



CREATURES



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CREATURES DELIVERABLE

D4.3 Guidelines for participatory impact monitoring

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Abstract
<p>This deliverable, D4.3, discusses <i>how we develop</i> our approach to evaluation in CreaTures. It reports on the activities we undertook in M4 - M11 of the CreaTures project to co-create our approach to evaluation with researchers, creative practitioners and other partners in the project. This includes two workshops on evaluation, three pilot projects with ExPs and ongoing interdisciplinary exchange between researchers.</p> <p>This document accompanies D4.1 (Prioritised indicators and baseline v1), in which we discuss the <i>content</i> of our approach to evaluation. Both deliverable (D4.1 and D4.3) are part of Task 4.1 (Define indicators and evaluation procedures for understanding and reproducing effects).</p>

D4.3 Guidelines for participatory impact monitoring

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CreaTures project structure

Creative Practices for Transformational Futures (CreaTures) is a three-year EU funded project that investigates the role that transformational creative projects play in helping people to imagine and to build environmentally and socially sustainable futures. Artists, curators, designers and citizen-led collectives are already reacting to problems such as climate change and mass species loss by mobilising from their own platforms using distinctive forms of expertise. They are catalysing change by gathering groups of people (“publics”) around issues that matter to them in a variety of domains, and using a range of aesthetic, affect-driven, playful and participatory interventions that have multi-layered impacts across a range of scales. Creative practitioners move publics towards social and ecological sustainability by supporting change in lifestyles, co-creating new ways of being, and prototyping new systems. In doing so, they develop new forms of environmental citizenship, and also social cohesion—to help communities withstand the environmental changes that are already underway and take change into their own hands for purposes of adaptation, mitigation and better resource use. This interlinking of social and environmental transformation, inseparable in attending to issues of culture, underpins our research.

The CreaTures project brings together an interdisciplinary team of eleven organisations including both academics and creative practitioners (acting together as co-researchers). At the centre of the project is the Laboratory, a series of creative projects organised by innovative design organisations Superflux (UK) and Hellon (Finland); along with long-established arts and cultural producers Furtherfield (UK), Kersnikova (Slovenia) and Zemos98 (Spain). Each of these diverse partners has agreed to open up their creative processes for collaborative investigation with researchers. We call these works Experimental Productions (ExPs). The Laboratory format enables each particular ExP to be studied in detail as it unfolds over the duration of the three-year CreaTures project. Design researchers from the Aalto University School of Arts, Design and Architecture in Finland lead the Laboratory research and co-ordinate the CreaTures project.

Running alongside the Laboratory is a programme of Evaluation, stewarded by researchers from Utrecht University’s Copernicus Institute of Sustainable Development in the Netherlands. This involves working with the creative partners to co-design new methods to understand the effects of particular processes, and their contributions to sustainable transformation. This strand of work also explores links between creative practice and policymaking, with additional expertise provided by the Open Knowledge Foundation Finland and UK-based sustainability organisation Sniffer.

This program of research is connected and amplified to other key stakeholders by RMIT’s Care-full Design Lab (working with RMIT Europe based in Barcelona, Spain), through the curation of a programme of Engagement and Dissemination activities. Finally, the Observatory (coordinated by the University of Sussex) plays a dual role: firstly in co-ordinating the documenting of the Laboratory projects and contributing to their analysis, and secondly developing a repository of transformational cases.

Introduction

In this document we discuss *how we develop* our approach to evaluation in CreaTures. This document accompanies Deliverable 4.1 (Prioritised indicators and baseline v1), in which we discuss the *content* of our approach to evaluation.

The starting point for developing our approach is the aim to develop a generative evaluation, that is, an evaluation that is co-created and implemented as part of the engagement between researchers and creative practitioners. Previous research showed that evaluation measures and transformative goals are often in conflict. This does not need to be the case. Yet, it takes work to make evaluation approaches appropriate for capturing and supporting transformative goals of creative practices (Light et al, 2018). That is what the evaluation strand in the CreaTures project sets out to do.

The CreaTures project involves collaborative, interdisciplinary knowledge exchange between researchers and creative practitioners. Throughout the project's duration, creative partners will undertake the production of new works, known as "Experimental Productions" or ExPs, which act as space for collaborative research. Creative practitioners are therefore co-researchers in the evaluation research strand. We aim to co-develop new modes of evaluative practice alongside creative practitioners, taking account of the practices that they already use, and extending these in mutually determined directions.

Evaluation usually involves the assessment of a known and bounded project according to a relatively stable set of criteria. In the CreaTures research, we are working with evaluation in a more emergent mode, partly as a result of the project structure, where creation, documentation and evaluation run concurrently. This means that we are still learning about what "transformation" and "sustainability" mean to practitioners, even as we are trying to develop evaluation strategies linked to these ideas. We are also encountering creative projects during their development phases and are therefore designing "evaluative" encounters with peers or audiences before creative practitioners have settled ideas about the formats, audiences and aims of their ExPs. Since we aim to evaluate projects across their life-spans we expect to compare evaluative modes across multiple iterations and across project groups within the consortium to aid depth and clarity of analysis.

