Outcome Measurement Guidebook

for Local Authority Arts Services
& Arts Organisations

Prepared by Quality Matters

Quality Matters
supporting improvement in social services

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Foreword

Welcome to the Arts Council's Outcomes Measurement Guidebook, a new resource to support and help you to measure the social impact of arts projects you are involved in.

Amongst the many ambitions the Arts Council shares with its key strategic partners in local government has been a desire to bring greater visibility to our shared investment, much of which has been over decades, and its effect locally - in villages, towns and neighbourhoods; in schools and clubs, health care settings and community centres, all year round.

We agreed that we need to get better at telling the story of the impact that this local engagement in the arts has on peoples' lives and their wider communities. When we formalised our partnership through a published agreement with the County & City Management Association - *A Framework for Collaboration 2016-2025* – we undertook to work with local authority partners to develop a means of assessing the social impact of investment in the arts at local level.
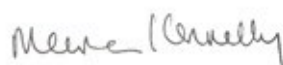
Five years later, we are delighted to be in a position to present this tried and tested measurement framework as a comprehensive guide and resource for arts services and arts organisations. This is intended to be a valuable learning tool to use in evaluating the impact of work you initiate, develop, implement or support. For those that participated in the pilot, they found the process, intensive, reflective and illuminating; but above all extremely beneficial in learning what is working, what needs development, and for empowering the stakeholders involved in that work.

We would like to thank wholeheartedly the three arts services - in Carlow, Leitrim and Limerick local authorities - that so generously embarked on this learning journey, and their respective local organisations – Take a Part Carlow, Leitrim County Youth Theatre, and Éigse Michael Hartnett - who showed the same generosity of spirit in fully immersing themselves in this measurement project. We would also like to thank Sally O'Leary for her early contribution to this process.

We are completely indebted to Quality Matters who guided everyone with great professionalism, support and encouragement through this project and who have delivered this final helpful and user-friendly guide and tool-kit, which can be adapted for use by any arts organisation.

Aside from the advantage of having some real evidence of impact, everyone that participated in the pilot phase came away feeling they understood the meaning and purpose of their work better. We hope you feel inspired to start your own journey of understanding the impact of your work and using this resource.

Maureen Kennelly
Director

1 About this Guidebook

1.1 Overview

This guidebook has been designed for arts services, organisations and projects funded by the Arts Council to support with measuring the impact of their work. The guidebook was produced by Quality Matters for the Arts Council, local authority arts services and for arts organisations in Ireland.

Impact measurement is the process of gathering evidence to assess the change that your activities have created for individuals, groups or communities. This information can support organisations to:

→ Identify opportunities to improve the activities and outcomes of their work

→ Demonstrate the value of their work and benefits created for their participants and community

This guidebook is designed to be a practical manual to enable arts organisations and projects with developing their own impact-focussed approach. It covers:

→ Information on key concepts and techniques for outcome measurement

→ Practical advice and guidance regarding implementation

→ Case studies, examples and exercises

→ Examples of indicators that can be used to measure outcomes

The Arts Council has identified the *Impact Playbook* as a useful resource for impact measurement, which has informed parts of this guidebook (1). Sections of this guide have also been adapted from *Impact Measurement Guidebook,* developed by Quality Matters. This guide makes reference to other useful resources, including *Maximising Your Impact guide and The Social Return on Investment Guidebook,* developed by Social Value UK, which are recommended for readers interested in further guidance about outcome or impact measurement.

1.2 How to use this guide?

For any project or organisation at the start of an outcome measurement process, this guidebook helps you to develop your own outcome measurement plan. This process involves thinking through the changes that your work can help stakeholders to attain, checking your logic with them and then gathering data to understand whether this change occurred, and how your work can be improved in the future.

1.2.1 Principles of outcome measurement

The key principles used to develop this guidebook and the outcome measurement framework were:

→ Start simple: The guide aims to be accessible, easy-to-understand and straight-forward, it provides an entry level to outcome measurement. The last chapter provides guidance for services wishing to develop more nuanced understanding of impact by assessing the value of the changes they are creating.

→ Meaningful: If done well outcome measurement should be integrated into programme delivery and be useful and interesting to participants, stakeholders and the Arts Council.

→ Involve service users: Ideally the development of tools should include the perspective of service or end users, as soon as possible in the process, as end users have key insights into the changes that have occurred or are likely to occur.

1.2.2 Acknowledgement

This guidebook has been supported by the Arts Council and had three local arts services and three community-based arts organisations involved in the initial trial of the outcome framework. Quality Matters would like to acknowledge the time and energy of these three arts organisations: Take A Part Carlow, Leitrim Youth Theatre and Éigse Michael Hartnett- Literary & Arts Festival and the local Arts Services in Carlow, Limerick, and Leitrim.

2 Introduction

2.1 Overview

This guide is for arts organisations to measure the impact of their work and help them increase their impact. The aim of this guide is to offer readers information to understand how these methods can be applied to their work. In business, a company is successful if it makes money; what success means and how to measure it is very clear. For non-profit organisations or charities, the measure of success is, generally speaking, to create a positive change or difference for participants, be this the community, young people or members of socially disadvantaged groups. It can be challenging for organisations to measure this positive change and understand how they can maximise impacts for their stakeholders.

This opening chapter of the guidebook explains the stages involved in an impact measurement process, the reasons for measuring impact, and the strategic interest of the Arts Council. The guide goes on to provide a detailed overview of the steps for creating a logic model, gathering outcome data, analysing data and showing the results of your impact measurement, as well as deriving learning about how this information can inform programme development.

2.2 The Arts Council Leadership on Measuring Impact

The Arts Council has made a commitment to better understand and measure the impact of the arts in Ireland. In 2016, the Arts Council and the County and City Management Association published *A Framework for Collaboration,* a joint agreement that highlights the value and clarifies the current position of the 35+ year strategic partnership between the Arts Council and local authorities nationwide. This agreement provides "*a framework within which agreements, understandings and working relationships between the Arts Council and individual local authorities can be realised to mutual benefit and to the public good*" (3).

Among the goals of this agreement, the Arts Council stated it would seek "*to optimise our shared investment in the arts at local and regional levels and to ensure we are applying resources in the most equitable and efficient way possible*" (3). Building from *A Framework for Collaboration,* the Arts Council has also developed individual agreements with local authorities which include a shared action around measuring the social impact of the arts at local level. The Arts Council included this shared action in its own 10 year strategic plan, *Making Great Art Work 2016 – 2025* and specifically stated that they would "*Develop a shared approach to measuring the impact of public investment at a local level in collaboration with Local Government...*" in the sub plan, *Making Great Art Work Three-Year Plan 2017–2019* (4,5).

This guidebook and corresponding outcome framework have been developed as a direct result of these shared actions committed to in the documents named above. The Arts Council believes by working with local authorities and arts officers, and through the production of this guidebook, it will be possible to better measure the outcomes due to arts funding and to create stronger narratives on the value of contributions made by local organisations and their artists whose work has benefitted arts and communities in Ireland.

This guide has been developed to support arts projects with various levels of experience in outcome measurement. For teams who are experienced in outcome measurement or who have successfully undertaken the steps in this guide there is additional analysis that can greatly add to the narrative on the value of their work. This involves measuring attribution[1], deadweight[2] or the comparative value of outcomes for stakeholders. Social Return On Investment[3] and Cost Benefit Analysis are two common methodologies and resources can be found at the end of this guide.

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[1] Measuring attribution means identifying how much of any change that occurs was as a result of the project or programme being assessed rather than other services, organisations or other professionals.

[2] Measuring deadweight means identifying how much any change that occurs would have happened anyway.

[3] Social Return on Investment (SROI) is a validated methodology for understanding the changes that happen for end users and other stakeholders impacted by a service or intervention, and the economic value of that change.

2 Introduction

2.3 Four stages of impact measurement

In this guidebook, each chapter covers one of four stages of impact measurement. The diagram below illustrates the key points and aims of each chapter. This diagram is similar to the approach referenced in the EU Impact Playbook (1). Each chapter contains exercises to complete before moving onto the next stage.

FIGURE 1: STAGES OF AN IMPACT MEASUREMENT

1. Identify your outcomes

A. What is the purpose or overall aim of your programme or project?
B. Who experiences changes?
C. What changes are likely to be experienced?

2. Gather data

A. How can we measure changes in a way that is simple and meaningful for groups of people?
B. What creative ways can we gather data from people?
C. How long do we need to measure changes for?
D. How much data do we need?

3. Analyse data

A. Is our data good enough?
B. How can data show how many people have experienced change?
C. Does the data show we are achieving what we set out to achieve?
D. How can we use our data to communicate or report on our impact?

4. Respond to data

A. What have we learned about our impact from this process and how can we apply this learning?
B. What actions can be taken to improve the programme, service, project or event?
C. What processes can be put in place to continuously monitor and improve outcomes?

2 Introduction

2.4 The benefits of outcome measurement

There are several reasons to measure and report the outcomes from your work. These reasons have been frequently cited by impact measurement practitioners and researchers, and can be categorised under two broad categories, sometimes called proving and improving (2,6,7):

1. To support informed decision making internally. Clear information on the impact of services can assist in programme planning and improving quality or impact for stakeholders (to help us understand if we doing the right things and the right amount of those things).

2. To support better stakeholder understanding of your work. Outcome measurement and reporting will increase understanding of project outcomes and the value of these to users of the service and the wider society (to highlight that we are doing the right things).

Another reason to engage in impact measurement is because it can improve your service and staff experiences. When staff are given time and support to engage with the process and critically reflect on their work and the service's success, it can be a rewarding and empowering experience for everyone.

2.5 Laying the foundations for effective impact measurement

The following foundations need to be in place before you begin your impact measurement journey:

1. Trust, buy-in, and commitment – It is important to engage staff, and ideally service recipients, in this process to create a shared understanding of why you are doing this and what you should measure. To generate trust and interest, staff and participants should understand how data will be used and for what purpose. If staff or participants view impact measurement as only a bureaucratic process, 'i.e. the funders need it', this can be a significant barrier to engagement. To lay the foundations for impact measurement you need to:

   a. Engage staff in discussions so they understand and support the process
   b. Agree how you will engage both staff and service recipients in the process
   c. Agree some overriding principles that address any concerns they have, i.e. we don't have time or it will be too much for our service users.

