and the Traditional Homeland of the Métis (Saskatoon), who have participated in the Networks For Change and More Than Words projects and Chokecherry Studios a community-led and youth focused not-for profit organization located in Saskatoon.

THE ISSUE:

YIWU created a space to explore their group's impact on their families and community more broadly. It was essential to them that the individuals conducting the interviews were from the community and practiced ethical story telling. Chokecherry Studios was partnered with to film and conduct the interviews.

HOW/WHAT:

At the launch of the YIWU's book *Young Indigenous Women's Utopia*, family members of the participants and community members in attendance were interviewed by Chokecherry Studios. Recognizing the pressure of filming interviews at the book launch the questions were shared with the families in advance and families were informed the event would be filmed. At the event individuals in attendance were asked if they would like to participate in the interviews and if they consented the interviews were filmed. The process of ethical story telling was extremely important and the interviews created a safe space for the families to reflect and share their stories and experiences.

Some of the questions the girls were asked in their interviews were: Why did you get involved in girls' group? What changes have you seen in yourself over the course of this project? Why is this work important? What is it like to share you work? Parents and community members were asked: What do you think about the work? What have you learned from the girls tonight about how we can respond to violence in Saskatoon? What changes have you seen in the girls over the course of the project? What are you most proud of?

CONCLUSION:

The thoughtful interview process resulted in the creation of the film *Sohkeyimowin*. *Sohkeyimowin* features interviews from the book launch to tell the story of the group's positive impact on the girls, their family members and community. The film is a celebration of Indigenous girls, Indigenous families and communal love.



FOCUS GROUP DISCUSSIONS



WHAT IS A FOCUS GROUP DISCUSSION?

Focus groups discussions (FGDs) are a data collection method which takes place in small groups and are facilitated. These groups serve to determine the perceptions of these small groups as they relate to particular topic(s). Focus groups create collective knowledge produced by the participants. An emphasis on the collective versus the individual can result in focus groups as decolonizing research tools.

BEST AT:

- Can be used both internally (by the team members, community, or young people themselves) or externally (outside the community).
- Most useful in projects with a high degree of participation.
- Most useful in projects where the desired data output is qualitative.
- Useful in a variety of projects due to its highly flexible nature.
- Useful when the desired output is qualitative data.
- Useful at any point in a project.
- Most useful when desiring in depth information rather than surface level.

ADVANTAGES

- Highly participatory.
- Produce a high volume of qualitative data.
- Produces in-depth information.
- Enables for conflicting information to be corrected (since specific questions can be asked to remedy and conflict).
- Very useful to collect shared knowledge of participants, through the content of the discussion itself as well as through observation.
- Good for learning and reflecting on the processes and implementation of initiatives and can be used to gather information on a broad range of views and perspectives from a wide range of stakeholders.
- Evaluative in that they provide information directly from participants, in a systematized way, offering insight on potentially shared (or not shared) outcomes and impacts among the group(s) of participants.
- Obtain quality, and detailed information about a relatively specific topic.
- Method can be used in conjunction with other tools.

DISADVANTAGES

- Research requires specialized skills. Facilitators who are inexperienced can derail the entire group.
- Subjective – based on individual perceptions.
- Information produced by Focus Group Discussions holds less generalizability.
- Focus Group Discussions may not be an appropriate avenue for discussing sensitive information and/or discussing personal information.
- Inhibits the sharing of personal information.
- Voice silencing could occur if participant(s) hold opposing views compared to the dominant view circulating the circle or if one person is providing a lot more than others to the conversation.
- The quick duration of these groups can inhibit deeper discussions.
- Potentially trauma inducing for sensitive topics.

HOW TO USE FOCUS GROUP DISCUSSIONS

STEP 1: TEAM SELECTION

- Have at least one facilitator and at least one note taker.
- If the facilitator is not fluent in the language of the participants, a translator must be present.
- The role of the researcher is as an observer and needs strong skills of culturally responsive communication and practices and is able to understand and explore the nuances of meaning and to pick up on non-verbal messages.

STEP 2: PARTICIPANT SELECTION

- Participants with similar backgrounds should be in the same focus group.
- Consider gender, age, location and other shared traits.
- Typically composed of maximum 12 participants however smaller groups are easier to manage.

