



CARNIVAL OF COLLECTIVE JOY 2024

Outcome Measurement REPORT



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OVERVIEW

In 2023, Carlow Arts Festival joined the Arts Council's Outcome Measurement Guidebook Pilot for Festivals. As part of this process, the festival team engaged in a series of training and mentoring sessions on how to implement the Outcome Measurement Guidebook.

In 2024, the festival applied this outcome measurement process, as outlined in the guidebook, and collected data on the outcomes of the Carnival of Collective Joy 2024, an annual child-led arts participation project which culminates in the creation of a parade of wonderful characters. Outcomes were measured for three stakeholder groups, the students, teachers, and artists involved in the project. This report describes our methodology, our key findings, and lessons learned from this experience.

About Carlow Arts Festival

Carlow Arts Festival (CAF) is a non-profit organisation dedicated to promoting culture in all its forms, and delivering exceptional arts experiences for audiences of all ages and backgrounds. Each year in June CAF presents a kaleidoscopic programme of works by local, national and international artists, across a variety of artforms including dance, street arts, spectacle, literature, circus, visual arts, film, music and theatre.

CAF works with artists and communities throughout the year to create new work through the ASSEMBLY and ORIGIN programmes. This year-round work informs, diversifies, and strengthens the annual festival programme by ensuring that it is current, responsive and relevant to the needs of the artists, communities and audiences that the organisation seeks to engage and support.



CARNIVAL OF COLLECTIVE JOY 2024

The Carnival of Collective Joy is an annual project that is inspired by the human need to gather together in fun, joy and celebration. The culmination of this project is a parade that took over the streets of Carlow on the 8th of June 2024 with wild and wonderful creatures in a celebration of the imagination of school children across County Carlow.

This project is created in partnership with VISUAL and Music Generation Carlow and Waterford. It is funded by Creative Ireland and Carlow County Council Arts Office.

The Carnival of Collective Joy is part of ASSEMBLY. ASSEMBLY is Carlow Arts Festival's arts participation and engagement programme working with artists and Carlow communities year-round to develop new, exciting and engaging projects. It is led by Creative Producer, Orlaith Treacy.



Activities & EVENTS

Process

With guidance from artists Selene Murphy, Molly O'Brien and Fadi Zmorrod, school pupils from St Fiacc's N.S, Graiguecullen, St Patrick's N.S, Rathvilly and Scoil Mhuire Lourdes N.S, Tullow, imagined their own unique worlds and the characters that inhabit them. The 2024 theme was 'Be Yourself!' The primary school pupils created a comic strip called 'The Peaco Parrot and the Sneko' which became the foundation of the parade. Transition Year Students from Coláiste Eoin, Hacketstown helped to bring this story to life. Across 36 workshops, the pupils did drawing, 3D making and performance in the development of a parade for the streets of Carlow Town.



Outputs

Workshops: 36; 10 per primary school and 6 for secondary school
Events: 1 Parade
Participants: 99 school pupils
Ages: 10-12 + 16-17
Schools: 4; 3 Primary, 1 Secondary
Artists: 3

36
WORKSHOPS
WITH 99
SCHOOL
PUPILS
1 PARADE

Methodology

This section describes the methodology that was undertaken which followed the four key stages of the Impact Measurement Guidebook:

- Stage 1: Identifying stakeholders and outcomes
- Stage 2: Creating tools and gathering data
- Stage 3: Analysing the data
- Stage 4: Responding to the data

Stage 1 Identifying stakeholders & Outcomes

Working closely with Quality Matters, the stakeholder map and logic model was developed and from this the Theory of Change which mapped out the outcomes that were the most pertinent to measure.

For the Carnival of Collective Joy, as an arts participation project that was to be led by children and young people, it was most important to track the impact of the project upon the students participating. It was decided to also measure the impact of the project upon the artists and schools (teachers) to understand as widely as possible what effect it was having.

Initially, all the imagined outcomes were listed for each stakeholder group based on observations from this project over the past two years. The outcomes were then mapped out as short-term, medium and well-defined shifting them around as they were refined and their impact understood. During this process, the project's stakeholders, the partners, artists and schools, were consulted to check if all potential outcomes had been covered adding and amending the outcomes where needed.



Stage 2

Creating tools & gathering data



Data Collection Method

After careful consideration, it was decided that pre and post questionnaires were the most suitable method for data collection with each stakeholder group. These can also be referred to as pre and post-tests. Using the questions in the Impact Measurement Guidebook as a guide, we developed each question based on which outcomes we had chosen to measure. This was done with much feedback from Quality Matters on how to word each question and what method of response was offered to people (scales, written response, yes/no). Quality Matters also ensured the pre and post questionnaires mirrored each other so they could be easily measured and compared when it came to working through the data.

Data Collection Process

Students

Ahead of the workshops starting in the schools, CAF went to each class and handed out the questionnaires on paper then read through and explained each question as they completed the questionnaire. Following the final event, CAF then returned to each school and took the same approach.

Teachers

Teachers were emailed a soft copy of the survey and given a paper copy during the site visit with the students. The teachers either completed this while the pupils were doing their questionnaire or in their own time. For the post-test, teachers completed a hard copy in person, while students filled out their post-tests.