2. Resources and access to some research skills – Outcome measurement requires dedicating time and resources to the process. Teams that do not have skills and experience in data collection and analysis may require additional training or external support to supplement the information, templates, and tools included in this guidebook. A few questions to consider when planning are:

   → Is there someone on the team who has experience with community research and time to project manage the process?

   → Is there an agreement among the team about the goal of this process, and it's potential to assist their own work?

   → Is there someone on the team with skills in basic data analysis and do they have access to the appropriate tools such as MS Excel or a web-based survey platform?

   → Is there a commitment amongst the team and leadership to respond to the data and make programme improvements if / as indicated in the findings? Have you clarified when and how this will happen?

3 Stage One: Identify outcomes

This chapter describes how to create an outcome measurement plan. This plan is essential to understanding the time and resources needed to undertake an outcome measurement project. By the end of this chapter you should have completed the 1) stakeholder map and 2) logic model.

3.1 Step One: Discuss aims and objectives

At the start of an outcome measurement process, it's a good idea to answer a few important questions to make sure you have clarity and sufficient information within your team. Before you begin, try answering three questions about your work:

→ What is the purpose or aim of your programme or project? Start by asking what is the purpose of your programme or project? What do you hope to change?

→ How do you achieve your purpose? What do you do in order to achieve this change?

→ Who experiences changes as a result of your work? Ask what specific groups of people experience change as a result of what you do. Sometimes there might be a difference of opinion or terminology used to describe your target groups.

It can be a useful exercise to engage your stakeholders (i.e. target groups, volunteers) in these discussions.

3.2 Step Two: Create a stakeholder map

The next step involves creating a stakeholder map. This is a simple yet effective exercise for bringing clarity about the people or groups how you expect will experience positive outcomes from your work. This exercise is best completed as a group, but can be completed individually. In a straightforward and simple way, any stakeholder map should answer the following questions:

→ What groups of people are impacted by your activities? Come up with a list of groups who are the intended beneficiaries of your work.

→ Who else might be indirectly affected by your work? These are groups of people who may indirectly benefit from your work, however you may not be working with them directly.

A stakeholder map is an important step to informing decisions about who you will be gathering data from at a later stage. There is a risk of being too vague or general so be as precise and descriptive in your language as possible. A template for developing a stakeholder map can be found in the appendix.

3 Stage One: Identify outcomes

3.2.1 Guidance on stakeholder map

Some considerations when creating a stakeholder map are outlined in the table below:

Are there too many groups on our stakeholder map?	If you have many stakeholder groups on your map, you may be worried you will need to ask everyone about the impact of your work. In reality, your organisation may only have the capacity to focus on a few different groups at a time, that's fine, identify all your stakeholders and then prioritise engaging with your core groups. You can engage with more peripheral stakeholders later.
Should we include our funders on our stakeholder maps?	Many organisations see their funders as being an important beneficiary of their work. However, focus your time on engaging with your primary beneficiaries. Your funders are generally most interested in understanding the change you are making for these groups.

3.3 Step Three: Agree the likely outcomes for stakeholders

Once you have created a stakeholder map with your team, the next step is to identify how people change or benefit by participating in your programme, activity, or event. These changes or benefits are called outcomes. A common challenge when describing the outcomes experienced by your stakeholders is coming to an agreement about the terms or descriptions used. To help give a sense of what kind of change a participant may receive, the following is a list of outcomes that have been reported by the beneficiaries of arts organisations and programmes.

→ Increased visibility, capacity, skills, opportunities or work for artists – Artists may experience these outcomes through participation in arts programmes, education, training or other activities. Through collaboration and the exchange of ideas and practice, both emerging and professional artists can receive valuable supports from arts-funded organisations.

→ Improved community cohesion or integration - Participation in the arts is fundamentally a social experience. Individuals participating in arts-funded programmes and activities have an opportunity to engage with each other and to engage in their communities. This engagement can help build new connections, social cohesion and increase their sense of pride about their community or social group.

→ Increased diversity of audience(s) – Public funded arts programme may focus on engaging diverse or new audiences. Positive experiences and encounters with the arts may be a gateway to new interests or forms of expression.

3 Stage One: Identify outcomes

→ New ideas perspectives or understanding – People like participating in the arts; it can be exciting, enjoyable and thought provoking. Programmes can connect people to new ideas and experiences and create memorable experiences that can change our perspectives or deepen our understanding of ourselves and each other.

→ Increased cultural appreciation – Culture is an important dimension of community and life within Ireland. Publicly funded arts organisations and programme contribute to the diverse cultural experiences and make communities more creative and vibrant places.

→ Improved skills and capacity – A goal of arts organisations may be to develop skills and capacity of both artists and participants by deepening their involvement in the arts. Through training and education, or indirectly through participation in the arts, people may gain valuable skills to assist with further accessing other employment, health or wellbeing outcomes.

→ Increased aspects of wellbeing (i.e. increased self-esteem, reduced stress, increased confidence etc.) – A programme may work on an aspect of wellbeing, this should be specific. For example, participation may have a direct impact on the improved mental health or increased self-esteem for people who are involved in the arts initiative.

→ Improved local economy (i.e. increase in business income) – The arts can have an indirect economic impact for local businesses, organisations or social enterprises. The arts and arts programming can create conditions whereby individual or collective businesses may benefit from nearby events, activities or festivals.
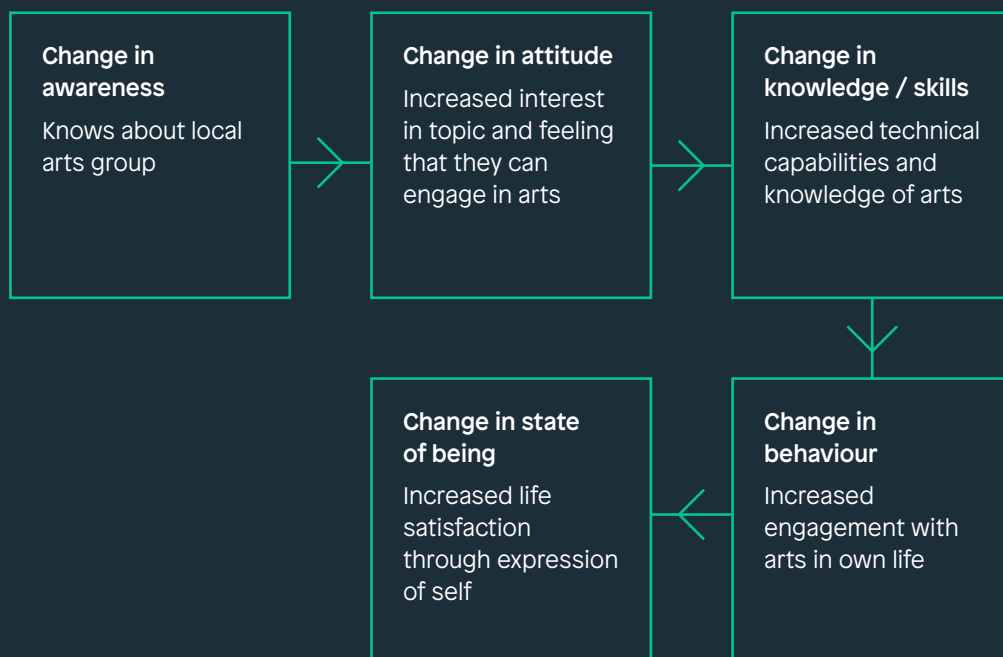
In the appendix are indicators to assist in measuring these examples outcomes. Remember that the outcomes you select need to reflect the experience of your end users, and the best way to understand this is to ask them and, as far as possible, use their language in your outcome tools.

3.4 Step Four: Create a logic model

A logic model involves mapping out the change pathway or series of outcomes experienced by your stakeholders (1). According to W.K. Kellogg Foundation Logic Model Development Guide, a logic model is "a systematic and visual way to present and share your understanding of the relationships among the resources you have to operate your programme, the activities you plan, and the changes or results you hope to achieve" (8). Creating a logic model can be a useful method for building a consensus within your team about the type of outcomes (or changes) experienced by your stakeholders.

FIGURE 2: EXAMPLE OF AN OUTCOME CHAIN

Change in awareness

Knows about local arts group

Change in attitude

Increased interest in topic and feeling that they can engage in arts

Change in knowledge / skills

Increased technical capabilities and knowledge of arts

Change in state of being

Increased life satisfaction through expression of self

Change in behaviour

Increased engagement with arts in own life

3 Stage One: Identify outcomes

There are five important concepts used in a logic model. While there are many definitions available, this guide will be mainly using definitions developed by the EU Impact Playbook, Social Value UK and the W.G. Kellogg Foundation (1,6,8).

→ Activities - The processes, events, interventions, and actions that are an intentional part of the service being delivered. These interventions bring about intended changes or create results for your stakeholders.

→ Outputs – A quantitative summary of an activity. These are direct products of your activity delivered by your organisation. Outputs can include the number of events, sessions or interventions, or the number of people or groups who participate.

→ Outcomes – Be careful not to confuse these with outputs. Outcomes are the specific changes in a participant's behaviour, knowledge, skills, attitudes, feelings or state of being. Short or medium-term outcomes refer to changes that occur during or just after the intervention. These are often a pre-condition or requirement for further outcomes. Longer-term outcomes can often occur after the intervention has ended. There should be a logical progression from the shorter-term outcomes ('pre-conditions') to the longer-term outcomes. The final outcomes (also sometimes called well defined outcomes) are those which are at the end of the causal pathway and are of most value to stakeholders. When identifying what the final outcome in a causal pathway is, it is important to remain specific and well defined and not go too broad or vague.