STEP 3: TIME AND LOCATION

- The location of the group must be in a location that is easily accessible with optimal privacy so that participants can feel comfortable sharing.
- If the project has a higher degree of flexibility, it would be ideal for the participants to choose the time most convenient for them.
- The focus group should be maximum 2 hours.

STEP 4: CREATE DISCUSSION GUIDE

- Create the questions in advance.
- The questions should be broad and minimal in number (2 or 3) so that the questions can be explored in more depth and to ensure that all participants have an opportunity to speak.

STEP 5: FOCUS GROUP DISCUSSIONS

- Start the discussion with an introduction, explaining the project and how the information from the discussion groups will be used.
- Participants should be leading the discussion. The facilitator is there to guide discussion according to the prepared guide.
- It is alright if the discussion veers off the prepared guide.
- Record the discussion if desired (however participants should be clearly notified of this and have their informed consent obtained).
- Note taking conducted by the project staff should include not only important aspects from the discussion but should also take note of body language, emotions, facial expression.
- See Appendix D for a sample outline of a focus group discussion.

STEP 6: DATA ANALYSIS

- Review transcription of the FGD, taking note of key themes and patterns within and between the groups.

TIPS AND CONSIDERATIONS FOR FOCUS GROUPS WITH INDIGENOUS PEOPLES AND COMMUNITIES

- Focus group facilitators must give recognition to and create space for Indigenous epistemologies and Indigenous ways of knowing.
- Focus groups need to be culturally responsive, culturally sensitive and emphasize the collective versus the individual to be decolonizing research tools.
- When possible create the option for participants to speak in their preferred languages.
- Ensure the focus group is as accessible as possible, it is important to be intentional when choosing a location and time that is convenient for the participants.
- Support needs to be provided, working with the participants ahead of time can be helpful in determining what type of support they need (counsellors, Elders, youth leaders, community members, etc.) and participants need to be informed of how to access it.



"I showed a cellphilm to my parents. They said they are happy about the work we are doing because in their days they were never taught anything about rape. They also said they didn't know the steps I introduced to them of what to do after being raped and ways that rape can be minimised. In addition, I would like to say that our cellphilms are trending in Paterson. We are trying to send them to everyone in the community."

– Participant from Eastern Cape focus group

IN ACTION!

FOCUS GROUP DISCUSSIONS

WHO:

This focus group example comes out of work with girls and young women in rural South Africa who have been producing collages, photo exhibitions, cellphilms and policy briefs in relation to addressing sexual and gender based violence in their communities.

THE ISSUE:

One of the critical ethical issues in working with young people who engage in art-making is the question ‘who owns the art work?’ This question is not only about who physically owns the photos or collages, the question is also about who decides whether an image will be shared and with whom. How much say to young people have and how can their perspectives help to guide the process? Overall what counts as ownership? How might we link ownership and agency? How does technology create new spaces for agency?

HOW/WHAT:

In their Girl Group, girls and young women in Eastern Cape, South Africa produced a number of cellphilms including one on how to report rape. They also produced briefing papers about the issues. They held a focus group discussion the topic of ownership as it relates to the work they have produced.

Some focus group questions on ownership:

- What images have you produced in Networks for Change?
- Which images have you shared as part of an exhibition?
- How you shared your images/ cellphilms at home or in the community? With whom? Why? Are there any of your images you would not want to share? Why?

CONCLUSION:

In the focus group sessions participants were very confident and forthright, many of them expressing how happy they were to have produced something that they could share with their parents, communities and beyond. Conducting the focus group with the girls about evaluating what they had learned about ownership has helped to refine definitions of ownership in arts-based work. It also contributes to deepening an understanding of the role of audience in girl-led interventions.

SURVEYS



WHAT IS A SURVEY?

Surveys are questionnaires that contains open ended and/or closed questions, producing qualitative and quantitative information. There are a variety of survey types that are adaptable to any of the project's needs, such as:

- Mail surveys
- Online surveys
- Personal surveys (face-to-face surveys/interviews)
- Phone Surveys

BEST AT:

- Can be used externally (outside the community) rather than internally (by the team members, community, or young people themselves)
- Useful for when the desired output is qualitative and/or quantitative data.
- Highly adaptable to a range of projects therefore useful in a variety of settings.
- Useful at any stage in the project, whether it be to collect information on the baseline, to influence the project design, or at the end of the project to assess changes and outcomes.
- Surveys, online, mail or telephone most specifically, are useful when there is a location gap between the project staff and participants. Online surveys ensure for a wider reach of the survey.
- Most useful when desiring relatively surface level information.