Artists

A paper version of the pre-questionnaire was given to each artist and they were asked to complete it in their own time and return it. For the post-test, artists were emailed the survey in a word document.

Response Rate Students

There was a good response rate from the students. 95 students (93%) completed a questionnaire although only 67 (65%) completed both a pre and post which was due to whether they were in attendance at school on the day the questionnaires were conducted.

Teachers

Two of four teachers completed both the pre and post-questionnaire and one completed the post-test but not the pre-test. One of the teachers who didn't complete the post-questionnaire was a substitute teacher, they were observed to be less engaged in the project than the other teachers.

Artists

Only one of three artists completed both the pre and post-questionnaire and one completed post-only. However, the artist that did complete both questionnaires was the lead artist, the project would be expected to have the most impact upon their practice.



Stage 3

Analysing the data

During this stage, the data was typed up (the majority of responses were hand written), entered into excel, cleaned and coded. Change scores were calculated from the quantitative data and the qualitative data was analysed for themes. These were then analysed to consider whether the indicators met the thresholds for the well-defined outcomes.

Students & Teachers

For students and teachers, quantitative data was used to determine whether or not an outcome was achieved and qualitative data such as relevant quotes were integrated into the body for examples or additional context.

Artists

Due to limited quantitative data for artists, qualitative data was heavily relied on for determining whether or not an outcome was attained. This is described in more detail in the limitations and outcomes sections.

Stage 4

Responding to the data

Throughout the data analysis process the team noted lessons learned and what could be changed or improved for next time in regards to data collection and programming. These notes informed the development of the recommendations chapter of this report.



Report

LIMITATIONS

This report was developed as part of a pilot process undertaken by Carlow Arts Festival guided by Quality Matters and supported by the Arts Council of Ireland. As the CAF team is not experienced in impact measurement and data analysis, errors in the development of the tools and how the data was collected and analysed are to be expected.

Issues with the data

LIMITATION	DESCRIPTION
Positive responder bias	A positive responder bias refers to a potential for respondents to feel inclined, either consciously or subconsciously, to share positive or positively-rated answers. To minimise the effective of this bias, some things were done: • Respondents were encouraged to be honest as possible; • Questionnaires were facilitated by a person who was not the individual who delivered the activities in the first instance;
High pre-tests	In some cases, the respondents gave high scores in their pre-tests therefore it was difficult to show change. This could be due to the Dunning-Kruger effect; people overestimating their capabilities.
Gender	Gender of the participants was not a question within the tool and so the gender of the participant was observed based upon their name.

Handwritten responses

Hand-written responses to the questionnaires left room for interpretation as to how the participants could answer the questions. Answers were written in light coloured crayons making them difficult to read, more than one answer was circled or highlighted in some responses to questions, and participants made a mark between numbers on the scale to indicate a 3.5, for example, rather than a 3 or 4. This all caused difficulty when analysing the data. And typing up hand-written responses left room for error or misinterpretation of the data.

Limited responses from stakeholders

Students: Post-questionnaires with students were conducted shortly before the end of the academic year, school attendance by pupils tends to be lower at this time of year for a variety of reasons leading to a lower post-questionnaire response rate.

Teachers: While there were four participating teachers, only three completed questionnaires. Of those three, two completed both a pre and post test and one completed a post test only. This did not limit reporting as there was a post only indicator for the outcome being measured.

Artists: It is difficult to get a response from Artists post-event as people move on quickly to other commitments. While there were three participating artists, only two completed questionnaires. Of those two, one completed both a pre and post test and one completed a post test only. Since change scores were only available for one of the artists, and only for one of the outcomes, qualitative data was utilised to determine if an outcome was achieved. Since it was such a small sample, the exact quotes that were interpreted as achieving the outcomes have been integrated into the body of the report.

Influence of other participants

Participants seated near each other when completing the questionnaire may have influenced each other's responses.

OUTCOMES & VIEWS

From stakeholders

Three key stakeholder groups were selected to examine the impact of this project upon their work or education; the students, teachers and artists.

The largest stakeholder group is the students who participated in the Carnival of Collective Joy workshops in each of the schools. The increase in participation in additional arts activities and the impact on their sense of self and sense of accomplishment were measured.

The teachers could offer an insight into how this project impacted their experience of cohesion in the classroom and whether they would consider having more such arts activities in the classroom.

The artists offered a perspective on the impact of the project upon the viability of the arts as a career choice.

3

Stakeholder Groups

95

Students Completed a
Questionnaire

4

Schools



Students

Number of Respondents with a pre and post test	Age	Female (observed)	Male (observed)
67	17 of participants 15-17 yrs old	41	26
	78 of participants 10-12 yrs old		

Of the 99 students who participated in the project, 95 completed at least one survey and 67 completed both a pre and a post test. The quantitative data below specific to outcomes reflects the findings from the 67 participants with both a pre and post test which represents 68% of the group. The qualitative data was reviewed from all 95 students who completed a survey for context and improvement suggestions.