Developing our approach to evaluation thus requires a co-creative process between researchers and practitioners that runs alongside the development of the Experimental Productions and other processes in CreaTures. We are developing our approach through the following activities:

- **Evaluation workshops with researchers and creative practitioners**
We conducted two workshops bringing together members of the consortium to discuss wishes, worries and opportunities for developing our approach to evaluation in CreaTures.

- **Pilot projects with Experimental Productions (ExP)**
We started several pilot projects with creative practitioners to develop evaluation practices alongside and in conversation with the development of the Experimental Productions (ExP).
- **Interdisciplinary exchange between researchers**
We set up ongoing interdisciplinary conversations between researchers to exchange perspectives and seek common ground between the multiple disciplinary lenses that we bring to the project.

This document reports on these three interlinked activities and discusses preliminary insights.

Evaluation workshops

We conducted two workshops to co-develop our approach to evaluation in CreaTures. The first workshop involved researchers and supporting partners in the CreaTures project. The second workshop brought together researchers, supporting partners and creative practitioners. Full reports of the workshops are included with this report as Appendix A (Workshop 1) and Appendix B (Workshop 2). Important insights from the two workshops include the following:

Existing evaluation practices

Our workshops showed extensive experience with evaluation among members of the consortium. Everyone in the team could draw on experiences of evaluating or being evaluated. This experience is useful for thinking through where we want to build on existing evaluation practices, and where we believe our approach to evaluation in CreaTures should take a different direction.

The workshops raised some important caveats for engaging with evaluation. Specifically, consortium members shared negative experiences with evaluation when it is narrowly defined towards specific indicators or outputs. The demand from funders for evaluation was perceived as a burden that resulted in ‘paperwork and overwork’, specifically where required evaluation practices do not reflect the values of the creative projects or organisations.

Our conversations over the two workshops brought forward the need for a ‘deeper’ evaluation to contrast narrow, formal and instrumental approaches to evaluation. The question was raised whether and how this deeper evaluation could be oriented towards the mission of creative practices. At the same time, the approach of evaluating against a certain mission or outcome was also questioned. Does it leave room for unexpected insights and elements of surprise? Moreover, the question was raised whether the aim of an evaluation can be determined beforehand, or whether this inevitably leads to the dreaded instrumentalization of evaluation.

Desired evaluation practices

Based on existing experience with evaluation, consortium members also expressed wishes for evaluation practices in CreaTures. There was a shared sense of opportunities to move beyond 'evaluation as we know it' and move towards an approach to evaluation that is more generative, interactive, collaborative, reflective, inspiring and, importantly, also fun. Some primers of what such an evaluation approach should look like are the following:

- Our evaluation needs to be able to capture things that are fuzzy, emotional and non-rational. We do not want to - as one artist and curator put it "flatten strange things". Instead, we want to build an approach to evaluation that is sensitive and appreciative of the different practices being evaluated.
- We want to support collective meaning-making through evaluation. We see evaluation as a sense-making process and as an opportunity for reflection. Evaluation can be a way to 'stop and think', articulate the ambitions of creative practices and refine and improve the work.
- We want to integrate evaluation into the creative process. Evaluation should not be an add-on or something that is brought onto the creative process from 'outside'. In CreaTures, we have the opportunity to build evaluation from the start of the project and make it a valuable part of the creative process.
- We see evaluation as an opportunity to understand and demonstrate the value of creative practices in the context of societal change towards socio-ecological sustainability. That is, we want to capture how creative practices catalyze sustainability transformations.

Evaluation for transformation

Evaluation is a common practice in the cultural sector. What makes our approach to evaluation unique is that we want to understand the value of creative practices in the context of sustainability transformations.

This raises many challenges and questions. How can we capture the elusive notion of sustainability transformations in our evaluation? How can we capture the different ways in which creative practices matter for sustainability transformations? And how can we communicate these evaluation outcomes in a meaningful way to help strengthen the contributions of creative practices?

We sought to deepen our understanding of the link between creative practices and sustainability practices through a bottom up exploration of what creative practices 'do in the world'. Based on our conversations with workshop participants, we identified eight dimensions of creative practices' contributions to sustainability transformations. These are (see also figure 1):

- **Deep ways of engaging** with real-world sustainability issues, paying attention, feeling, smelling (dark green)
- **Making tangible** through crafting, experiencing and play (light green)
- **Experimenting** with new ways of doing things, new ways of being in the world, making different futures possible (yellow)
- **Taking small tangible steps** towards improving the world (orange)

- **Challenging existing values and practices**, calling into question what we consider normal (red)
- **Opening up** institutions, creating spaces, widening access, giving voice to marginal communities (pink)
- **Connecting** actors that would otherwise not work together, building relationships, knowledge brokering (purple)
- **Supporting governance capacity** across public and private actors (blue)

The dimensions identified here are strongly connected and interrelated. Specifically, the workshop brought out key links between the deep ways of engaging (dark green) and the playful, experimental, crafting of creative practices (light green). Another cross cutting connection was between experimenting with new ways of doing things (yellow), opening up institutions to new practices, actors and voices (pink) and connecting and brokering practices (purple). Finally, the conversations linked the building of governance capacity across public and private actors (blue), to possibilities for opening up institutions (pink) and capacities to create connections and build relationships (purple).