For example, it is common for programmes to suggest that the final outcome in the chain is 'increase in well-being', however, it is clearer and easier to measure the change that will likely lead to increased wellbeing i.e. "reduced stress" or "increase financial independence." This is because wellbeing is a very broad concept, it could even be used as a synonym for happiness. So while you may be able to increase their social inclusion (which will increase their wellbeing), you can't influence their health, wealth or whether they pass their driving test (which could lessen their wellbeing). Measure just the things you have a more direct influence over. If you write 'happiness or wellbeing', you have probably gone too far on the causal pathway – just go back one step and measure this.

→ Tool and indicators – Indicators are ways of knowing if an outcome has happened or not. You will need indicators to measure whether an outcome has occurred and the extent of change experienced by a participant. In a logic model, an outcome can be tested by one or more indicators. When a group of indicators are combined and used to measure several outcomes, this is commonly referred to as a tool.

→ Impact – Impact can be understood as the intended or unintended changes that result from your activities, and includes a consideration of how much of the outcomes is due to you, and how much would have occurred as a result of the other interventions/organisations or which would have occurred naturally.

This logical way of describing the relationships between your activities and outcomes is sometimes referred to as a change pathway, log frame or theory of change.

4 Guidance on Creating a Logic Model

The process of creating a logic model helps an organisation to critically understand how an activity creates changes for your participants. It can be helpful to think about trying to get into the mind-set or experience of your participants, in order to understand the outcomes from their perspective. Even better is engaging them in these discussions. A logic model template can be found in the appendix. Regardless of whether or not you use a template, there are four steps involved in creating a logic model which are outlined below.

FIGURE 3: INSTRUCTIONS FOR MAKING A LOGIC MODEL

Step	Description
Step 1: Develop activity/ activities	Start with developing a clear description of the activity or activities delivered by your organisation. An activity should be concrete and specific, a vague description of an activity can lead to confusing or inaccurate outcomes.
	I.e. Run a three-day literary arts festival with a target audience of 3,000 people and 25 speakers in order to create fulfilling arts experiences, support new authors and increase local pride.
Step 2: Describe outputs	Once you have a clear description of your activity, agree what outputs you will measure. In general, this will be things that your staff or volunteers provide to your participants.
	i.e. The number of attendees, speakers and ticket sales.
Step 3: Describe short-term and long-term outcomes for each stakeholder group	For each key activity define:
	Key short-term outcomes commonly involve changes that will affect a participant's knowledge or attitudes, such as a greater self-esteem, improved participation in a programme.
	Key long-term outcomes commonly involve changes in a person's behaviour or state of being i.e. improved mental health, increased social connection or increased skills or income for professional artists.
	It can also be useful to ask whether there are any unintended negative outcomes that stakeholders may experience and include these in your model. This allows you to not only test that you are creating social value, but also explore if your programme is accidentally doing harm or decreasing the overall value by for example: leaving people out, wasting people's time or any of the other ways is which projects can be a negative experience for people. If at all possible engage your end users in this discussion. They are the experts in what has happened as a result of your activities or if it's a new activity in what is most likely to happen.
Step 4: Agree indicators and tools to gather data	Each outcome will require one or more indicators to prove whether an outcome has been achieved or not. To help, a description of potential indicators for arts organisations are contained in the Arts Council Outcome Framework which can be found in the appendix.
	The indicator selected should be clear and directly related to the outcome in your logic model. For example, if you are trying to measure that a person has experienced 'improved confidence', your indicator could ask a person to 'rate their level of confidence' at the beginning and end of the programme, or 'to what degree has your confidence improved' if you are measuring it only at the end of the programme.
	In broad terms, there are two types of indicators: hard indicators and soft indicators. A hard indicator is something that can be easily quantified, which makes it easier for a person to indicate whether this change has occurred or not. For example, a local arts festival has created more revenue for local businesses, which is indicated by asking business owners "how much revenue did you earn during the festival?"
	A soft indicator refers to a change that is intangible or more difficult to observe, such as changes in a person's behaviour, attitudes or feelings. These outcomes require asking people for their view of what changed for them. For example, a theatre programme works with young people to develop their ability to perform in a public setting, which is indicated by asking young people about their confidence, ability and interest in performing live before and after their performance to explore whether there has been change in this.
	Once you have agreed on your outcomes and indicators, it is important to review the logic model with your team and ideally your service users to ensure that the outcomes and indicators you have selected represent their experience and the outcomes that they most value. Do this through focus groups or interviews.

5 Stage Two: Creating Tools and Gathering Data

This chapter explains how to develop a plan for gathering and collecting data. Key to this stage is choosing the right indicators to determine what methods will help you to collect data in a way that is simple and meaningful for your participants. At this stage you will create: your own outcome measurement tool and a data collection plan for your organisation.

5.1 Step one: Create an outcome measurement tool

To determine if stakeholders have experienced outcomes or not, you will need to develop an outcome measurement tool. An outcome measurement tool is used to gather information about outcomes from participants, typically a questionnaire or survey using rating or Likert-scaled questions (1). An outcome measurement tool is also referred to in literature, as a research instrument, soft outcome tool, and distance travelled tool, although there are key differences to these definitions among funders and practitioners (11).

There are two types of tools commonly used to measure change: standardised or validated tools (designed by someone else) and bespoke tools (designed by you). The key difference is that a validated or standardised tool is 'one which has undergone a validation procedure to show that it accurately measures what it aims to do, regardless of who responds, when they respond, and to whom they respond' (9).

A 2012 study by New Philanthropy Capital on the state of impact measurement within the UK's third sector found that, among 1000+ charities and non-profits, between 15-20% reported using a standardised tool. Charities were much less likely to use standardised tools compared to their own home grown approaches (10).

Tip: Limit the number of survey questions

At the start of an impact measurement process, it can be appealing to ask a very wide range of open and closed questions about outcomes experienced by your participants. If the survey is too long it may result in a lower response rate, so:

→ Make sure the survey takes less than 5 minutes to complete

→ Limit your open questions (i.e. where they write an answer in their own words) to no more than 2 questions

→ Include other questions in blocks of 3 – 10 questions with a similar scale

5 Stage Two: Creating Tools and Gathering Data

A questionnaire or survey is a common method for gathering indicators. Either as a paper-based assessment or as an online survey, this method is useful for gathering information from relatively large samples of people. A questionnaire or survey can be used in a variety of ways and integrated into your activities with a little creativity such as:

→ Administered to participants at an event, workshop or activity (i.e. postcards handed to the audience after a theatre performance)

→ Used during an in-person or telephone interview (i.e. students with clipboards walking around a festival)

→ Distributed by email as an online survey, (i.e. connected to an online prize draw to increase interest)

→ Completed with individuals in a focus group setting (i.e. a debrief session with a group of artists after an event)

However, surveys should not be simply considered as an easy option. Creating a questionnaire, survey or outcome measurement tool requires specific attention to the content, design, and structure/order of questions. If possible, a questionnaire should be piloted or tested before being administered to your participants.

If you would like to create your own outcome measurement tool, sample indicators and rating scales have been provided in the appendix in the Outcome Framework along with a supporting document called Creating an Outcome Measurement Tool. This supporting document contains a step-by-step explanation of how to design an outcome measurement tool around your activity or activities. After reading this chapter, use this guide with the outcome framework to design your own outcome measurement tool.

If you would like to use an existing tool, a list of common validated tools that are relevant to the outcomes included in the outcome framework is also included in the appendix.

Case study: once off or pre and post

A performing arts company is funded by the Arts Council to promote participation in the arts within a local community. By working with a nearby community centre, the company is supporting a group of local men and women to produce and stage a performance. Over time, some participants appear more interested in performing arts, while other people seem less engaged in the programme. Staff must decide what is the best way to understand if this activity led to an increased appreciation for the arts. Which would be the better method?

→ Option A: Once the programme is over, the company asks all participants to answer "To what degree did this programme increase your appreciation of the arts" (answers: large degree, small degree, no change, reduced by appreciation to a small degree, reduced my appreciation to a large degree).

→ Option B: At the start of the programme all participants are asked to complete a survey; one question reads "On a scale of 1 to 5, do you agree with the statement 'participating in the arts is important to me?'". Once the programme is complete, all participants are asked to complete the survey for a second time so that answers can be compared.

As you probably guessed, the best method is the second option. Asking participants to self-report their level of appreciation for the arts, both at the start and end of the activity, would be a more effective way to assess whether there was positive change. This is for the following key reasons:

→ Because people are likely to be more honest as they can't remember what they answered originally.

→ Pre and post questions are less likely to be biased – they avoid the temptation for the respondent to want to please you by saying; 'yes, your programme was great'

It's also possible this information might show that some people experienced no change or even a negative change, which would help an organisation with improving their programme in the future.

5 Stage Two: Creating Tools and Gathering Data

5.1.1 Guidance on designing a participant or audience survey

This section includes suggestions on what to consider when designing your own outcome measurement tool.