Well Defined Outcome One: Increase likelihood of participating in additional arts activities in the future for groups who don't typically have access to arts programming

"Increased likelihood of participating in additional arts activities in the future for groups who don't typically have access to arts programming" if they met at least one of the following two criteria:

1. Selected 'probably' or 'yes, definitely' to the question, "If there were more activities like this in your school or community in the future would you want to participate? (n= 39, 58%), or if they
2. Increased their score between pre and post for the indicators for the two precondition outcomes, 'Increased understanding of how to express themselves through art' and 'Improved independence /initiative engaging in the arts outside of project time' (n=2, 3%). These two participants also met the criteria above. Of those who did not achieve this outcome, 4% (n=3) scored high on their pre-test and maintained the same high score on their post-test for one of these two indicators.

In total, 58% (n=39) of participants attained well defined outcome one.

"[I learned to] be more creative and express myself through art." – Student, Coláiste Eoin, Hacketstown

Well Defined Outcome Two: Participants have a sense of accomplishment and positive sense of self

A participant was considered to have achieved the well-defined outcome of 'Attain a sense of accomplishment and positive sense of self' if they met both of the following two criteria:

- They selected a score of seven or higher on a 10 point scale for at least one of two questions measuring the precondition 'Participants feel a sense of ownership/pride of final product' (n=55, 82%), and they
- Improved their level of confidence in at least one of three skills and abilities in the artforms taught in the workshop (n=58, 87%).

In total, 73% (n=49) of participants attained well defined outcome two by achieving both pre-conditions.

“I learned how to paint and make a cardboard robot and learned lots of new different skills.” – Student, Colaiste Eoin, Hacketstown

“I learned how to craft way better and I learned how to craft with new materials.”

– Student, Scoil Mhuire Lourdes N.S, Tullow

“I loved it, me and my family had a great day.” – Student, St Patrick’s N.S, Rathvilly

While 73% of participants attained this outcome overall, it is important to note that 54% (n=36) decreased their level of confidence in at least one of the three skills targeted in the workshop. Based on feedback shared in the open ended questions this may have been due to some participants not enjoying certain artforms and associated activities or not liking performing in public. In addition, participants may have rated their confidence very high on the pre-test and as they learned more about the artform and practiced it they increased their awareness of ways they could improve. Most participants who decreased their confidence in a skill area or artform achieved other outcomes and still reported having an overall positive experience in the project. Therefore they are considered to still have gotten value out of participating. This information has been shared with the artists who facilitate the workshop and the team and has informed changes to the programme as described in the recommendation section of this report.

(1) This phenomenon is referred to as the Dunning Kruger effect <https://www.britannica.com/science/Dunning-Kruger-effect>

Well Defined Outcome Three: Increased positive atmosphere resulting in a positive learning experience for students

A participant was considered to have attained the well-defined outcome of “increased positive atmosphere resulting in a positive learning experience for students.” if they met at least one of the following two criteria:

1. Increased their score (level of agreement) between pre and post for the single indicator for this well-defined outcome, “I look forward to coming to school” (n=28, 42%). A further 16 participants (24%) already mostly agreed or completely agreed that they looked forward to going to school on the pre-test and maintained this level of agreement on the post test.
2. Achieved the indicator for both of the two precondition outcomes, ‘Increased social cohesion amongst the class’ and ‘Increased sense of pride in school’ (n=16, 24%).

In total, 52% (n=35) of participants achieved well defined outcome two by meeting one or both of the two criteria described above.

“I learned how to work together in a group and how much you can get done when you work together.” – Student, Colaiste Eoin, Hacketstown

“I enjoyed every second of it!” – Student, Scoil Mhuire Lourdes N.S, Tullow



“It was too good to be true”

Student, St Patrick's N.S.
Rathvilly



Teachers

Number of Respondents with a pre and post test	Female (observed)	Male (observed)	
3	3	0	

This section presents the result for the participating teachers. While there were 4 teachers involved in the project only 3 completed the pre and/or post-questionnaires therefore, the findings below reflect the experiences of 3 out of the 4 (75%) participating teachers.

Well Defined Outcome One: Increased likelihood of having more arts/creative activities in the classroom in the future

A teacher was considered to have achieved the well defined outcome one, 'increased likelihood of having more arts/creative activities in the classroom in the future,' if they attained one of the two following criteria :

1. Scores increased from pre test to post test in their confidence in two areas: 1. 'Integrating arts /creative activities into my classroom' and 2. 'Using creative activities to support teaching curriculum' resulting in being more equipped to integrate creative activities and learning opportunities in the school (n=2, 66%). The third teacher completed the post only so we do not know whether or not their confidence increased.
2. Reported they were 'more likely' or 'much more likely' to have more arts/creative activities in their classroom on their post-test (n=3, 100%).

The two teachers who took a pre and post test attained both criteria.

Overall, all three teachers who took a survey (100%) attained this well-defined outcome.

One teacher noted in their qualitative feedback that the “only drawback is the time commitment required during school time as we have an overpacked curriculum to fit in but has benefits.” As this was just one negative comment, it does not indicate a decrease in the likelihood of having more arts/creative activities in the classroom in the future which was also investigated in the data.

When asked to ‘describe any benefits that you experienced from participating in this project,’ the teachers tended to describe benefits to the students or overall classroom.