Figure 1. Dimensions of creative practices' contributions to sustainability transformations identified in the workshop. See [Miro board](#) for detailed view.

Our exploration of the dimensions of what creative practices do in the world started from discussions with partners about their practices. We then aimed to bring these understandings in conversation with the expanding literature on sustainability transformations (e.g. Blythe et al. 2018; Feola 2015; Patterson et al. 2017; Scoones et al. 2020). Based on key themes from the literature, we discussed which understandings of transformations resonated with our aims and practices in CreaTures. Our discussion identified transformation as a fundamental aspect of society; transformations are always happening. Yet, transformations are not always positive.

This highlighted the need to consider the normative aspects of transformations. When do transformations lead us towards positive futures? Who decides which futures are positive and which aren't? And also, who is benefitting from transformations and who is not? Overall, it highlighted that we should pay attention not only to whether creative practices catalyze sustainability transformations, but also raise the normative question 'where to?' as we continue to develop this strand of work.

Overall, the workshops showed the urgent need to transform evaluation practices to better suit creative practices. We seek to develop evaluative practices that support creative practices in their pursuit of meaningful contributions to sustainability transformations.

Pilot projects

In parallel to the workshop, we worked on our approach to evaluation through collaborations between researchers and practitioners in three works being developed as part of the CreaTures project - as Experimental Productions (ExPs). These pilot projects allowed us to work through questions and expectations for evaluation in relation to the aims and practices of the ExPs. We take as our starting point the idea that evaluation is not an add on to the creative process, but rather should be developed alongside the creative practice with the ultimate aim to help strengthen the transformative contribution of ExPs.

This ongoing process involves

- Convening interviews and discussion to promote a shared understanding of the aims of transformative creative practices between project partners and researchers
- Researchers and creative practitioners collecting data during the development of the creative project
- Researchers conducting an initial analysis based on collected data and bringing the insights in conversation with relevant academic literature
- Researchers and creative practitioners reflecting together on collected data and initial analysis

We use interviewing, participant observation, and co-design methods to elicit practitioners' own understandings of transformation; and how these evolve across the planning, performance and aftermath of a creative project. We aim to preserve the ontologies that practitioners use to make sense of their work, by making space for practitioners to articulate their own practices in their own terms. As part of interdisciplinary working, we researchers open up our own analytic processes of sense- and theory-making to practitioners.

Over the past months, we have worked with the following ExPs as pilot projects. Given the diversity of practices across these projects, it was necessary to develop a tailored approach for each ExP. This work is still ongoing in all three projects. We are keeping track of our insights

and decisions in the Data Gathering Plan for each ExP (see Deliverable 2.1 ‘Data gathering strategy and shared documentation templates’). Below we briefly describe our approach for the three pilot projects:

Furtherfield - The Hologram, with Cassie Thornton

“In a series of six online sessions participants practice and discuss the social skills, values, and priorities that are central to the Hologram model for collective peer2peer healthcare. Each person leaves the course empowered to assemble and participate in their own Hologram.” - D3.7 - Experimental productions report v1

Our conversations with creative practitioners of the Hologram project made clear that a conventional approach to evaluation based on predefined indicators and external judgement runs against core values of the Hologram as a social practice. The participatory nature of the Hologram course and its focus on reshaping instruments of social control (that metrics can often be implicated in) raises fundamental questions about the role of evaluation in our society in general. We decided to go through a complete iteration of the Hologram course together to help us understand the wider meaning of evaluation in a project like this. One of us participated in the course as an autoethnographer, keeping track of the experience in a shared self-reflexive journal. We also conducted interviews with the creative practitioners during the course and the creative practitioners also experimented with keeping a self-reflexive journal. This iteration of the Hologram course was recently completed. Based on the collected material and our experiences during this iteration of the course we will continue our collaborative development of our evaluation strategy. This will be further tested in the next iteration of the course, which is anticipated to run early in 2021.

ZEMOS98 - Commonspoly

“Commonspoly is a board game and an artistic device to foster sustainable and cooperative ways of life. Through the game and a series of gameplays, the idea is to create a trans-local network to implement and test the transformative capacity of the game in different contexts and cities.” - D3.7 - Experimental productions report v1

For the Commonspoly game developed by ZEMOS98 our conversations centered on defining the focus of the evaluation. We identified two potential areas of focus, which are, first, the game play itself, and, second, the network building that is happening through the game. For the evaluation of the gameplay, we are interested in the experiences of participants that play the game. We are developing evaluative mechanisms to be tested during two facilitated gameplay sessions in autumn 2020. We will trial the established games evaluation technique known as “debriefing,” meaning that the CreaTures researcher acts as participant observer during the gameplay, and then leads a semi-structured discussion after the game has concluded in order to understand its potential effects. We will also trial the use of surveys before and after the gameplay. For the evaluation of the network that is emerging around the game, we are

interested in the ways in which the game travels and is picked up in different settings by different people and communities. We plan to create a sociogram to map the connections that were fostered by the game and to create a survey that is open to all who buy or download the game, to provide a more structured way for players (outside of the facilitated sessions) to provide feedback. Additionally, we will collect responses from people who spontaneously contact Zemos98 with their thoughts, suggestions and actions.