FIGURE 4: CONSIDERATIONS FOR SURVEY DESIGN

Adding basic questions	At the start of your outcome measurement tool, you might ask people to answer a few basic questions about themselves. This information might help your organisations with segmenting responses into different sub-groups. Standard questions can include: → Age (i.e. 0 to 18 years, 19 to 24 years old, 25 to 34 years old, 34 to 45 years old, etc.) → Gender (i.e. male, female, non-binary or non-conforming) → Location or Area (i.e. a list of counties, cities or towns, or local neighbour) Remember all information collected should be used; so If you cannot explain how this information would be relevant to your organisation, you should consider whether it should be gathered from your participants.
Unique ID	A unique ID is necessary to allow for comparison between pre and post programme answers. You can do this by assigning a numerical value or code to the individual. This can be: → A name (although then the survey is not anonymous) → A birth date / initial → A code you have generated (i.e. numbers 1 – 100) that you easily include on the responses to track them
Making the survey accessible	It is a good idea to group questions with a similar scale on your survey. This will make it much easier and more accessible for people to complete this survey. Another suggestion is dividing questions into different headings or sections, which can make a longer survey easier to follow. If possible, a questionnaire should be piloted or tested before being administered to your participants.
Informed consent / voluntary participation	Participants should be told what the purpose of this survey or research is. Anyone who gives consent must have a reasonable understanding of what is required of them. Your introduction should address the following points if the information is not anonymous (i.e., you collect their name or identifying data): → State what the survey is for → Explain how information will be stored and used, and by whom → State that it is voluntary and that if they choose not to participate it won't stop their service → Tell them when they can withdraw their data from your process (i.e. up until the date you start to process the data) If you are doing more intensive or personal research consider having a separate consent form. However if it is anonymous and quick, consent can be provided verbally by the respondent agreeing to take part. Your decision should be based on proportionality and the sensitivity of the material. For more information on this topic, please read the Centre for Effective Service's Research Ethics in Social Research (ref 17) or the Economic and Social Research Council's Framework for Research Ethics (ref 18).
Advice on sensitive topics	Some organisations may need to collect information on issues that are personally or culturally sensitive for participants, such as mental health, sex, suicide or parenting skills, or may relate to criminal or illegal behaviour, such as drug use. In these cases you need to consider other methods and approach it more carefully. Finding methods that allow experiences to be shared anonymously or in a discrete or confidential manner will make this a more accessible and non-judgemental process for individuals, which encourages engagement. If you are measuring change on an area that could be considered sensitive such as mental health, it is important that your respondents are aware that you are seeking to create this change; it is difficult to measure outcomes either directly or indirectly if people are unaware that these changes are a focus of your work.

5 Stage Two: Creating Tools and Gathering Data

5.2 Step two:
Agree a data collection plan

A data collection plan is necessary to work out who collects data and how it's done. Any data collection plan should contain the following information (see template in appendix):

→ Which stakeholder groups? A description of the different groups of people who you will be gathering data from.

→ What outcomes(s) will be measured? What are the outcomes that will be measured for this stakeholder.

→ What indicators will be used to gather data? An explanation of what indicators or outcome measurement tool(s) will be used to measure outcomes.

→ What is the target response rate? What is the number (population) of people involved in this activity and the expected number (proportion) of people you plan to get feedback from? Whenever possible, it is good practice to aim for the sample of survey respondents to be a representative reflection of the wider population[4]. If you would like to be able to publish your findings or if you plan to make changes to funding, policy, or practice based on the findings, you will want to also ensure that you sample size is large enough to account for error[5].

→ Who will collect the data, when and how? Agree who will gather data, when they will collect it, and how or where it will be stored.

→ Is a baseline required? A baseline is gathered at the start of an activity or programme if you want to measure change over time. According to New Economics Foundation, a baseline survey "*involves a series of indicators which you can measure at regular intervals with similar people or groups, which can help you to track the organisation's performance over time*" (19).

Tip: Minimising positive bias

There are a few ways that organisations can reduce the likelihood of bias.

1. Have someone who is unfamiliar to the participant ask the questions.

2. Ask participants to be honest and open in their answers.

3. Let people know that their answers will not have a negative effect on their participation in the future.

4. Make it clear that answers will help you with improving the programme or event.

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[4] A representative sample means that the participants in the survey reflect the proportion of key characteristics of your stakeholder group. For example, of 90% of all of your participants are male then you would aim for approximately 90% of the survey participants to be male as well. By using a representative sample, survey findings can be more generalised to the stakeholder group.

[5] To ensure that you have a statistically robust sample, you can use a sample size calculator that accounts for the size of your total population (the total number of participants or attendees), the confidence level you would like to use (95% is common), and the margin of error (also called confidence interval) that you are willing to accept. An example of an online calculator can be found here: surveysystem.com/sscalc.htm

5 Stage Two: Creating Tools and Gathering Data

**FIGURE 5: EXAMPLE DATA COLLECTION PLAN
FOR ARTS ORGANISATIONS**

	EXAMPLE 1 – A LOCAL LITERARY FESTIVAL	EXAMPLE 2 – A CREATIVE WRITING PROGRAMME
Which stakeholder group?	Individuals attending our Arts festival.	The students in the 12- week course.
What outcome(s) will be measured?	Increased diversity of audience(s).	Improved confidence, friendships and skills in writing.
How it will be measured?	Survey administered with people attending the festival.	Participants will complete a survey at our first workshop. Then complete the same survey at the end of the 12-week programme.
What is our target response rate?	150 attendees (target of 40% of attendees).	15 attendees (target of 100% of participants).
Who, when and how?	Five volunteers responsible for completing the survey on the street at the second day of the festival, using paper surveys. Our project lead is responsible for the team. Data will be inputted by the administrator in the last week of Feb and then analysed by the project lead in the following week, with a report being sent to the board.	Our project lead is responsible for gathering and analysing this data, which will happen in the week after the course close. Data will be collected in an online survey to save data input time, and will be completed in class on peoples' phones.
Is a baseline required?	No, we won't be able to meet people before festival.	Yes – A baseline will be recorded in our first session, using IDs made from birth date and initials.

5 Stage Two: Creating Tools and Gathering Data

5.2.1 Guidance: whether to use pre and post or only post data

FIGURE 6: PRE AND POST OR ONLY POST DATA

Method	Pros / Cons	Description	When to use this method?
Using pre-tests and post-test with participants	Pros → More robust Cons → Requires more analysis time → Requires a unique identifier	A pre / post-test approach is an approach for measuring the amount of change experienced by participants over a period of time. At the start, you establish a baseline **(pre-test)** by assessing their level or skill. At the end of the activity **(post-test)**, the same questions are used to compare how much change a person has experienced as a result of the activity. Note that data can also be collected at multiple points in a longer programme, i.e. every three months.	You plan to compare changes before and after you have worked with a group of participants (i.e. a multi-session programme or course).
Collect data at one-point in time	Pros → Quicker to analyse → Easier to administer Cons → Less robust	Participants are asked to provide data about changes they have experienced at a single point or after an activity. This approach will give a glimpse into the benefit they have experienced, typically only those who have participated in an activity for a short period of time or as a once-off attendance. If using these questions ALWAYS tie the question back to the intervention. I.e. This intervention has made me more confident (agreement scale).	There are different people attending all of the time (i.e. festival). It's a short intervention/ or activity (i.e. theatre performance, one-off session).

5 Stage Two: Creating Tools and Gathering Data

5.3 Step three: Collect data from stakeholders

The table below offers a number of suggestions for how organisations can administer their outcome measurement tools.

FIGURE 7: METHODS FOR CREATIVELY GATHERING OUTCOME DATA

Method	Description	Benefit of this approach
Focus group	Focus groups give an opportunity for people to share and discuss their experience in a group. This method is very effective when people are comfortable working with peers or friends, and experienced the activity you are assessing in a group (i.e. a youth group).	Pre survey, a focus group can provide you with information on outcomes, so you can test the frequency of these in a larger group. Post survey, a focus group can deepen your understanding of key trends in the data, providing quotes, case studies and suggestions for improvements.
Text message feedback	With participant permission, your organisation can send a text message containing a survey question. If you have a small number of participants, this could be done manually, however, there are a number of professional platforms that facilitate sending surveys through text message (often called "SMS Survey"). Whichever you choose, ensure that responses are separately recorded for each individual in an excel spreadsheet or database and able to be linked for pre and post questions using a unique identifier such as their mobile number.	This approach can be used for a variety of groups and is a relatively unobtrusive method for gathering data, its instant nature may increase returns, but everyone needs access to a phone.
Postcards	Postcards can be used to collect information quickly. Postcards can be handed out at an event completed and 'posted' in a box at your event prior to people leaving.	The benefit of this format is the instant nature and the fact that they can be designed to reflect the brand of the event.
Polls	Polls are an effective way of recording instant feedback from a live audience. It consists of sending out one to three simple multiple-choice questions that people can quickly rate, followed by a live display of results, when possible. There are different ways this can happen: → Real time SMS polling → Displaying a popup window on the website → Social media poll (i.e. twitter, Facebook, Instagram) → Online through a link sent to the audience/ participants email → Polling booth	It is easy to engage with and it can provide instant feedback. Results display can also work as an incentive for people to give feedback.

5 Stage Two: Creating Tools and Gathering Data

Method	Description	Benefit of this approach
Kiosk with tablet	Placing a touchscreen tablet in the busiest areas of events or exhibition. An organisation can gather data by inviting the audience to interact with this kiosk and answering a short survey. It can run videos and other engaging information before displaying the survey.	It is visually attractive and offers users a fun experience while also informing them about activities, programmes and events.
Survey booth	A survey booth works in a similar way as a photo booth, but it is used to record survey, audio or video. A staff member or volunteers can display questions and invite a person to record their answers or rate their questions using the touch screen.	It allows for both the collection of qualitative and quantitative data. It offers a private space for users to feel comfortable sharing their experience. Resulting short audio clips can be integrated in the artistic experience.
Candy surveys	Candy surveys invite people to take a survey using candy. There is a short list of multiple-choice questions with response categories coded to match the candy wrappers. An empty bucket is placed next or below the posted question, people eat the candy and use their wrapper to vote.	It is interactive and engages people in a playful experience while still collecting quantitative data.
Token surveys	Each person is given a token they can drop in jars that match their selected answer. Jars can be placed in a not visible location to allow for privacy when questions are considered sensitive.	This method gives an opportunity to share their feedback anonymously. This can be a useful method for gathering information about sensitive topics.
Surveys with exclusive content	An online survey is sent after an event offering new exclusive content (i.e. videos or special offer). This exclusive content might offer an incentive to encourage people to complete a survey.	It encourages people to provide feedback and also share content with family and friends through social networks.
Confession cone	A cone is placed in a strategic location of the centre or building. Inside the cone people can share and record their own 'secret feedback'. Using headphones, participants can listen to fragments of other people's 'secret feedback', which are played in a loop and overlapped to obscure the message. This method was designed originally as an interactive interface with visitors but can be used to gather feedback on the user's experience.	This method allows people to engage in the process of giving feedback by provoking curiosity. It can also spark reflective answers based on listening to others feedback.
Hidden stories	A special wallpaper with different images, each picture tells a personal story or experience. Participant can add their own personal story or use a microphone for people to leave their own story.	This method becomes part of the artistic experience itself and allows audience members to share their own experience or answer a survey question.
Value walk	Each corner of a room/space is labelled with different rating scales (i.e. Strongly agree, agree, neither agree nor disagree etc.). As a group, participants are asked about outcomes they have experience (between 5 to 10 questions). After each question is read out loud, participants move according to their answer. The facilitator records the numbers.	This method is an interactive and engaging exercise, where participants can observe how other people interact with the space and respond to questions.