“Children loved it- gained so much confidence- team work- collab[oration] with children they wouldn't usually- new skills.” Teacher 4

“Gave opportunities for creative expression and different art techniques” Teacher 3



“Having such talented artists guide the children each week was such a privilege. Using such a wide range of materials and strands from [the] art curriculum. The fact they get to experience the carnival using all of their own creations was fantastic.”

Teacher 1



Artists

Number of Respondents in the sample	Female (observed)	Male (observed)	
2	2	0	

This section presents the result for the participating artists. While there were three participating artists, only two completed questionnaires. Of those two, one completed both a pre and post test and one completed a post test only. Since change scores were only available for one of the artists, and only for one of the outcomes, qualitative data was utilised to determine if an outcome was achieved.

Well Defined Outcome One: Increased viability of arts as sustainable career path

The ultimate goal and long-term outcome for artists is to increase the viability of the arts as a sustainable career path. There were four outcomes that were considered to be pre-conditions of achieving the well-defined outcome:

1. Improved confidence in working with children in schools
2. Improved confidence in developing a large parade
3. Increased reputation through working with CAF
4. Increase income from arts practice

A participating artist was considered to have attained the well-defined outcome, increased viability of the arts as a sustainable career path, if they either increased their income from their arts practice (precondition 4) or increased their confidence and reputation (preconditions 1 - 3).

Both artists were considered to have attained the well-defined outcome as they each described increasing their confidence and reputation.

In regards to confidence the participants reported:

“It is nice to expand my artistic practice to include other arts mediums and be exposed to other artists and their work...I have learned a lot and it is a real treat to see things come to life out of my head and be so enjoyed by people. I feel more confident in my skills and my work.” – Artist 1

“On a personal perspective, it was nice to gain more experience and confidence creating plans, facilitating and making the plans come to life.” – Artist 2

In regards to increasing their reputations, the participants reported:

“It is hard to say so soon, but I am hopeful that it supports my continued development as a Spectacle artist by adding to my experience and positioning me as a creative with the capacity to deliver large scale projects like this. It has been great to meet lots of new people as this has given me a sense of building my own network. It is nice to expand my artistic practice to include other arts mediums and be exposed to other artists and their work.” – Artist 1

“It's definitely a big and wonderful project that I can add to my CV and experience. And it also led me to meet some people and network a little” – Artist 2

Neither artists attained an increased income from their arts practice. In response to the open ended question “How did this project affect the amount of income that you typically make from the arts,” both artists estimated that they will likely earn the same amount of money for the quarter or year that they typically do from their arts practice. This was due to the amount of time they ended up committing to the project being more than they anticipated which resulted in a lower daily rate than they had predicted and dedicating less time to securing additional paid work.

While exploring the data for increased viability of the arts as a sustainable career path the potential for a decrease in viability of the arts as a career was also investigated. None of the participants decreased on any of the outcomes or indicators.



“It's definitely a big and wonderful project that I can add to my CV and experience. And it also led me to meet some people and network a little.”

Artist 2

LESSONS LEARNED & RECOMMENDATIONS

This training in impact measurement focusing on the annual project the Carnival of Collective Joy gave the Carlow Arts Festival team the opportunity to measure the impact of a deeply collaborative child-led project, collect feedback on the participant's experience and identify areas for improvement of the project.

Learning regarding Carnival of Collective Joy project

Recommendation one: Consider moving the project outside of schools allowing for choice in participation.

Rationale: Based on both observation and some of the feedback received in the open ended questions as well as the response to whether or not they would participate in a similar activity in future, it was determined that not all children enjoy participating in arts projects.

Recommendation two: Encourage artists to offer a large amount of praise and encouragement to the participants to help improve confidence.

Rationale: An expansion or development of knowledge or skills does not equal an increase in confidence. For example, one participant expressed that they had gained skills in making sculptures (puppet making), however their confidence rating dropped in this area when the quantitative data was analysed. As 56% (n=36) decreased their level of confidence in at least one of the three skills targeted in the workshop, it is important to aim to increase this.

Recommendations three: Consider adding elements that might be more appealing to boys, try to gather suggestions from the participants at the early stages of the parade development process.

Rationale: Observationally, more girls than boys enjoy participating in the project. This can be found in some of the qualitative responses made by the male participants.

Learning regarding impact measurement process

Recommendation four: Ensure that sufficient time for stakeholder consultation is built into the project plan for developing the theory of change.

Rationale: It is good practice to include the views of participants when defining the outcomes of a project. Consulting stakeholders, particularly if it must be done in person, can be time consuming and delay the project if this is not properly accounted for in timelines and budgets.

Recommendation five: Consider adding the cost of an impact measurement consultant to the project or overall festival budget.

Rationale: Developing the TOC and analysing the data takes a specific set of skills and experience. If this is all being done internally then staff will likely need to be upskilled and have extra time to learn and practice applying new skills.

Recommendation six: At least two team members need to commit to participating in the pilot project and this learning process.

Rationale: Having at least two team members trained helped to ensure that the learning can be held within the organisation if one team member leaves. Multiple festivals in the pilot experienced turnover in the first year of the pilot which demonstrates that this is a risk. In addition, this process is quite creative and collaborative, and having at least two team members supports brainstorming and problem solving.