ADVANTAGES

- Most effective at offering immediate information as to the general functionality of a project without offering depth regarding specifics.
- Surveys are very useful in establishing change/impact.
- Online surveys require less resources, are not bound by time and place, and is a suitable method that enables the collection of a large amount of data that is asynchronous.
- Surveys are useful forms of collecting quantitative and qualitative data.
- Generalizable data is produced through surveys.
- Surveys are a good way to ask about sensitive information that participants would otherwise be uncomfortable to comment on in a group setting.
- Surveys as a whole can include a wide range of question types, enabling for a range of information to be acquired.
- Surveys are flexible and come in a variety of forms which are adaptable to any project/initiative/organization.
- Online surveys, mail surveys and telephone surveys enable for a wider reach from project staff to 76 participants. This enables for a wider population to be surveyed.
- Surveys generally require less skills than other methods.
- Easy to understand how to complete a survey for participants involved.
- Can be combined with other evaluation tools.

DISADVANTAGES

- Harder to provide in-depth information given the nature of questionnaires.
- Time consuming.
- Survey fatigue may result in participants refusing to participate.
- Select survey methods can be costly.
- There can be biases present in the questions.
- Surveys which use closed questions offer more limited data.
- Less participatory method compared to others.

HOW TO USE SURVEYS

STEP 1: PURPOSE

- Identify what the goal of the survey is.
- What topic or issue do will the survey shine light on?

STEP 2: COLLECTION METHOD

- Determine the information collection method; interview, observation, other measurement methods.

STEP 3: SURVEY FORMAT

- Create the format for the survey, writing out the questionnaire/script.
- Careful consideration needs to be made to ensure that the questionnaire can be administered in the same way regardless of which interviewer is conducting the survey.

STEP 4: SAMPLE POPULATION

- Determine who within the population will be receiving the survey.
- This step requires information on the population characteristics in order to produce a sample which can be generalized to the broader population.

STEP 5: INFORMATION COLLECTION

- Train and pay individuals who will be administering the surveys and collecting the data.
- Test out the survey on select individuals to determine if there are any issues with the survey which need to be remedied. Issues may include vague questions, leading questions, or other forms of bias.
- The survey and/or collection methodology will be amended at this time prior to administering the survey to the entire sample.
- Supervisors are needed at this step to ensure the survey is administered properly.
- Using the pre-determined methods, collect information.

STEP 6: DATA ANALYSIS

- Digitize the data into electronic format so that the questions and data can be coded and analyzed through a variety of means.
- Online surveys can be conducted through an online survey platform, or via email.
- There are many free options available online which can reduce the costs associated with conducting surveys.
- Face-to-face surveys in hard copy (or print) require that the distribution and collection of the survey be done on site and then transcribed or fully analyzed manually.



IN ACTION!

YOUTH-LED SURVEYS

WHO:

A diverse group of urban youth in Toronto and ranging in age from 13 to 17 participated in designing and implementing the Toronto Teen Survey; with the aim to gather information on the accessibility and relevance of sexual health services for diverse groups of urban youth (13 to 17 years of age).

THE ISSUE:

The goal of the research was to improve the sexual health outcomes of adolescents in Toronto. Ultimately, the research also provided many insights on collaborating with youth in research, especially in the context of survey design.

HOW/WHAT:

An emphasis in this survey was collaboration with the community, especially with young people, in its design. The authors outline the steps they underwent in constructing the survey in this article. Through the collaborative and participatory nature of the survey construction, youth were able to offer feedback on survey questions, enabling for researchers to get better insight into how youth understand and take surveys, which then enables the researchers to alter the questions accordingly. The authors, in this article, based on their findings when working collaboratively with young people in designing the survey, offer some recommendations for those who wish to embark on something similar. The recommendations are summarized in the table on the previous page.