5 Stage Two: Creating Tools and Gathering Data

5.4 Step four: Manage issues with data collection

When gathering data from your participants, some information can be simple enough to collect because it can be easily counted or reported on. However, problems do emerge when information is not recorded correctly or consistently – making it difficult to use information to show the outcomes experienced by your participants. Below are a number of common challenges:

FIGURE 8: COMMON CHALLENGES WITH DATA COLLECTION PROCESSES

Challenge	Proposed Solution
Data is captured inconsistently	This is a problem when different questions or surveys are being used to measure outcomes, or when information is not being gathered at a consistent point in time. Make sure the questionnaire or survey is gathered in the same way. If you are recording information at different points in a process, make sure that there is a rationale for choosing these points.
Answers are incomplete	Incomplete answers are a problem when you do not have enough data to assess whether an outcome occurred. To avoid receiving incomplete answers, ask people to complete each question, and include 'N/A' as an answer option.
Instructions are difficult to understand	Write down clear instructions for completing the survey, review with colleagues and, if possible, pilot with a couple of participants. Making this experience easy and accessible for people is the best way to increase your response rate.
A low response rate	There are various perspectives in practice regarding what makes a good response rate. For large groups such as an audience at a theatre performance or attendees at an outdoor festival, a response rate of 30% to 50% is considered to be an average response rate[6+7]. The higher the response rate the better, particularly in small groups such as a closed group of participants in multi - week programme. In addition, as described above, depending on how you plan to use your data, it may be useful to account for your population size, confidence level, and margin of error[8] when determining your target sample size. There are a number of ways to incentivize people to complete a survey or questionnaire: → Collect information in-person – It is much easier to gather information as part of an activity. People might be more willing if they are given time or space while they are participating or working with you. → Give a prize – This is can increase participation by 25% - 40% → Make it short – Keep it as short as possible, and no more than 5 minutes. → Promotion and advertising – This can be done in several ways, such as making a poster, sharing on social media or by email, creating a space at an event, or creating badges or pins for volunteers. → Find gatekeepers – If you do not work directly with people being surveyed, it is a good idea to search for gatekeepers - organisations which can do this survey on your behalf or share this survey with people who they work with.

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[6] Mol CV. Improving web survey efficiency: the impact of an extra reminder and reminder content on web survey response. Int J Soc Res Methodology. 2017 Jul 4;20(4):317–27.

[7] Baruch Y, Holtom BC. Survey response rate levels and trends in organizational research. Hum Relat. 2008 Aug 1;61(8):1139–60.

[8] To ensure that you have statistically robust sample, you can use a sample size calculator that accounts for the size of. your total population (the total number of participants or attendees), the confidence level you would like to use (95% is common), and the margin of error (also called confidence interval) that you are willing to accept. An example of an online calculator can be found here: https://www.surveysystem.com/sscalc.htm

5.5 Step five: Agree on how you will store data

Information that has been left in a cabinet, in a desk or in a folder is less likely to be analysed. Once information has been collected it should be quickly stored in an electronic format. *The Maximise Your Impact!* guide suggested a number of useful ways to store outcome data (2):

→ Store information in a single location, or transfer all primary data (i.e. paper surveys, forms, notes or photos) to an electronic format or database

→ The most common location for outcome/impact data is a spreadsheet

→ Create an online survey for staff to enter data from a paper survey

→ Transferring or re-entering data can increase risk of errors. Make sure to check data for any obvious errors or mistakes

→ If it contains sensitive information ensure it is password protected

→ Make sure more than one person has access to stored data.

6 Stage Three: Analyse Data

This chapter explains how to analyse the results of your surveys and questionnaires to develop findings. At this stage, the goal is to understand how this information shows if you are making a difference or not and what you can do to improve beneficiary outcomes. By the end of this stage you will have answered the following questions:

→ Is our data good enough?

→ How does our data show how many people have experienced change?

→ How can we use data to communicate or report on our outcomes?

6.1 Step one: Prepare outcome data for analysis

As discussed in the previous chapter, outcome data needs to be in an electronic format or spreadsheet (i.e. excel). You can enter straight into excel or create an online survey, using Survey Monkey, Sogo Survey, or Google Forms. This helps ensure data is entered consistently and correctly. Once data is entered this information can be downloaded as a spreadsheet for analysis. Review this information for any errors before you use it.

6.2 Step two: Analyse outcome data

First, you will want to count and report the total number of people who completed the survey. When you report the findings for each outcome or question in the survey you should also indicate how many people answered that question (this is often depicted as 'n=')[9].

Next, determine how many people experienced a change for every outcome. How you identify the number of participants who experienced an outcome depends on the approach used to collect data (i.e. 'Did you only collect information for everyone at a single point using a once-off survey, or did you ask people to answer the same questions over time using a pre and post survey?').

Analysing once-off (post-hoc) survey data

When analysing and reporting the results of a once-off or post-hoc survey, report the number and percentage of participants who selected each answer choice for each survey question, this is called a 'frequency distribution'. The results can be shared in a written summary (i.e. 70% of participants stated that they agreed or strongly agreed with the statement '*This programme has led to me developing better professional networks*') or presented in a chart such as the example provided in the figure below. Generally, it is good to have a mix of both written interpretation of findings alongside charts.

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[9] In statistics 'N' refers to the population and 'n' refers to the sample.

6 Stage Three: Analyse Data
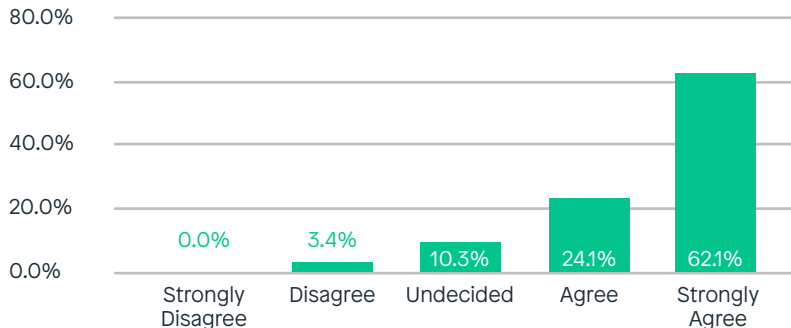
Analysing pre and post survey data

When analysing pre and post data you will need to ensure that the same answer scale was used at each point. To identify how a participant has changed since completing the baseline survey, subtract the value of the participants baseline answer from the value of their midpoint answer and interpret the results as follows:

→ If the difference is equal to '0' the participant has experienced no change for that outcome.

→ If this results in a positive number, the participant has experienced a positive change indicating that have obtained this outcome or experienced an increase or improvement related to this outcome[10].

→ If this results in a negative number, the participant has experienced a negative change or decrease in the outcome.

For example. let's say that participants were asked to rate their level of agreement with the statement "*I have good friends in my local community*" on a scale from 1 – 5 with 1 being strongly disagree, 2 being disagree, 3 being undecided, 4 being agree, and 5 being strongly agree. If they selected strongly disagree (1) at baseline and agree (4) at the end point the difference between these answers (4 – 1 = 3) since the differences is a positive number, we know that respondent improved their friendships in their community since the beginning of the programme.

Once a change score has been calculated for each question for each participant, you can then report the results in a number of ways[11]. It is common to at least report how many participants experienced each outcome (i.e. 66% of participants reported an improvement in their friendships in their local community) and/or to report the total number and percentage of participants who had an increase, decrease, or no change in score. This could be displayed in a chart similar to the one above or in a table such as the example in the figure below. You may also explore and report the number and percentage of participant who increased their score by different amounts or consider performing a variety of statistical analyses on the data depending on what research question you are trying to answer.

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[10] This assumes that your answer options are numbered with the desired answer choice having the larger number. In this example, if the answer scale had ranged from 1 – 5 with 1 being strongly agree instead of strongly disagree then the interpretation of positive and negative change in results would be reversed.

[11] Reporting only an average score is insufficient and should be avoided as it rarely provides an accurate picture of the change experiences of the group. For example if five participants decreased their score by one point and another five increased their score by one, reporting the average alone would mislead the reader into thinking that participants did not experience any change. If you report an average score, this should be accompanied by range and standard deviation and perhaps median or mode which is the most common score in the group.

6 Stage Three: Analyse Data

Outcome	Experienced an improvement for this outcome (Increase in Score)	Did not experience this outcome (No Change in Score)	Experienced a negative change for this outcome (Decrease in Score)
Friendships in the community (n=283)	186 (66%)	12 (4%)	85 (30%)
Confidence in public speaking (n=295)	181 (61%)	21 (7%)	93 (32%)
Appreciation of the arts (n=294)	162 (55%)	40 (14%)	92 (31%)

6.3 Step three (optional): Validate the findings with participants and collect improvement suggestions

It is good practice to validate quantitative survey data as described above with qualitative data gathered through interviews or focus groups. This can also deepen your understanding of what the data is telling you.

To do this share the findings with participants and ask them if the results are in alignment with their experiences in the programme and to describe any other outcomes or changes they experienced as a result of participation in the activity, as well as asking if anything was missing and for ways the results could be improved.

You can also ask participants to rank which of the outcomes they find to be the most important or valuable to them. This helps you understand their needs and values better.

6 Stage Three: Analyse Data

6.4 Step four: Create a findings report

Once data has been analysed, the production of a findings report is a straightforward and commonly used way to share your findings and communicate your outcomes with wider group of stakeholders. There are a number of internal and external reasons to produce a findings report, some of which are outlined in the table below (Figure 11).