Recommendation seven: The person doing the data collection should offer an example of how to respond to the questionnaire and encourage the participants to use only black or blue pen or pencil when answering.

Rationale: Some handwritten questionnaires gave unclear answers due to the colour of the pen or pencil used to respond or because they circled or highlighted more than one option.

Recommendation eight: Typed up responses should be checked for error by another team member. Where possible, participants should be asked to type up their answers rather than give hand written responses.

Rationale: Typing up handwritten responses leaves room for error.

Recommendation nine: Play a game with children so that they swap seats before responding to the questionnaire.

Rationale: As observed during data collection, participants can be influenced by their peers when giving their response.

Recommendation ten: Make the following changes to data collection for artists and teachers in order to increase response rate:

- Make surveys for teachers and artists post only
- Send artists the post survey with instructions for invoicing and wrapping up project
- Give teachers post only form in-person during on site data collection from students.

Rationale: Response rate for both groups were low. Each group is hard to get in touch with after the project ends, particularly artists who move on quickly to their next project.

Learning regarding impact measurement tool (questionnaire)

Students

Recommendation eleven: Add a question on gender.

Rationale: Observationally, responses seemed to differ based on gender. It would be useful to have had the participants identify their gender in the pre-questionnaire so as to explore any potential differences.

Recommendation twelve: Include space to add the name of the school at the top of the questionnaire.

Rationale: This would ensure there is no confusion if the responses get mixed up with another group's.

Recommendation thirteen: Include space to add the date.

Rationale: This would ensure that the date the questionnaire was completed was clear and verifiable to the person analysing the data. If one respondent completed the questionnaire at a different stage of the project than another person this could have an impact on their response and this would need to be noted.

Recommendation fourteen: Consider changing the question for students from 'do you do arts classes or workshops outside of school' to 'do you like doing art or performing outside of school'.

Rationale: Observationally, the students seemed confused by this question and many did not give an answer to it. Also, given the rural locations the project takes place in, many would not have access to arts classes outside of school so therefore this question would not have determined whether they are more inclined to do arts activities following the project.

Teachers

Recommendation fifteen: Add a question that asks about the teacher's experience of the atmosphere in the classroom when the workshops are going on.

Rationale: This will allow for changes of their experience of the workplace to be measured.

Artists

Recommendation sixteen: Include a quantitative question regarding whether the project has expanded their network and/or improved their professional experience.

Rationale: This question would offer a more clear indicator of the outcome of increased viability of the arts as a sustainable career as being achieved.

Conclusion

Our main objectives were to:

For Students:

1. Increase likelihood of participating in additional arts activities in the future for groups who don't typically have access to arts programming.
2. Attain a sense of accomplishment resulting in a positive sense of self.
3. Increase positive atmosphere resulting in a positive learning experience for students.

For Teachers:

1. Increase likelihood of having more arts/creative activities in the classroom in the future.

For Artists:

1. Increase the viability of arts as a sustainable career path.

As per the data, all of these outcomes were achieved for the majority of stakeholders and participants. It is clearly evident that this project improved the confidence of the students, artists and teachers in their artistic and creative skills, increased access to the arts and made a career in the arts viable. However, a number of areas for improvement were also identified for project delivery and measuring and reporting outcomes.

These lessons learned and recommendations are noted in the section above. These recommendations will be examined by staff and, where possible, implemented by the key stakeholders ahead of future iterations of this project and other similar projects.

One key consideration for participants is whether this project should take place outside of school to allow for the children to choose whether to participate or not. A central consideration for artists is the key outcome of increasing the viability of a career in the arts; this could be improved by providing more time and better pay conditions for the artists.