Aalto Arts and University of Sussex: Experimental Food Design for Sustainable Futures

“Experimental Food Design for Sustainable Futures is a 2-day online workshop experimenting with food as bio-design material and socio-culturally potent, aesthetically rich starting point from which to critically reflect on social and ecological uncertainties. Acknowledging that human-food practices are a key driver of climate change, the workshop prompts participants to co-create scenarios and collages of alternative food practices that prioritize sustainability and consider more-than-human perspectives.” D3.7 - Experimental productions report v1

Two researchers participated in the workshop as participant observers. In addition, we co-developed a post-workshop survey with the workshop facilitators which was sent to all workshop participants. Based on our conversations with the workshop team, we identified the building of a network focussed on more-than-human food practices as a particularly fruitful focus of the evaluation. That is, we see the workshops as part of an effort to build a network and community with the capacity to change and challenge thinking about food system transformation. We’re also interested in the effect of COVID-19 which has opened up the workshop to a wider group of participants, also beyond academia, since the conference at which the workshop took place was free of charge and online, and hence more accessible. We’re interested to see where this takes the network and with what effects. We will continue to work with the network founders to establish the reach of academic and creative outputs from the workshop, for example the forthcoming More-than-human Food Futures Cookbook.

Interdisciplinary exchange

The third element of developing our approach to evaluation in CreaTures is the interdisciplinary exchange between researchers. The research team in CreaTures brings together different disciplinary perspectives on sustainability, transformation and creative practice. Bringing these perspectives together in meaningful ways takes work (Cairns et al 2020). Realising that we required space and time for sharing knowledge, we set up several structures within the project to prompt open and creative exchange.

For the evaluation work specifically, a bi-weekly meeting has become the primary forum for collaboration and disciplinary alignment. These meetings have facilitated a series of rich and interesting conversations. Our conversations often depart from personal commitments and experiences, and go on to make imaginative links between different bodies of academic thought

and modes of creative practice. Some of the activities that we have undertaken include shared readings and discussion, and the writing of short-form “provocations” and “definitions” that surface our different orientations. Through these meetings we have articulated a space for shared enquiry without needing to collapse disciplinary specificities into one single, homogeneous approach. This strategy allows the research team to co-create research that can also travel back into our relevant disciplinary homes, to maximise the scope of the conversation about creative practice and the impact of the CreaTures project as a whole.

Concluding remarks

In CreaTures we aim to develop a generative approach to evaluation that captures and supports the transformative ambition of creative practices. We have argued that developing this evaluation approach requires co-creative processes between researchers and creative practitioners. We are working on this across three lines of activities as laid out in this document:

1. Evaluation workshops with researchers and creative practitioners
2. Pilot projects with Experimental Productions (ExP)
3. Interdisciplinary exchange between researchers

These activities have furnished us with a sense of the challenge of developing an approach to evaluation that is adept to the multiple dimensions of creative practices working towards the elusive notion of sustainability transformations. At the same time, our co-creative process has highlighted the need and opportunity to transform evaluation to better capture and support the transformative ambitions of creative practices.

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Appendix A: Evaluation Workshop #1

Attendees:

Cristina Ampatzidou (CA), Andrea Botero Cabrera (AB), Kat Braybrooke (KB), Jaz Choi (JZ), Namkyu Chun (NC), Lizzie Crouch (LC), Marketa Dolejsova (MD), Sandra van der Hel (SH), Lara Houston (LH), Ann Light (AL), Tarmo Toikkanen (TT), Joost Vervoort (JV) Iryna Zamuruieva (IZ).