CONCLUSION:

This example demonstrates both how surveys can be used to offer rich information in evaluating how things are and provide insights into how to make improvements, as the goal of the Toronto Teen Survey indicates. This example also demonstrates how collaboration with the target population in survey design produces a stronger outcome. To read more about this research and collaborative survey design, the article can be found here:



<https://journals.sagepub.com/doi/abs/10.1177/1524839907309868>

KEY LESSONS LEARNED ON PARTNERING WITH YOUTH ON SURVEY DESIGN

- 1:** Hire a skilled research coordinator with strong research and youth facilitation skills.
- 2:** Set aside adequate resources to value youth commitments through honoraria, transit vouchers, meals, and celebrations.
- 3:** Build in accommodating and flexible schedules to meet the complex needs of young people.
- 4:** Don't be afraid to seek out diverse groups of youth for participation, but be sure to build in the resources/ supports to accommodate the needs of youth from varied backgrounds.
- 5:** Set clear ground rules for participation and provide adequate training and support.
- 6:** Listen carefully and incorporate feedback.
- 7:** Hearing from adult community experts is also important and can be very important for attending to equity issues.
- 8:** It's OK to challenge youth input and work together to find optimal, innovative solutions.
- 9:** The process may be iterative and more time-consuming than other approaches.
- 10:** Be creative and have fun!

OBSERVATION



WHAT IS OBSERVATION?

Observation collects data simply through observing the participants and recording what is observed. There are various forms that observation can take, ranging from a researcher fully disconnected from participants (observing without the participants knowing) to full participation from the researcher with participants (either known by participants or unknown). Some different types of observation are listed below.

BEST AT:

- Can be used both internally (by the team members, community, or young people themselves) or externally (outside the community).
- Most useful in projects requiring qualitative output and in depth information.
- Adaptable tool, can be used in many settings.
- Can be used at any point in the project.
- Most useful when obtaining data from individuals is not probable.
- Most useful when physical setting matters - observation is useful when the setting plays a role in understanding what is being evaluated.
- Most useful when wanting to gather information on individual interactions or behaviours.

ADVANTAGES

- Can be used in collaboration with information acquired from other evaluation tools.
- Can be used to make sense of information acquired from other tools.
- Useful for providing qualitative data.
- Very flexible tool
- Can be participant led and therefore participatory.
- Offers in depth information.
- Enables for observer to see what is occurring.

DISADVANTAGES

- The presence of the researcher can have an impact on participants, and they may change their behaviour and what they say according to what they believe the researcher wants to hear.
- Requires that the person conducting the observation be well trained therefore requiring resources either to hire or train personnel to conduct observation.
- Many opportunities for a range of bias, including (but not limited to) confirmation bias whereby observers specifically look for and take note of things which confirm their pre-existing biases
- The data produced relies heavily on the skill of the observer.
- Observational data is heavily subject to interpretation.
- Does not offer an answer to the “why” question - why do individuals act in certain ways?



HOW TO USE OBSERVATION

STEP 1: DEFINITION

- Determine what requires observation and why.
- Decide the role of the observer and how the observation will be structured.
- Determine who you will be observing.

STEP 2: PREPARATION

- Decide on how data will be recorded and who will be conducting the observation.
- When recording data during the observation, the observer notes the nature of behaviour and comments (positive, negative, neutral), their extent (whether one participant or numerous are exhibiting a particular behaviour) and the frequency.
- Data can be recorded using checklists or predetermined sheets which include lists of behaviour that one might be expected to see, along with a scale next to each item whereby the observer can note the extent. This is usually used for structured observation.
 - Less structured observations typically involve a blank paper to take notes on the observation.
- The data recording methods are adaptable to the context of the project at hand.
- Conduct a practice run to ensure the team conducting the observation is prepared, trained, and ready.
 - The practice run ensures that the observers' interpretations of situations and their recording of the data are cohesive.
 - Changes can be made according to how the practice goes.
- Participants must be prepared and consent must be received from participants.

STEP 3: CONDUCT THE OBSERVATION

- Take specific notes on what is occurring, when, where, how and which participants are party to the occurrence.
- Anything noted by observers must be followed with evidence.
- In less structured observations, utilize drawings or sketches in recording the data.
- Include fieldnotes of the observer's reflection on the observation after it has occurred.

STEP 4: ANALYSIS AND CONCLUSION

- Examine the notes taken from the observation and note any themes, patterns, or recurring elements.
- Document findings
- At this stage, the observer, other stakeholders, including project participants are all involved.

IN ACTION!