Your report should ideally contain the following:

→ A very brief description of what you did (containing output data)

→ A description of what changed and for whom (using outcome data). If you were going the extra mile you could also explain what were considered to be the most important outcomes for stakeholders and why.

→ Some quotes and photos to tell the human story (this may be in the form of a case study)

→ Recommendations for how you can further enhance the value of your programme and improve future data collection.

All this can be done in two or three pages.

A good findings report will bring clarity and transparency to your work, and it should be proportionate to the amount of time and resources your organisation has invested into this outcome measurement project (24).

FIGURE 11: REASONS FOR PRODUCING AN IMPACT REPORT THAT SHARES FINDINGS

Internal reasons	External reasons
→ Drives effective strategic decision making (22) → Assists internal communication (22) → Makes it easier to write applications and grants (22)	→ Supports better engagement with stakeholders (22) → Supports funding submissions(22) → Assists with promotion, advertising, and fundraising → Offers evidence on the value of work → Builds a shared understanding work or activities (22) → Demonstrates an organisational commitment to reflection and improvement

6 Stage Three: Analyse Data

6.5 Step five: Share your findings

Aside from developing a findings report for funders or external audiences, there are different ways that findings can be presented:

Write an article

Share your findings and lessons from your experience.

Write an article or blog about your organisation's experience with measuring your outcomes or impact. These stories can help other organisations in the sector.

Share on social media

Don't let your report sit on the shelf!

Use your findings to share findings on social media, in newsletters or in regular communication with your participants/audiences.

Hold an event

Tell people about your outcomes.

An event or launch for a report is a good way to share stories about your outcomes or impact. If you have invested time in this process, this is an opportunity to celebrate.

Create an infographic

Use findings to create colourful visuals.

Lots of organisation will use their outcome data to create an infographic. These visuals can be shared in a report.
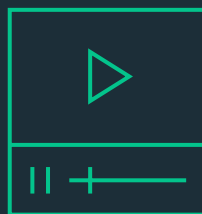
Make a video

Share your findings in a short video.

Increasingly, organisations are using video to show their outcomes and impact. Try asking staff and participants to share stories and key findings from your impact data.
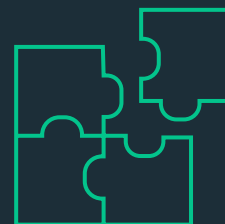
Show the solution

Explain how your work is a solution to a common problem. Impact is more than simply sharing about positive change. Explaining how your work addresses social problems will help build your credibility.

7 Stage Four: Respond to your Data

This chapter explains how to respond to your data and implement the recommendations that you included in your findings report. In addition, it explains how to develop a continuous quality improvement practice.

7.1 Step one: Create an implementation plan for recommendations

To support your organisation in responding to the findings of your outcome measurement and monitoring progress on implementation of any recommendations that you developed, it is a good idea to develop a corresponding implementation plan. **An implementation plan should include:**

→ The recommendations or areas for improvement identified in your findings report

→ A description of the action steps needed to accomplish each recommendation

→ The person responsible and resources needed for accomplishing each action step

→ An internal deadline and indicator of completion for each action step

→ What additional data you need to collect in the next round of data collection to test whether the changes you have made have worked

A template for a simple recommendation implementation plan is included in the appendix.

7.2 Step two (optional): Develop a continuous quality improvement practice

It is good practice to collect and respond to outcome data on and on-going basis as opposed to taking a 'once and done' approach. This means integrating data into a continuous feedback loop process.

Feedback loops are ways of moving and using information to improve systems. Good management practice states that organisations need to move from 'single loop' learning (i.e. correcting an error) to 'double loop' learning (i.e. correcting a process, procedure or system). Outcome data, and end user feedback collected through the outcome measurement process described in this guide can be one of the key pieces of information that supports you to develop effective feedback loops to improve your impact.

7 Stage Four: Respond to your Data

FIGURE 12 A SIMPLE FEEDBACK LOOP
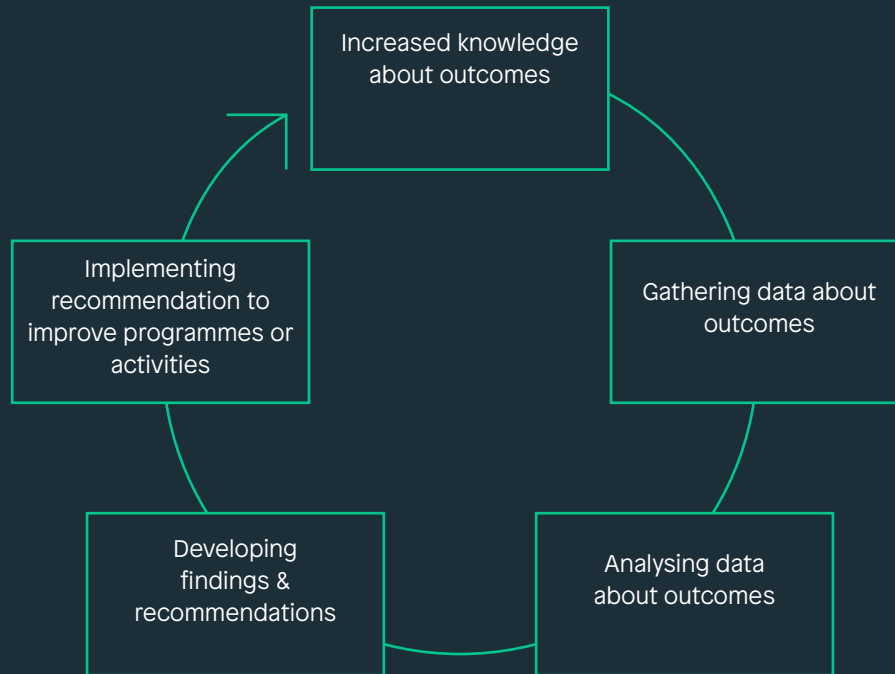
With each consequtive cycle of an outcome measurement process, an organisation should gradually develop knowledge and learning about how they can add value to their stakeholders. The Maximise your Impact! guide states that impact-focussed thinking involves "exploring different options and changing what you do" and "being prepared to continually improve or change what you're doing" (2). **It suggests that organisations use impact data to make evidenced-based decisions in the following ways:**

→ Improving your activities to achieve better outcomes for participants

→ Scaling up activities that are working well

→ Replacing activities that aren't working with new activities

→ Being open to strategic partnership to increase impact

→ Being prepared to make more fundamental changes to strategy and operations.

Once you have developed an implementation plan for your recommendations, begin to implement these actions and continue to collect outcome measurement data and monitor information coming back to explore whether these changes have had the desired results or if additional changes are needed. In addition, as new rounds of data come in, identify if there are new areas for improvement. Embed this practice into your ongoing organisational or project development practices.

7 Stage Four: Respond to your Data

7.2.1 Next steps to develop your social impact measurement

This guide has assisted you to collect data on outcomes, which provides a solid foundation for being able to improve your practice, and prove that your work is having an effect. The next step in the developing an impact framework is to undertake steps to show any of the following factors that together build a more robust narrative of impact. Note that these steps are more appropriate for larger organisations and programmes. Doing this level of work may be more appropriate for a national arts festival rather than a small town festival, or for a programme with a budget of €200,000 rather than a project with a €2,000 budget. The approach you take should be proportionate to the resources invested. The table below highlights the next steps that an organisation can undertake to change their outcome reporting to impact reporting.

The factor you are trying to understand	Potential approaches
Understanding counterfactuals This is what would have happened to participants in the absence of the intervention	→ IN SROI these are estimated by assessing the Deadweight (what would have happened anyway), and the attribution (what proportion of the change is attributed to the intervention). → These can also be assessed by a study that looks at a control group. Control groups can be naturally occurring, i.e. in 2020 one town does not need to wear masks and the other does (this natural control study showed masks led to 50% reduction in Covid). These studies can also be designed. The most well-known is a randomised control study, where some data is recorded on everyone, and only some people get the intervention.
Understanding the long term impact Some short term changes don't last (think about new year's resolutions)	→ To assess whether change sticks this requires a study over time which seeks to follow participants in the years after an intervention and explore whether change has 'stuck' and to what degree.
Understanding economic value of programmes Essentially this puts an economic value on the outcomes your programme creates.	Undertake a Social Return on Investment (SROI) or a cost benefit study to show the value of the change. These processes both engage stakeholders to help assess this. These studies will benefit from strong outcome data, so will build on the information you have. Either of these studies provide a framework for understanding what is happening and will seek to develop a narrative on both length of time the outcomes last, as well as counterfactuals. They should also explore the unintended negative outcomes that can occur alongside any intervention.

Summary

This guidebook and its corresponding outcome framework are a response to the actions and commitments made by the Arts Council in its ten-year strategic plan *Making Great Art Work 2016 – 2025,* and both the Arts Council and the County and City Management Association in *A Framework for Collaboration,* to develop a shared approach to measuring the impact of public investment in the arts at a local level.

The experience of supporting arts organisations with outcome and impact measurement has taught us that impact measurement can have a significant benefit for an organisation. Apart from the goal of exploring whether you have made an impact, organisations have reported that impact measurement can also provide a better understanding of working processes and methods across an organisation, provide clarity on the changes in people's lives, and identify potential ways that services can be improved.

Publicly funded arts play an important role in Irish society and hold significant value for people, artists, audiences, and communities. The production of diverse artistic experiences are a key part of what makes life exciting and culturally vibrant in Ireland. Through outcome measurement, it is imagined that organisations will explore the benefit of the arts, better understand the significance of their work, learn new approaches and evidence ways that the arts have made an impact in people's lives.

For support with learning more about impact measurement, please contact the Strategic Development Department at the Arts Council.