Access to Miro board: https://miro.com/app/board/o9J_krNbLpM=/

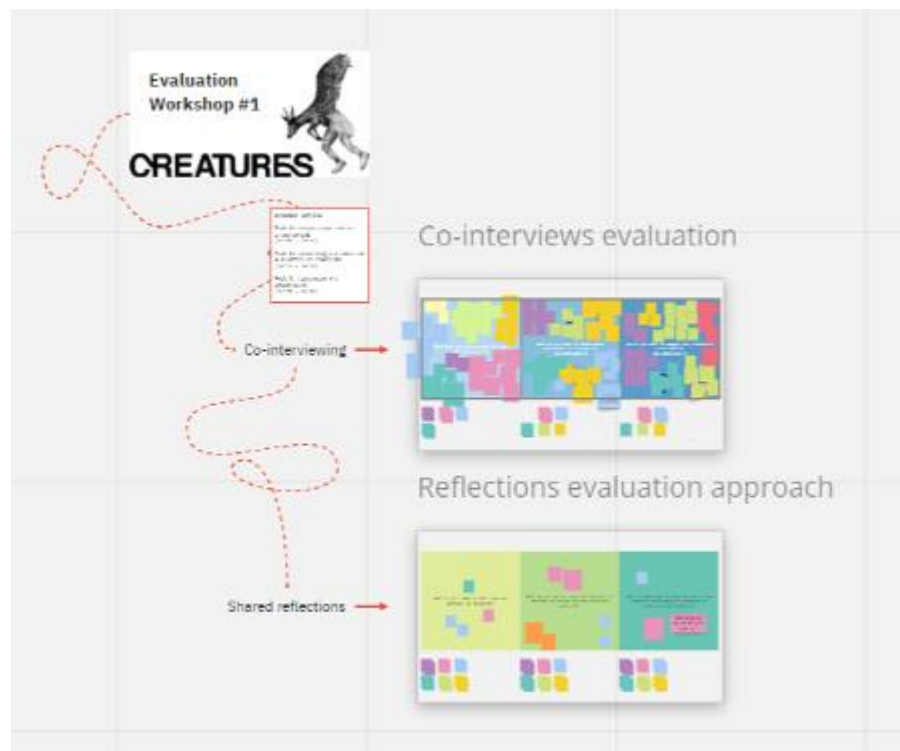


Figure A1. Overview Miro board

Part 1: Co-interviews evaluation

We conducted three rounds of co-interviewing on the following questions (one question for each round; notes in Miro)

1. What does evaluation mean for you?
2. What do you want to learn about evaluation in the CreaTures project?
3. How do you want to engage with evaluation in CreaTures?

Reflections from the Miro board and general discussion:

1. What does evaluation mean for you?

Noted limitations/problems with evaluation

- Paper works and overwork
- Not everything can be measured
- Unders want numbers (but this does not capture everything)

Noted positive aspects/opportunities of evaluation

- Best practices: qualitative, collaborative, ongoing
- Mutual learning and reflection
- Sense making process
- To refine/improve the work
- Integrate evaluation as part of the creative process (e.g. debriefing in games)

Other things to keep in mind:

- Resist reductionist tendency
- Language/terminology needs to be clearly defined from the start
- Need to identify aims and what success is; this should inform evaluation
- Remain open to elements of surprise/'aha moments'
- Evaluation as a way to link specific projects/events to larger trends and changes
- Evaluation needs to be considered from the start/ not an add-on
- Important to think about who the evaluation is for

2. What do you want to learn about evaluation in the CreaTures project?

- Limitations of evaluation as we know it; and how we can overcome this.
- A new perspective on evaluation: evaluation as interaction, intervention, relationship, ...
- How to capture transformation in evaluation? And how to do so that it makes sense to different communities/target groups?
- How to understand transformation beyond the moment of the creative work or experience? How to relate small observations to big changes?
- How to evaluate unique events that cannot be compared to each other?
- Working with/triangulating between different values and priorities in evaluation; while also building a common/shared evaluation outcome.
- How can the evaluation process truly be one built around co-design, and from the onset?
- How to ensure we are clear in the ways we position our own situatedness as researchers/participants/practitioners?
- How to integrate evaluation into the creative experience (maybe calling it reflection moments), and how could this enhance the experience?
- Evaluation as a way to 'stop and think'; articulate ambitions for ourselves and others.

- How to make evaluation of the process useful for those who weren't part of it? And how to bring creative practices into other spaces/groups concerned with socio-ecological transformation?

3. How do you want to engage with evaluation in CreaTures?

- From the start with mutual benefits for creative practitioners and researchers
- Find formats that allow different voices to contribute to evaluation
- Engage with the unexpected
- Evaluate in a way that is playful, fun, rule-breaking, ...
- Sensitive and appreciative of the different practices being evaluated
- Co-designed evaluation; blurring roles between researchers and practitioners
- Evaluation and engagement as a two-way process: creating engagement through evaluation and vice versa
- Surface and share theories of change within and between projects

Overall discussion:

JV: We aim to evaluate the unevaluable. Ideally, our evaluations should be interactive, holistic interventions.

LC: Our perception of evaluation might need to change. Open-up evaluation to see it as an opportunity and more fun. Evaluation as an opportunity for reflection.

IZ: Evaluation as a sense-making process. Collective meaning making through evaluation.

KB: Opportunity to build evaluation from the bottom up within Creatures. Not drop it from the outside/top-down. We have the power to change the logics of evaluation.

AL: Reflect on the way links between observation, evaluation and reflection come together.

All agree that there are limitations to 'evaluation as we know it'. We want to move beyond this and see opportunities to do so in CreaTures.