LOOKING AT LOOKING: STUDYING ENGAGEMENT

WHO:

Audience members in four different venues (in Canada and Ethiopia) were observed looking at a photovoice exhibition 'Our Photos, Our Learning, Our Well-being' produced by young people from four agricultural colleges in Ethiopia in response to the broad prompt 'being a male or female student at this ATVET'. The exhibition was part of the Agriculture Transformation Through Stronger Vocational Education (AATSVE) project.

HOW/WHAT:

'Our Photos, Our Learning, Our Well-being' was exhibited four times. At the exhibitions the 'looking at looking' method was used to evaluate community members' engagement with the art. 'Looking at looking' draws on observing what is happening, noting facial expressions, small group interactions and engagement with the images: how close are audience members to the art? Can we see their engagement? When possible. Clearly some of these observations might be influenced by culture and what's acceptable, but it is useful to look for engagement (or disengagement – body posture, looking away and so on). Photos were taken with the permission of everyone attending the event and permission was also given to share the photos.

CONCLUSION:

Observation can be a powerful tool for studying engagement. As noted above, it should be complemented by fieldnotes by those in the evaluation team doing the looking. The images here depict 3 different sets of audiences looking at the same exhibition 'Our Photos, Our Learning, Our Well-being' accompanied by reflexive fieldnotes from Claudia Mitchell.

EXHIBITION ONE

The first exhibiting of Our Photos, Our Learning, Our Well-being took place in conjunction with the launch of the project in Canada, but at which at least 4 faculty members from each ATVET from Ethiopia were in attendance. Before the exhibit opened to the faculty members, a set of two posters were removed that deal entirely with images of dirty and inadequate toilets and lack of water.

Three of the faculty members are clustered around the image. One is adamant that it should be taken down. For one thing, he says, the student who took the picture should not be showing a picture of a plate on a chair. Why doesn't the student clean it up instead? A colleague assures him that actually this is how things are and we should all be open to looking at the truth. It is a back and forth dispute and as an outsider I stay out of it but in my heart I am hoping that they will agree to leave the image. It is only the next day at the time of the launch I learn the outcome. The person who is most adamant about removing the picture asks if he can say something to the assembled group of dignitaries and makes a comment that although many of the images of the colleges are very negative in that they show problems with sanitation, and it is too bad the students had to take them, but that perhaps at the end of the six years of the project they will be taking different pictures. I heave a sigh of relief but I find myself compelled to also say something to the group: "These are the pictures a group of ATVET students take on 'being a male or female student'. We have had in the last month a great deal of media coverage about sexual violence on Canadian campuses. What would happen if we gave cameras to our students attending Canadian institutions?"

(Author fieldnotes, January, 2015)



EXHIBITION TWO

The second time Our Photos, Our Learning, Our Well-being is exhibited it is in Ethiopia at an event where all the Deans come together for a week long training session again along with approximately 8 staff members from each of the 4 ATVETS. This time all of the posters are set up.

This is a completely different showing. The faculty members who went to Canada are back looking at their photos but this time they themselves are part of the history of the exhibition. They have seen it before and we even have images of them in the new version of the exhibition looking at the exhibition when it was set up in Canada. Although there is no identifying information in any of the posters as to which ATVET is involved, in this exhibition it is clear that everyone wants to find his or her college. It is not so much how it is represented but that it is represented.

(Author fieldnotes, April , 2)

EXHIBITION TWO



EXHIBITION THREE



EXHIBITION THREE

During the course of the training session referred to above (and by consensus) the group decide to turn the exhibition into a travelling exhibition and have it travel to each of the ATVETS where the students who produced the images, along with other students and faculty members can view it. They agree that it will be useful for each ATVET to document the process, and as a group we come up with a common set of questions:

- 1:** Where at your college was the exhibition held?
- 2:** Who attended? (Males? Females? Lecturer? Management? Students?)
- 3:** How long did you leave the exhibition up?
- 4:** Did you hold any special event(s) to coincide with putting up the exhibition?
- 5:** What was the overall response to the exhibition?
- 6:** Which photos did the people choose to focus on and talk about?
- 7:** What did the audiences think the students were trying to say through their photos about being a male or female student at an ATVET?
- 8:** What actions did people suggest were necessary to address the concerns of students?

Although I don't get to see the exhibition at X in action, I am excited by the first report when it comes in and the fact that it is full of pictures of people viewing the exhibition. A recurring comment in response to the questions highlights the need to keep doing activities like this. This is a different take on the "over and over and over". We need lots of exhibitions and lots of different ways for people to engage and together.