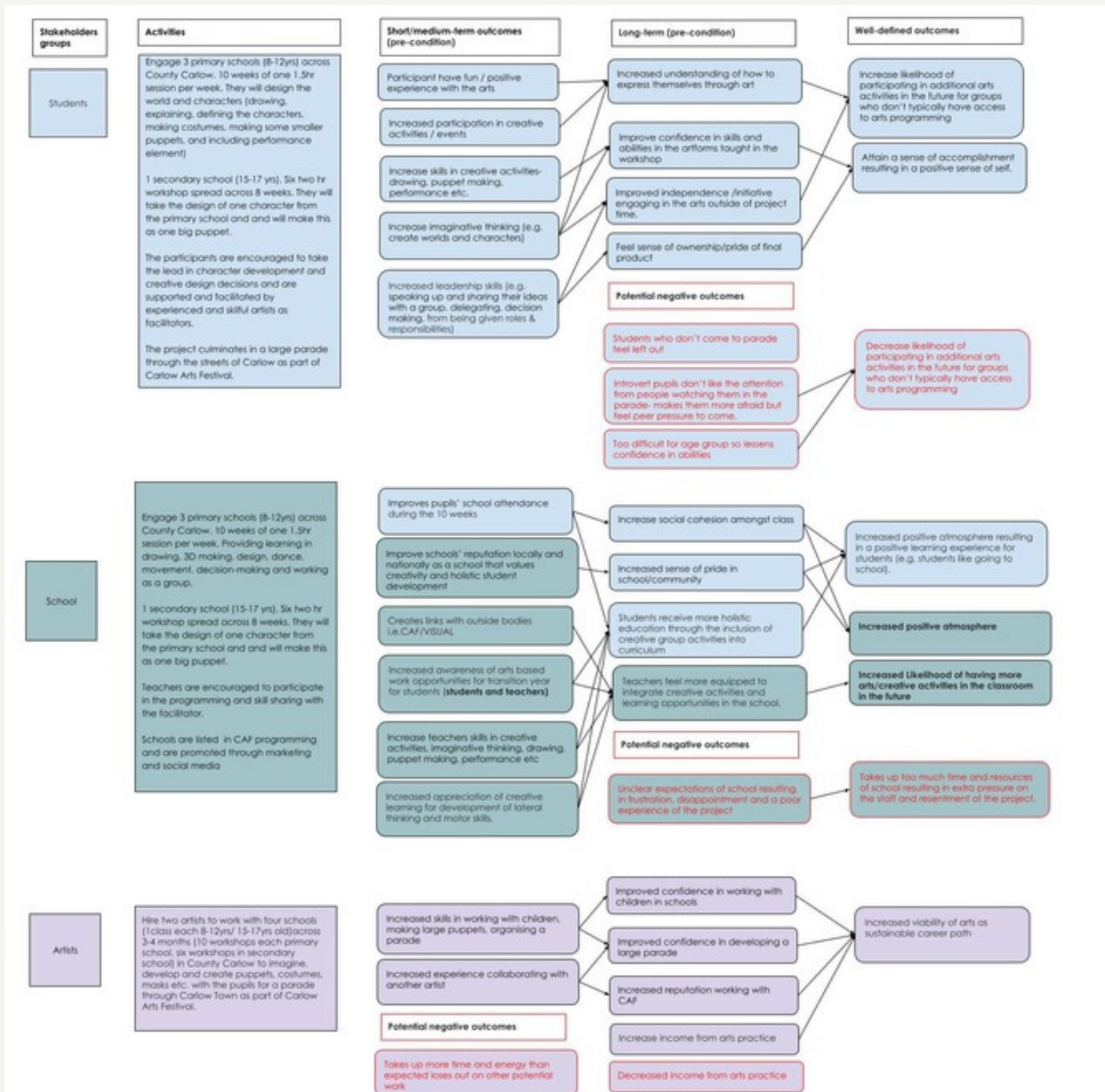
Finally, if the impact of this and other similar projects is to continue to be measured to the same extent on future iterations, and /or if it is to expand it to other projects such as the audience of the wider festival, it would be important:

- to either hire a consultant for support at key stages such as data analysis and/or reviewing first drafts of key deliverables such the logic model or TOC.
- Or to continue upskill staff in these areas through external training.

This is particularly relevant for the first couple years of training in impact measurement while staff are increasing their knowledge, skills, and confidence and while it is still being embedded. However, there is a risk that staff turnover will cause a loss of skills and knowledge gained from the training already undertaken by the organisation. It may be worthwhile to consider hiring a dedicated member of staff for the role of impact measurement and evaluation to ensure these skills are continuously held within the organisation.

Appendix

Theory of Change



Questionnaires

Students Pre-Questionnaire

Carnival of Collective Joy!

STUDENT QUESTIONNAIRE

Name:

1. How much do you agree or disagree with this "I look forward to coming to school" or "I like school"

Completely disagree

Mostly disagree

Not sure

Mostly agree

Completely agree

2. Do you get on well with your classmates?

Very Often.

Often

Sometimes

Rarely

Never

3. Can you rate your confidence in drawing, puppet making and performance from 1-10 (1 being low 10 being very high)

Drawing

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

Puppet Making

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

Performance

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

4. Do you feel you can express yourself through art*? Do you find it a good way to get your feelings and emotions out?

Always

Often

Sometimes

Rarely

Never

5. Do you take part in any arts classes or workshops outside of school?

Always

Often

Sometimes

Rarely

Never

6. If you do, what classes or workshops do you do?

Students Post-Questionnaire



Carnival of Collective Joy!

STUDENT QUESTIONNAIRE

Name:

1.What did you learn? Did you pick up any new skills or ideas?

2.How much do you agree or disagree with this " I look forward to coming to school" or "I like school"



Completely disagree Mostly disagree Not sure Mostly agree Completely agree

3. Do you get on well with your classmates?



Very Often. Often Sometimes Rarely Never

4. Can you rate your confidence in drawing, puppet making and performance from 1-10 (1 being low 10 being very high)



Drawing

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

_____→



Puppet Making

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

_____→



Performance

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

_____→

Carnival of Collective Joy!