Part 2: Brief presentations on our ideas about evaluation in CreaTures

JV: theories of change as approach: promising but currently also limited; not about building effective ToCs but about understanding other people's ToCs at different levels; need to push the boundaries of this approach to make it meaningful for CreaTures

LH: reflection on theories of change from STS perspective; attention for things that are fuzzy, emotional, non-rational; do not want to flatten 'strange things'; want to build an approach to evaluation that can capture this

SH: outlined what we are currently doing and planning on evaluation

- WP2-4 (Observatory and Evaluation) ongoing discussions on developing indicators

- Combination of 'bottom-up' (starting with ExPs) and 'top-down' (overarching strategy and link to literature)
- Pilot projects with Commonspoly (Zemos98) and Hologram (Furtherfield)

Part 3: Discussion theories of change + final reflection

IZ: Shares example of the use of ToC in a project she is involved in with Sniffer. Importance of interactive process and creating the vision together. Can be inspiring but also overwhelming. Importance of grounding the approach in local experiences.

AL: ToC approach has value in connecting what we do to existing literature; but also need to be aware of the limitations. Does not see this as a method but as a frame. Should not be limiting what we can do. The value is that we acknowledge that there are multiple theories of change.

TT: Look at system theory for useful tools and thinking about evaluation.

AB: Sustainability transitions literature is also relevant.

KB: Need to think about what outcomes will be useful for different actors and communities.

Every theory we work with (incl ToC) will have its own baggage to address.

The value of theories of change approach lays in recognising and appreciating multiple perspectives on how change comes about. ToC approach can support reflexivity when thinking about change. Also intuitive and familiar with policy-makers and funders.

Yet also risk of having to connect with frames and language we feel uncomfortable with. Who do we reach with this approach? What is left out?

All agree to explore the ToC frame further and see how it can work for us.



Figure A2. Miro notes part 1 (co-interviews)

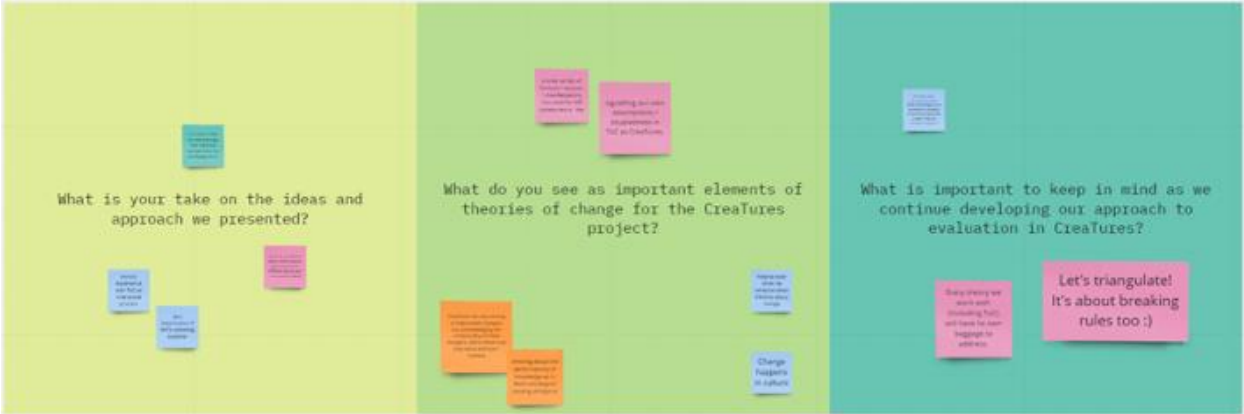


Figure A3. Miro notes part 2 (reflections)

Appendix B: Evaluation Workshop #2

Wednesday 30 September, 2020

Notes by Sandra van der Hel

Attendees:

Cristina Ampatzidou (CA), Andrea Botero Cabrera (AB), Kat Braybrooke (KB), Ruth Catlow (RC), Jaz Choi (JZ), Namkyu Chun (NC), Lizzie Crouch (LC), Marketa Dolejsova (MD), Simon Gmajner (SG), Felipe Gil (FG), Sandra van der Hel (SH), Lara Houston (LH), Anab Jain (AJ), Ann Light (AL), Tarmo Toikkanen (TT), Kirsikka Vaajakallio (KV), Joost Vervoort (JV) Iryna Zamuruieva (IZ).

Access to Miro board: https://miro.com/app/board/o9J_kkIWYpQ=



Figure B1. Overview Miro board

Part 1: What does your creative practice do in the world?’

In small break-out groups (3-4 people) we co-interviewed each other based on the question ‘what does your creative practice do in the world?’ Notes of these conversations were captured

in Miro. We then tried to connect the different conversations to develop a common picture of the different ‘things’ creative practices do in the world.