(Author fieldnotes, May, 2015)

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APPENDIX A: storyboard template to be used when preparing cellphilm

Agricultural Transformation Through Stronger Vocational Education (ATTSVE) Project (2019).
Participatory Visual Methodologies: A Toolkit for Agricultural Colleges in Ethiopia (p. 34). Montreal, QC: Participatory Cultures Lab, McGill University.

TITLE	1.
2.	3.
4.	5.
6.	CREDITS

APPENDIX B: impact story sharing template

Williams, B., & Chilalika, T. (2014). Working Rigorously with Stories: Introducing the Impact Story Tool. The DG Murray Trust Learning Brief 50.

<https://dgmt.co.za/wp-content/uploads/2014/03/LearningBrief-50-Final.pdf>

Impact Story Template

Use a separate page for each story

After sharing your story of impact, please fill this story template with as much detail as possible and hand it back to the XXX staff, or email it to XXX. By completing this story template, you help us record the information in a format that will be useful for evaluating the project. Your comments may be anonymously quoted in an evaluation report.

Question 1: Which of the following categories, best describe the kind of impact you noticed? (Mark all that apply with an x to the left of the relevant description) **PREDETERMINED CATEGORIES WOULD BE LISTED BELOW**

<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"/>	

Question 2: Please narrate the key points of your example here again (Pay attention to WHAT the impact was, WHO was impacted, WHY this is an improvement (SO WHAT?) and how the project CONTRIBUTED to it)

WHAT?	
WHO?	
SO WHAT?	
COALITION'S CONTRIBUTION	

Question 3: Do you think that this impact would have occurred in any way if there was no project? (Mark the relevant choice with an x)

3.1 ☐ Yes ☐ Partly ☐ No

3.2 What specific activity / aspect of the project contributed to the impact being realised (mark the relevant choice(s) with an x)

<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

Question 4: In order to verify the information, we may need to contact you at a later stage.

Please provide the particulars below:

Your Name & Surname:		Email:	
Your Organization:		Cell phone:	
Position:		Date	

Question 5: Is there someone else that might be able to confirm this story?

5.1 ☐ No ☐ Yes (Please provide the details below)

Person's Name & Surname:		Email:	
Person's Organization:		Cell phone:	
Position:			

Thank you for your time and attention to this task.

APPENDIX C: focus group discussions sample outline

The National Sexual Assault Coalition Resource Sharing Project and National Sexual Violence Resource Center. (2014). Listening to Our Communities: A Guide for Focus Groups. 3-8. https://www.nsvrc.org/sites/default/files/2013-12/publications_nsvrc_guides_listening-to-our-communities_guide-for-focus-groups.pdf

The National Sexual Assault Coalition Resource Sharing Project and National Sexual Violence Resource Center (2014), have created a sample focus group discussion outline for focus groups addressing sexual violence and resources to address sexual violence, the template can be modified for focus groups addressing other topics.

Date:

Vacillator Name:

Note Taker Name:

Time Started:

Time Ended:

Number of Participants:

GATHERING

- Make sure the entrance is clearly visible
- Have the entrance be hospitable and welcoming, perhaps having refreshments available and a comfortable place for people to mingle while they wait
- Participants should be warmly greeted by a staff person
- Help put people at ease, facilitate informal introductions, start casual conversation
- Have name tags prepared that use first names only and that are printed large enough that during the focus group people can read one another's name tags from across the circle
- When it's time, invite people to enter the room where the group will be meeting

ROOM SET-UP

- Make sure the room where you are meeting is comfortable: well-lit, comfortable temperature, comfortable chairs
- Chairs should be arranged in a circle with everyone easily able to see one another
- The facilitator should have a space in the circle; the note taker should be unobtrusively sitting on the side
- Some people hold focus groups around a table, while others prefer to have only chairs; make your choice depending on what you think will make participants most comfortable

FOCUS GROUP INTRODUCTION

- Greet participants, thank them for making time to be there
- Explain the purpose of the focus group: to help your agency enhance services for sexual assault survivors by giving us feedback we can use to develop a plan of action
- Introduce the facilitator and note taker
- Explain how the focus group will work
- Facilitator will ask questions to get conversation started
- What we want is to hear people's opinions and insights
- Feel free to ask questions of one another and respond to what others say Explain ground rules
- Listen respectfully to one another
- If you want to share an example from your work, do so in a way that maintains client confidentiality •
- Ask that people respect one another's confidentiality so everyone can speak honestly and candidly, but remind them that you cannot guarantee what others will say after the group ends