STUDENT QUESTIONNAIRE

5. Do you feel you can express yourself through art*? Do you find it a good way to get your feelings and emotions out?

Always

Often

Sometimes

Rarely

Never



6. Do you take part in any arts classes or workshops outside of school?



Always

Often

Sometimes

Rarely

Never



7. If you do, what classes or workshops do you do?

8. If there were more activities like this in your school or community in the future would you want to participate?

No, definitely not

Probably not

Not sure

Probably

Yes, definitely

9. I feel proud of the things I made

Rate from 1-10 (1 being not at all 10 being very proud)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10



10. I feel proud that our class participated in the parade

Rate from 1-10 (1 being not at all 10 being very proud)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10



11. I feel like I contributed to something special

Rate from 1-10 (1 being not at all 10 being absolutely)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10



12. Did you have any bad experiences on this project that you would like to share?

Teachers Pre-Questionnaire

Carnival of Collective Joy!

SCHOOL QUESTIONNAIRE

Name of Teacher & School:

1.Does this class work well together on group-based activities?

Very often

Often

Sometimes

Rarely

Never

2. How often do you do arts/creative activities in the classroom?

Very often

Often

Sometimes

Rarely

Never

3. Can you rate your confidence in the following from 1-10 (1 being low 10 being very high)



Drawing

1. 2. 3. 4. 5. 6. 7 8. 9. 10.



Puppet Making

1. 2. 3. 4. 5. 6. 7 8. 9. 10.



Performance



1. 2. 3. 4. 5. 6. 7 8. 9. 10.



Integrating arts /creative activities into my classroom



1. 2. 3. 4. 5. 6. 7 8. 9. 10.



Using creative activities to support teaching curriculum



1. 2. 3. 4. 5. 6. 7 8. 9. 10.



4. Is it clear what is expected of the school and what the school can expect from Carlow Arts Festival?

Teachers Post-Questionnaire



Carnival of Collective Joy!

SCHOOL QUESTIONNAIRE

Name of Teacher & School:

1. In your own words, please describe any benefits that you experienced from participating in this project?

2. Does this class work well together on group-based activities?



Very often

Often



Sometimes

Rarely



Never

3. How has the likelihood that you will have more arts/creative activities in your classroom changed as a result of participating in this?

Much more likely More likely Stayed the same / no change Less likely Much less likely

4. Can you rate your confidence in the following from 1-10 (1 being low 10 being very high)



Drawing

1.2.3.4.5.6.7.8.9.10

➔



Puppet Making

1.2.3.4.5.6.7.8.9.10

➔



Performance

1.2.3.4.5.6.7.8.9.10

➔

Carnival of Collective Joy!

SCHOOL QUESTIONNAIRE

Integrating arts /creative activities into my classroom



1. 2. 3. 4. 5. 6. 7. 8. 9. 10



Using creative activities to support teaching curriculum



1. 2. 3. 4. 5. 6. 7. 8. 9. 10



5. Did this project meet the expectations that were set out before the project began?

6. Were there any negative experiences or downsides to participating in this project?

Artist Pre-Questionnaire



Carnival of Collective Joy!
ARTIST QUESTIONNAIRE

Name of Artist:

1.Can you rate your confidence in the following from 1-10 (1 being low 10 being very high)



Working with children and young people in schools

1. 2. 3. 4. 5. 6. 7 8. 9. 10

_____→



Developing a large-scale parade with young people

1. 2. 3. 4. 5. 6. 7 8. 9. 10

_____→

2. What impact do you think this project will have on your reputation?

Artist Post-Questionnaire

Carnival of Collective Joy!

ARTIST QUESTIONNAIRE

Name of Artist:

1. In your own words, please describe any benefits that you experienced from participating in this project?

2. Can you rate your confidence in the following from 1-10 (1 being low 10 being very high)



Working with children and young people in schools

1. 2. 3. 4. 5. 6. 7. 8. 9. 10



Developing a large-scale parade with young people

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

3. What impact do you think this project has had on your reputation?

4. How did this project affect the amount of income that you typically make from the arts:

- ☐ I will likely make more this quarter from my arts practice than I usually do.
- ☐ I will likely make less this quarter from my arts practice than I usually do.
- ☐ I will likely make about this same amount of income from my arts practice this quarter as I usually do.



Carnival of Collective Joy!