The following image (Figure B2) provides a simplified summary of this part of the workshop based on a reorganisation of the collected material. It brings out some common themes (the bubbles):

- **Deep ways of engaging** with real-world sustainability issues, paying attention, feeling, smelling (dark green)
- **Making tangible** through crafting, experiencing and play (light green)
- **Experimenting** with new ways of doing things, new ways of being in the world, making different futures possible (yellow)
- **Taking small tangible steps** towards improving the world (orange)
- **Challenging existing values and practices**, calling into question what we consider normal (red)
- **Opening up** institutions, creating spaces, widening access, giving voice to marginal communities (pink)
- **Connecting** actors that would otherwise not work together, building relationships, knowledge brokering (purple)
- **Supporting governance capacity** across public and private actors (blue)

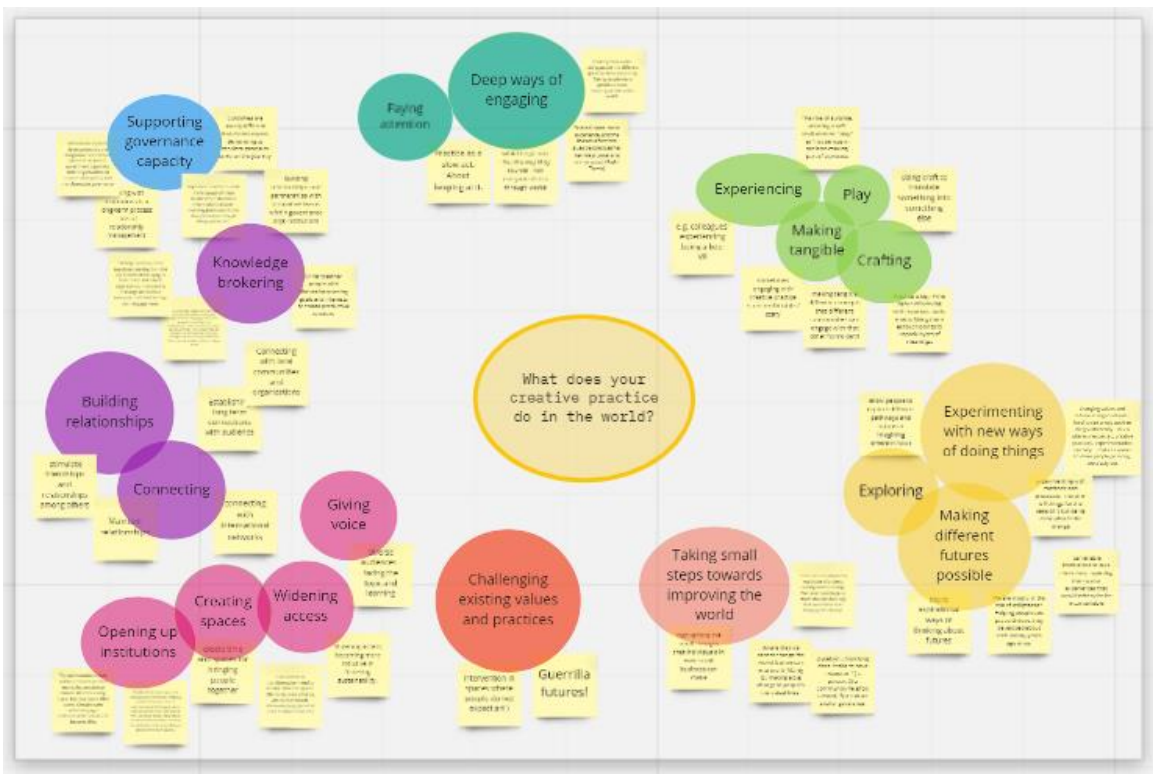


Figure B2. Dimensions of what creative practices do in the world
(for details see the Miro board [HERE](#))

This is of course just one way of organizing insights from this part of the workshop. The material could be interpreted in different ways, bringing out different or additional themes. What is more, the themes identified here are strongly connected and interrelated. Specifically, the workshop brought out key links between the deep ways of engaging (dark green) and the playful, experimental, crafting of creative practices (light green). Another cross cutting connection was between experimenting with new ways of doing things (yellow), opening up institutions to new practices, actors and voices (pink) and connecting and brokering practices (purple). Finally, the conversations linked the building of governance capacity across public and private actors (blue), to possibilities for opening up institutions (pink) and capacities to create connections and build relationships (purple).

Selected quotes from the Miro board illustrating the diversity of perspectives:

SG about 'how has your creative practice brought about socio-ecological change?': "Hard to specify impact. It's an accumulation of a multitude of projects tackling societal change. We never contribute so much that we could say that we are the ones bringing this change. We are prepared about how to bring societal technologies forward. Lots of bio and chem applications. We are mostly in the role of enlightener. Helping people see past old views they developed about tech twenty years ago or so."

KV about what their work at Hellon does: "Hellon is highlighting the small changes that individuals in even small business can make. Work with buss. leaders, ministries and policymakers, people from public organisations - engaging directly with people who are influencers, implementers, have the economic power to change things - giving them 'food for thought' - e.g. familiarizing with SDGs, through both qual and quan methods: using customer studies; scenarios; design games"

AJ on what Superflux' creative practices do: "Making tangible different concepts that different communities can engage with that other forms can't. Practice is key. The rigour of working with materials, tools, media. Using them as touch points to unpack layers of meanings. Thinking from within. Practice as a slow act. About keeping at it."

FG on what creative practices can do: "Aware that we cannot change the world, but we can improve it! Mainly by making a big change in people's individual lives."