EXPLAIN GROUND RULES

- Listen respectfully to one another
- If you want to share an example from your work, do so in a way that maintains client confidentiality
- Ask that people respect one another's confidentiality so everyone can speak honestly and candidly, but remind them that you cannot guarantee what others will say after the group ends

PARTICIPANT INTRODUCTIONS

- Ask people to introduce themselves with their name and agency
- Include an ice-breaker type of trivia question to put people at ease; for example, a piece of trivia about themselves, summer vacation plans, etc.

FOCAL QUESTIONS

- *Sexual Violence is a complex issue.* There are different ways that people think about it. It will help us if we understand better how social service providers such as yourselves think about sexual violence. What does sexual violence look like among the people you serve? If needed, ask for more detail:
 - Who is victimized and who commits sexual violence?
 - Why does it happen?
 - How much of a problem is it in our communities?

- *How does sexual violence affect the clients you serve?* If needed, ask for more detail:
 - What kinds of sexual assault or abuse have they experienced?
 - What do they need to cope with those experiences?
 - How do the long-term effects of sexual violence complicate your work with them?
- *When your clients have told you about sexual assault, what do they seem to be looking for or why do you think they tell you?* If needed, ask for more detail:
 - What kind of tangible support are they looking for?
 - What kind of emotional support are they looking for?
 - Why do you think has helped them feel safe telling you about their experiences?
- *How do you respond to their disclosures?* If needed, ask for more detail:
 - What do you tell them?
 - How do you incorporate needs related to sexual violence into service plans?
- *When and why would you refer them to our agency?* If needed, ask for more detail:
 - What do you hope we can do?
 - How can our involvement help you with your case management?
- *When and why would you not refer a client to our agency?*
- *What do you think should be done to address people who sexually offend?* If needed, ask for more detail:
 - How should the community respond to them?
 - To what extent should they be held accountable?
 - What forms might accountability take?
- *How can we work together to provide more comprehensive services to survivors of sexual assault?* If needed, ask for more detail:
 - What expertise can you bring to this work?
 - How can we communicate better with one another?
 - Are there changes needed to protocols or procedures?
 - How can we give you easier access to our resources?
 - Are there services your clients need that we are not currently providing?

TIPS FOR GATHERING MORE INFORMATION

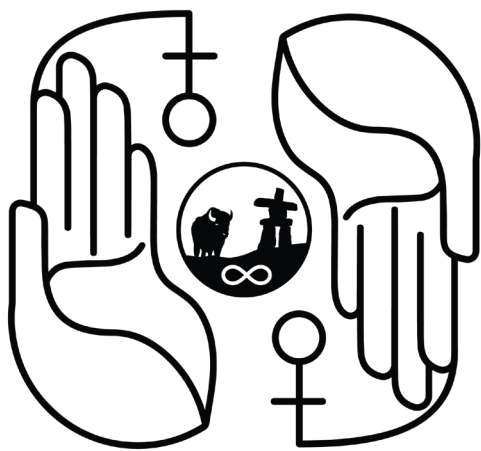
If you invite more detail, you are sending the message that you are interested in hearing more. There are varieties of ways you can get more details. Some examples of probing techniques are listed below.

- **Silent Probes:**
 - Don't be afraid of silence
 - Use your body language to show interest

- Uh-huh Probes:
 - “I see ...”
 - “Can you say more about that ...”
 - “Yes, what do other people think?”
- Probes for Clarity:
 - “You mentioned _____ and now you mentioned _____. Can you explain more?”
 - “You said _____ which is different from what I heard you say earlier when you talked about _____. What do you think makes those two situations different?”
 - “Earlier you were talking about _____. Can you tell me more about that?”
- Probes for Meaning:
 - “Can you give me some examples of what you mean by _____?” •
 - “What would it look like to do _____?”
 - “Why is _____ important?”

WRAP UP

- Summarize the major themes that have been discussed
- Explain the next steps your agency will be taking to develop a plan of action and how that plan will be shared with community partners
- Offer contact information if participants have additional thoughts
- Distribute information about your agency’s services
- Thank them for their time and participation



more than words