ARTIST QUESTIONNAIRE

5. Were there any negative experiences or downsides to participating in this project?

Outcome Map - Students

Well Defined Outcome (Students)	Pre-condition Outcome	Indicator	Data Source	Threshold for the Indicator	Threshold for precondition outcome	Threshold for Well-defined Outcome
Well Defined 1: Increase likelihood of participating in additional arts activities in the future for groups who don't typically have access to arts programming	NA / Well Defined Outcome Indicator	Indicator 1: "If there were more activities like this in your school or community in the future would you want to participate? (No, Definitely not, Probably not, Not sure, Probably, Yes, definitely)"	Q8 Post Student Questionnaire only	If they selected probably or yes, definitely	A participant has attained the well-defined outcome if they attained this indicator (n=39, 58%)	A person has gotten the well defined outcome 1 if they met the threshold for the well defined outcome itself (n=39, 58%)
	Increased understanding of how to express themselves through art	Indicator 1: "Do you feel you can express yourself through art? Do you find it a good way to get your feelings and emotions out? (Always, Often, Sometimes, Rarely, Never)"	Q4 Pre and Q5 Post Student Questionnaire	If their response increased from pre to post by 1 point or more to Sometimes, Often or Always	A participant has attained this precondition if they attained the sole indicator Increased (n=22, 33%) Maintained level of Often or Always: (n=10, 15%)	or if they achieved both precondition outcomes (n=2, 3%). These two participants also met the criteria above.
	Improved independence /initiative/engaging in the arts outside of project time.	Indicator 1: "Do you take part in any arts classes or workshops outside of school? (Always, Often, Sometimes, Rarely, Never)"	Q5 Pre and Q6 Post Student Questionnaire	If their response increased from pre to post by 1 point or more to Sometimes, Often or Always	A participant has attained this precondition if they attained the sole indicator Increased: (n=8, 12%) Maintained level of Often or Always: (n=6, 9%)	Total: 58% (n=39)
	Feel sense of ownership/pride of final product	Indicator 1: "I feel proud of the things I made. Rate from 1-10 (1 being not at all 10 being very proud)"	Q9 Post Student Questionnaire only	If they selected from 7-10 on post test (n=51, 76%)	A participant has attained this precondition if they scored 7 or higher on at least one of the two indicators (n=55, 82%)	A person has gotten the well defined outcome 2 if they got both pre-conditions (n=49, 73%)
Well Defined 2: Participant have a sense of accomplishment resulting in a positive sense of self.		Indicator 2: "I feel like I contributed to something special. Rate from 1-10 (1 being not at all 10 being absolutely)"	Q11 Post Student Questionnaire only	If they selected from 7-10 on post test (n=49, 73%)	A participant has attained this precondition if they increased their score on at least one of the three skills indicators. (n=58, 87%)	
	Improve confidence in skills and abilities in the artforms taught in the workshop	Indicators 1 - 3: "Can you rate your confidence in the following skills: A. drawing, B. puppet making and C. performance from 1-10 (1 being low 10 being very high)" *Note: Each skills was a separate question	Q3 Pre and Q3 Post Student Questionnaire	If their response increased from pre to post by 1 point or more A. Drawing (n=30, 45%) B. Puppet making (n=36, 54%) C. Performance (n=30, 45%)	A participant has attained the well defined outcome if they attained this indicator (n=28, 42%) Maintained level of Mostly or Completely agree: (n=16, 24%)	A person has gotten the well defined outcome 3 if they met the threshold for the well defined outcome itself (n=28, 42%)
	NA / Well Defined Outcome Indicator	Indicator 1: "How much do you agree or disagree with this "I look forward to coming to school" or "I like school"" Completely disagree, Mostly disagree, Not sure, Mostly agree, Completely agree	Q1 Pre and Q1 Post Student Questionnaire	If their response increased from pre to post by 1 point or more to mostly agree or completely agree	A participant has attained this precondition if they attained the sole indicator (n=23, 34%)	or if they achieved both precondition outcomes (n=16, 24%).
	Increased social cohesion	Indicator 1: "Do you get on well with your classmates?" Very Often, Often, Sometimes, Rarely, Never	Q2 Pre and Q2 Post Student Questionnaire	If their response increased from pre to post by 1 point or more to Very Often, Often or Sometimes	A participant has attained this precondition if they attained the sole indicator (n=23, 34%)	Total: (n=35, 52%)
Well Defined 3: Increased positive atmosphere resulting in a positive learning experience for students (e.g. students like going to school).		Indicator 1: "I feel proud that our class participated in the parade Rate from 1-10 (1 being not at all 10 being very proud)	Q10 Post Student Questionnaire only	If they selected from 7-10	A participant has attained this precondition if they attained the sole indicator (n=44, 67%)	
	Increased sense of pride in school/ community					

Outcome Map - Teachers

Well-defined Outcome (Teachers)	Pre-condition Outcome	Indicator	Data Source	Threshold for achieving this indicator	Threshold for precondition outcome	Well-defined outcome Threshold
Increased likelihood of having more arts/creative activities in the classroom in the future	Teachers feel more equipped to integrate creative activities and learning opportunities in the school.	Indicator 1: "Can you rate your confidence in the following from 1-10 (1 being low 10 being very high) integrating arts / creative activities into my classroom "	Q3 Pre-questionnaire, Q4 Post-questionnaire School	If their response increased from pre to post by 1 point or more (n=2, 66%)	A participant attained this precondition if they met the threshold for both indicators (n=2, 66%)	A teacher has gotten the well defined outcome if they met the threshold for the precondition or the well defined outcome itself (n=3, 100%) or if they achieved the precondition outcome (n=2, 66%)
		Indicator 2: "Can you rate your confidence in the following from 1-10 (1 being low 10 being very high) Using creative activities to support teaching curriculum "	Q3 Pre-questionnaire, Q4 Post-questionnaire School	If their response increased from pre to post by 1 point or more (n=2, 66%)		
NA / Well Defined Outcome Indicator		Indicator 1: "How has the likelihood that you will have more arts/creative activities in your classroom changed as a result of participating in this?" Much more likely More likely Stayed the same / no change Less likely Much less likely"	Q3 Post-questionnaire school	If they selected "Much more likely" or "More likely" (n=3, 100%)	A participant has attained the well-defined outcome if they attained this indicator. (n=3, 100%)	
Total: (n=3, 100%)						