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Dublin 2
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Callsave: 1850 392 492
Telephone: +353 1 618 0200

8 Appendix: Glossary of Terms

The definitions of key terms used
throughout this guide are:

Term	Definition
Scope	Scope refers to extent of activities or stakeholders included in an outcome measurement project.
Stakeholders	Refers to individuals, groups or organisations who experience change from your work. Other terms that could be used here are target audience or beneficiaries of the programme.
Inputs	Refers to the time or resources needed to deliver an activity. These inputs might include the costs, staff, venue hire or other material resources incurred in delivery a programme.
Activities	Activities refer to interventions an organisation or project delivers or carries out in its work (2).
Outputs	Outputs are a quantitative record of what has occurred as a result of your activities. Outputs will usually refer to information that can be easily captured by an organisation, such as the number of activities, number of participants, number of meetings or appointments.
Outcomes	Outcomes can be described as the positive and negative changes experienced by stakeholders as a result of your activities. These changes can be intended or unintended result of your work. A well-defined outcome is a term used in the Social Return on Investment (SROI) methodology to describe the final outcomes which are most valuable for end users. In this model all outcomes which precede this are called preconditions. In an SROI model only the well-defined outcomes are valued.
Indicators or tool	An indicator is used to measure on whether an outcome has occurred or not. An indicator or tool is used to gathering data from participants and help an organisation to indicate how much change that has occurred.
Impact	Impact is an overall understanding of the change that is bought about by the activity (i.e. the well-defined outcomes). An impact narrative also includes a discussion of how much of the change is a result of the activity, how much would have occurred anyway, and the value this has to end users.
SROI	Social Return on Investment (SROI) is a validated methodology for understanding the changes that happen for end users and other stakeholders impacted by a service or intervention, and the economic value of that change.

9 Appendix: Templates for Outcome Measurement

9.1 Stakeholder map template

This template is used to establish key stakeholders who participate or engage in your work.

Other key stakeholders
(eg. organisations, businesses or funders)

Partners
(eg. people or organisations
who support activity)

Main stakeholders

9 Appendix: Templates for Outcome Measurement

9.2 Logic model template

This template is used to create a logic model for an activity delivered by your organisation.

Activity	
1. Output What can be counted for the activity?	**4. How and where is the output recorded?** Where will quantitative information be kept (e.g. attendance sheets, spreadsheets or database)
2. Short-term outcome What happens for stakeholders as a result of the activity? What is the change or intended effect of the short to medium term?	**5. How will this be measured?** How will this evidence be gathered and recorded?
3. Long term Outcomes What change or intended effect in the long-term?	**6. How will this be measured?** How will this evidence be gathered and recorded?

9 Appendix: Templates for Outcome Measurement

9.3 Data collection plan template

This template is used to create a data collection plan for an outcome measurement project.

Date	
Description of Activity:	
What stakeholder group will data be gathered from?	
What outcome(s) will be measured?	
How it will be measured?	
What is our target response rate?	
Who will be responsible for gathering data?	
Is a baseline required (if so, what is the unique identifier)?	
Any additional comments?	

9 Appendix: Templates for Outcome Measurement

9.4 Reflection Questions to Inform Future Data Collection

Reflection Questions	Description of internal recommendations for future data collection in response to reflection questions
How can the data collection process be improved in order to make it easier for participants to complete or staff to collect?	
Can the instructions, wording, or format of the outcome measurement tool be improved to reduce incomplete or missing data?	
What methods or incentives will you undertake to improve your response rate in the future (if this is needed)?	
Is external support needed for data collection or analysis?	

9 Appendix: Templates for Outcome Measurement

9.5 Recommendation Implementation Plan Template

Recommendation	Action steps for completion	Resources needed	Lead staff member	Due date	Indicator of completion

10 Appendix: Arts Outcome Framework

10.1 About the Arts Outcome Framework

This outcome framework has been produced by Quality Matters in partnership with the Arts Council and local government partners. This framework contains relevant outcomes and indicators that are currently being measured by organisations, projects and activities funded by the Arts Council and local authorities working in the arts sector.

This outcome framework and its corresponding guidebook have been developed in response to the shared actions around enhancing impact measurement within the arts sector committed to by Arts Council in their ten-year strategic plan *Making Great Art Work 2016 – 2025* and by both the Arts Council and the County and City Management Association in *A Framework for Collaboration*.

The Arts Council believes by working with local authorities and arts officers, and through the production of this outcome framework, it will be possible to better measure the impact of arts funding and to show the value of contributions made by local organisations and their artists whose work has improved arts and communities in Ireland.

The outcomes in this framework were developed based on the consultation of the following:

→ Arts officers and members of arts organisations in three pilot sites
→ *Making Great Art Work 2016 – 2025*
→ *A Framework for Collaboration*
→ *Value for Money and Policy Review of the Arts Council 2015*

10.2 Purpose of the Arts Outcome Framework

This outcome framework is not intended to be prescriptive about what an organisation should measure; rather it is designed to be a starting point for staff, practitioners and arts officers about thinking about ways outcomes can be measured in the arts sector. This outcome framework is not definitive or comprehensive, it is planned that further outcomes and indicators will be added as more is learned about impact measurement and its practice within the arts sector in Ireland.

The outcome framework includes a set of relevant outcomes for arts organisations who are receiving funding from the Arts Council, with a set of corresponding indicators, example questions and answer choices used for developing an outcome measurement tool.

10.3 Using the framework

This outcome framework was developed with a corresponding Outcome Measurement Guide, which was developed as a practical step-by-step guide to assist arts organisations and arts officer with developing their own outcome measurement approach. The Outcome Measurement Guidebook includes information on key concepts, theories and methods for measuring outcomes, along with a variety of templates, activities and examples.

10.4 Creating an outcome measurement tool

Once you have established a logic model using the Outcome Measurement Guidebook, this outcome framework will provide a useful reference for creating a tool to measure the outcomes you have identified. Organisations can copy and paste directly from this framework document to design an outcome measurement tool, which is suitable and relevant for your work and participants.

A further appendix to this framework includes step-by-step instructions for creating an outcome measurement tool. This framework will inform the development of an outcome measurement tool and explain how relevant outcomes can be measured in an outcome measurement approach.

10 Appendix: Arts Outcome Framework

10.5 Outcome 1: Increased supports for artists

Note – it is recommended you choose only one or two question/scale types, so your surveys are easy to complete. These indicators may measure short term or long term outcomes and the tables below are only examples, there are many more indicators you could use. Remember you want to use indicators that are as close as possible to the change that is happening for your stakeholders, and the way they would describe this.

Remember for once off questions – always ensure the questions ask specially about the influence of this particular programme/intervention.

Indicators		Example Questions	Suggested Answer Format
Increased engagement with audience for emerging artists	Once-off	Please rate how much you agree or disagree with the following statement: I had the opportunity to connect with an audience for my work - which I would not otherwise have had?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	In the last year[12] how often have you connected or worked with [group or audience type]?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
Increased income from arts practice for artists	Once-off	How much did you earn from this [activity], that you would not otherwise have earned?	Revenue generated: _____
	Once-off	How has your income from your arts practice changed as a result of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Once-off	Please rate how much you agree or disagree with the following statement: Participating in [activity] has helped me to get paid work or employment in the arts?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	How often do you receive paid work for your [art form]?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never

[12] The time-frame may change to feel relevant to your project.

10 Appendix: Arts Outcome Framework

Indicators		Example Questions	Suggested Answer Format
Increased collaboration with professional artists	Once-off	Please rate how much you agree or disagree with the following statement: I had an opportunity to collaborate with other artists at [activity] (that I would not otherwise have had).	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Once-off	Please rate how much you agree or disagree with the following statement: I developed new partnerships with other artists by attending [activity]?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	In the last year how often have you collaborated with other artists in your work?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
Increased promotion or showcasing of art practice	Pre/Post	In the last year how often have you had the opportunity to showcase your arts practice/talent?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
	Once-off	Please rate how much you agree or disagree with the following statement: [activity] provided me with an opportunity to showcase my arts practice that I would not otherwise have had?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Improved professional skills and expertise	Once-off	Please rate how much you agree or disagree with the following statement: Participating in [activity] helped me to develop my professional skills or arts practice?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Once-off	Would you include your participation in [activity] on your CV?	Yes / No
	Pre/Post	How would you rate your level of skill and expertise in your arts practice?	5 = Excellent 4 = Very good 3 = Good 2 = Acceptable 1 = Poor

10 Appendix: Arts Outcome Framework

10.6 Outcome 2: Improved community cohesion

Example Indicators		Example Questions	Suggested Answer Format
Increased number of people from community engaging in arts	Once-off	Where do you live[13]?	A. Fill in the blank OR B. Multiple choice by creating a list of local neighbourhoods or communities
Increased connection with community	Pre/Post	What frequency best describes how often you participate in community events or activities in the last year?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
	Pre/Post	Please rate how much you agree or disagree with the following statement: I feel a part of my local community	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Increased friendships	Once-off	Have you made any new friends by attending [activity]?	Yes / No
	Pre/Post	I have good friends in my local community?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Improved social inclusion (or reduced social exclusion)	Once-off	Please rate how much you agree or disagree with the following statement: After attending [activity], I feel more engaged in my local community?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	Please rate how much you agree or disagree with the following statement: I feel that I am accepted in my community.	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree

[13] This could be used to identify if specifically targeted geographic communities have been reached or to identify if participants are from a community that is consisted to be affluent or disadvantaged based on the Pobal HP Deprivation Index.

10 Appendix: Arts Outcome Framework

Example Indicators		Example Questions	Suggested Answer Format
Increased appreciation or pride for community	Pre/Post	Please rate how much you agree or disagree with the following statement: I feel a sense of pride about my community?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Once-off	Please rate how much you agree or disagree with the following statement: After participating in [activity] I have a stronger sense of pride for my community	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Increase in engagement in community and voluntary organisations	Once-off	How has your willingness to volunteer in your community changed as a result of participating in [activity]	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	In the last year what frequency best describes how often you volunteered in your community?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never

10 Appendix: Arts Outcome Framework

10.7 Outcome 3: Increased diversity of audience(s)

Example Indicators		Example Questions	Suggested Answer Format
Increased participation among groups in the arts (or engaging in arts for the first time)	Once-off, Pre/Post	How old are you?	A. Fill in the blank OR B. multiple choice: ☐ 0 to 12 years old ☐ 13 to 18 years old ☐ 19 to 24 years old ☐ 25 to 34 years old ☐ 35 to 44 years old ☐ 45 to 54 years old ☐ 55 to 64 years old ☐ 65+ years old
		What is your gender?	☐ Male ☐ Female ☐ Non-Binary / Non- Conforming
		Over the last 6 months how often did you engage in the arts?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
		Is this your first time attending [activity]?	Yes / No
		How often do you attend or participate in [activity]?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
		Do you have a disability? If yes, please describe	A. No B. Yes Please Specify: _____
		What is your ethnicity ?	Ethnicity fields[14]: **A. White** 1. Irish 2. Irish Traveller 3. Roma 4. Any other White background **B. Black or Black Irish** 5. African 6. Any other Black background **C. Asian or Asian Irish** 7. Chinese 8. Indian/ Pakistani/ Bangladeshi 9. Any other Asian background **D. Other, including mixed group/ background** 10. Arabic 11. Mixed (write in description) 12. Other (write in description) _____ N. Prefer not to say

10 Appendix: Arts Outcome Framework

10.8 Outcome 4: Improved appreciation of the arts

Indicators		Example Questions	Suggested Answer Format
Increased positive encounters with arts	Once-off	How has your interest in the arts changed as a result of [activity or event]	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
Increased participation in arts	Pre/Post	How often in the last year have you attended or participated in [art form]?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never
Increased appreciation for the arts?	Pre/Post	Please rate how important having opportunities for participating in or attending [activity] is to you.	5 = Extremely 4 = Very 3 = Moderately 2 = Slightly 1 = Not at all
	Once-off	Please rate how much you agree or disagree with the following statement: After [activity] I now have a better appreciation for the arts.	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Increased media coverage or promotion of arts	Analysis of media	How much was [activity] covered in the media?	No. of inches / lines / word count
		How much was [activity] covered in radio or television?	No. of minutes
		How much was [activity] promoted or trending on social media networks?	No. of posts using designated hashtag, No. of retweets or post shares
Improved likelihood of attending art events or exhibits in the future	Once-off	What is your likelihood of attending arts events or exhibits in the future after attending [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	In the next six months, how often do you plan to attend art events or exhibits?	5 = Very often 4 = Often 3 = Occasionally 2 = Rarely 1 = Never

10 Appendix: Arts Outcome Framework

10.9 Outcome 5: Increased cultural appreciation

Indicators		Example Questions	Suggested Answer Format
Improved appreciation of [Irish or other culture] art	Once-off	Please rate how much you agree or disagree with the following statement: After attending [activity] I now have a better appreciation for [culture OR activity]	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	How familiar are you with different types of [Irish or other culture] art?	5 = Extremely 4 = Very 3 = Moderately 2 = Slightly 1 = Not at all
Improved appreciation of [Irish or other culture] language	Once-off	Please rate how much you agree or disagree with the following statement: After [activity or event] I now have a better appreciation for the [Irish or other culture] language?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	Please rate how much you agree or disagree with the following statement: It is important to have opportunities to use the [Irish or other culture] language?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Improved preservation or commemoration of [Irish or other culture] figures	Once-off	Please rate how much you agree or disagree with the following statement: After [activity] I now have a better appreciation for [Irish or other culture]] individuals or artists?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	How aware are you of the work of [individual or artists]?	5 = Extremely 4 = Very 3 = Moderately 2 = Slightly 1 = Not at all

10 Appendix: Arts Outcome Framework

10.10 Outcome 6: Improved skills and capacity

Indicators		Example Questions	Suggested Answer Format
Improved communication skills among participants	Pre/Post	Please rate how much you agree or disagree with the following statement: I am confident speaking in front of a group.	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Pre/Post	On a scale of 1 to 5, how would you rate your skills as a communicator?	5 = Very good 4 = Good 3 = Acceptable 2 = Poor 1 = Very poor
	Once-off	How have your communication skills changed as a results of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
Improved [skill] among participants	Once-off	How have your skills in [type of art] changed as a results of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	On a scale of 1 to 5, how would you rate your skills in [type of art]?	5 = Very good 4 = Good 3 = Acceptable 2 = Poor 1 = Very poor
Improved ability to independently manage [activity]	Once-off	Please rate how much you agree or disagree with the following statement: After participating in [activity], I have a better understanding of how to manage or deliver [activity]?	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree

10 Appendix: Arts Outcome Framework

10.11 Outcome 7: Increased indicators of wellbeing

Indicators		Example Questions	Suggested Answer Format
Increased self-esteem	Once-off	Has your self-esteem changed as a results of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	How would you rate your self-esteem?	5 = Very good 4 = Good 3 = Acceptable 2 = Poor 1 = Very poor
Increased confidence	Once-off	Has your confidence changed as a results of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	How would you rate your level of confidence?	5 = Very good 4 = Good 3 = Acceptable 2 = Poor 1 = Very poor
Reduced stress	Once-off	Has your stress level changed as a results of participating in [activity]?	7 = Much improved 6 = Improved 5 = Slightly improved 4 = Unchanged 3 = Slightly worse 2 = Worse 1 = Much worse
	Pre/Post	How would you rate your stress level?	5 = Very good 4 = Good 3 = Acceptable 2 = Poor 1 = Very poor

10 Appendix: Arts Outcome Framework

10.12 Outcome 8: Improved local economy

Indicators		Example Questions	Suggested Answer Format
Increased profile of local business or organisation	Once-off	Please rate how much you agree or disagree with the following statement: The [activity] was a valuable marketing opportunity for our business or organisation	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
Increased number of customers for local business or organisation generated by [activity]	Once-off	Please rate how much you agree or disagree with the following statement: The [activity] helped to attract new customers or participants for my business or organisation.	5 = Strongly agree 4 = Agree 3 = Undecided 2 = Disagree 1 = Strongly disagree
	Once-off	Did [activity] increase the number of paying customers visiting your business?	Yes / No
Increased revenue for local businesses generated by [activity]	Once-off	As a business involved with [activity], how much revenue did you earn from this [activity]?	Estimated revenue generated:

11 Appendix: Creating an Outcome Measurement Tool

11.1 What is an outcome measurement tool?

An outcome measurement tool is used to gather information about outcomes from participants, typically a questionnaire or survey using rating or Likert-scaled[15] questions. There are two types of tools commonly used to measure change: standardised or validated tools and bespoke tools, specifically designed around your activities. A questionnaire or survey can be used in a variety of ways:

→ Administered to participants at an event, workshop or activity

→ Used during an in-person or telephone interview

→ Distributed by email as an online survey

→ Completed with individuals in a focus group setting.

11.2 How to create an outcome measurement tool?

1. Identify your audience – Using the stakeholder map that you developed during stage one of the Outcome Measurement Guidebook, identify the audience of your measurement tool. The outcomes that you will measure may vary based on the stakeholder group that you are assessing and it is a good idea to create separate tools for different groups so that every question in the tool is relevant to the person completing it.

2. Review outcomes on your logic model: Review the logic model that you developed during stage one of the Outcome Measurement Guidebook and select which of your outcomes apply to the stakeholder group that you are assessing with this tool.

3. Choose the indicator(s) appropriate to your outcomes: Once you have selected the outcomes that you will measure with the tool, review the outcome framework above and identify which indicators are the most appropriate for the outcomes that you plan to measure with the tool.

4. Select survey questions appropriate to your method: Once you have selected the best indicator(s) for the outcome(s) you are measuring, select from the available or corresponding questions answer types or develop you own. Before you select or develop your questions, you must decide if you will capture this information just once, at the end of your programme, or twice, once before and once at the end of your programme.

5. Add an introduction and survey question(s) to outcome measurement tool:

a. Introduce your programme and the purpose of the survey - Include a brief description of your organisation and programme and explain why you are collecting this information and how it will be used.

b. Address consent – If you have not already gotten consent for using their feedback in another document such as part of a registration process, include a section for consent at the beginning of the survey.

c. Collect relevant participant details – Include question for relevant background information about the participants that will allow you to analyse responses into different sub-groups. For example you may want to understand if the outcomes vary between men and woman or different age groups.

6. Consider the design of outcome measurement tool: Organise the tool to be easy to understand and complete by using relevant headings to separate the questionnaire into clear sections and group similar questions or questions that have the same answer format.

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[15] A Likert Scale is a five (or seven) point scale used to allow the respondent to express how much they agree or disagree with a statement.

12 Appendix: Examples of Relevant Validated Tools

Name of Tool	Construct(s) measured	Reference
Rosenberg Self Esteem Scale	Measures feelings of self-worth and self-acceptance	Gray-Little, B., Williams, V.S.L., & Hancock, T. D. (1997). An item response theory analysis of the Rosenberg Self-Esteem Scale. Personality and Social Psychology Bulletin, 23, 443-451.
The Flourishing Scale	Perception of self-perceived success	Diener, E., Wirtz, D., Tov, W., Kim-Prieto, C., Choi, D., Oishi, S., & Biswas-Diener, R. (2009). New measures of well-being: Flourishing and positive and negative feelings. Social Indicators Research, 39, 247-266.
The Life Engagement Test	Engagement in activities that are personally valued	Scheier, M. F., Wrosch, C., Baum, A., Cohen, S., Martire, L. M., Matthews, K. A., Schulz, R., & Zdaniuk, B. (2006). The Life Engagement Test: Assessing purpose in life. Journal of Behavioral Medicine, 29, 291-298.
Community Integration Measure	Connection with community	McColl MA, Davies D, Carlson P, Johnston J, Minnes P. The community integration measure: development and preliminary validation. Arch Phys Med Rehabil. 2001 Apr;82(4):429-34. doi: 10.1053/apmr.2001.22195. PMID: 11295000.
The Warwick-Edinburgh Mental Well-being Scale	Mental wellbeing	Tennant, R., Hiller, L., Fishwick, R. et al. The Warwick-Edinburgh Mental Well-being Scale (WEMWBS): development and UK validation. Health Qual Life Outcomes 5, 63 (2007). https://doi.org/10.1186/1477-7525-5-63

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