Part 2: Connecting transformation and evaluation: current practices, worries and wishes

The workshop continued in three steps:

1. We collected and discussed existing evaluation practices
2. We reflected on ideas about sustainability transformation from the literature
3. We brought these insights together in an exploration of desired evaluation practices

Insights from these three steps are presented below.

Existing evaluation practices

Everyone listed evaluation practices for their current creative or academic project or organisation. See the overview in the Miro board [HERE](#).

We then moved into break-out groups to discuss these practices. The discussion covered the *how*, *what* and *why* of evaluation practices:

How to evaluate: The summaries of current evaluation practices listed different ways in which evaluations are currently conducted. Broadly speaking, we can distinguish between formal and informal approaches. Formal evaluation practices are typically based on quantitative data, surveys, demographic analysis, etc. Informal evaluation approaches, in contrast, tend to work with qualitative data, are often collaborative, build on personal experience, collective sense-making and reflection. There was a strong preference within the group towards these informal approaches. Most of us are comfortable here. The formal approaches, on the other hand, were pointed out as the area 'with the most stress and the most mess'. And yet, the overall feeling seemed to be that these formal approaches cannot be ignored and we need to work with them in some way, also because these approaches are often demanded by funders (see why evaluate).

What to evaluate: Evaluation tends to focus on direct outputs (what does a project deliver), whereas the longer term outcomes (how does it live beyond the project/ what does it do in the world?) are often more interesting but also more difficult to grasp. Another question raised was whether evaluation should focus more on process rather than output/outcome. Overall, the question what to evaluate received little attention in the discussion.

Why evaluate: The demand from multiple partners and funders for evaluation is a burden for organisations in the creative sector. Partners/funders often have specific evaluation requirements, based on specific frameworks and methods. This not only results in extra work, but also means that required evaluation practices often do not reflect the values of the creative project/organisation. On a positive note, there seems to be a tendency towards less formal/quantitative/reductive approaches, also among funding agencies.

The burden of evaluation was also captured in a discussion on the instrumental approach to evaluation that many of us recognised in academia. Evaluation gets a negative connotation when it is narrowly defined towards specific indicators (over which we seem to have little control) and when future jobs, positions and funding are on the line.

Overall, the discussion brought forward the need for a 'deeper' evaluation to contrast the narrow, formal and instrumental approach to evaluation. The question was raised whether and how this deeper evaluation could be oriented towards the mission of creative practices. At the same time, the approach of evaluating against a certain outcome was also questioned. Does it leave room for unexpected insights and elements of surprise? Moreover, the question was

raised whether the aim of an evaluation can be determined beforehand, or whether this inevitably leads to the dreaded instrumentalization of evaluation.

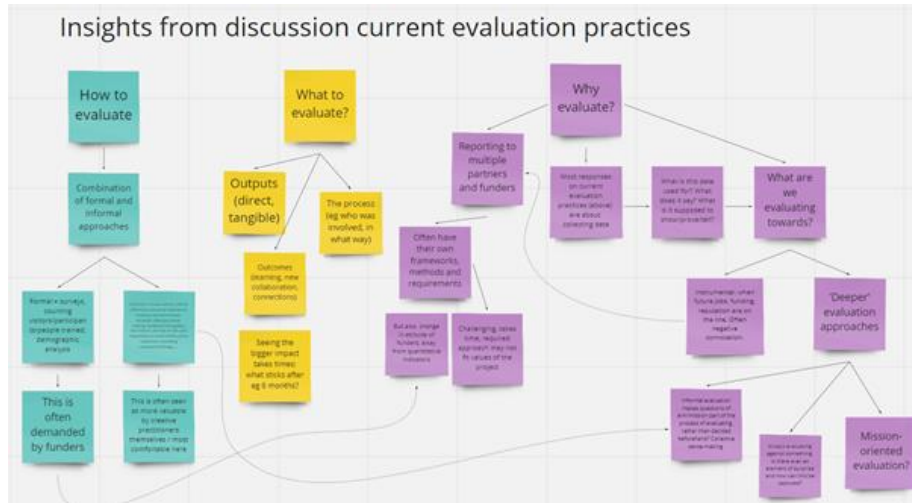


Figure B3. Summary of discussion on current evaluation practices
(for details see the Miro board [HERE](#))

Sustainability transformations

We then moved to a plenary session to reflect on and discuss different perspectives on transformation. JV presented a palette of perspectives on transformation from the sustainability literature to the group. We then reflected on those through writing comments, emoticons (see the Miro board [HERE](#)) and general discussion.

Selected statements that received most responses:



Figure B4. Selected statements on sustainability transformations

Selected insights from the discussion:

- Transformation is a fundamental aspect of society. It is always happening. Need to acknowledge this.
- Direction of transformation. Is transformation always positive? Can transformation also lead to more “chaos” rather than moving us towards a positive future? Who is benefitting from transformations and who is not? The question is not whether to transform, but ‘where to?’
- Phase of transformation. Maybe be more slow/incremental than we acknowledge.
- Transformation also means resistance. Negative emotions/reactions are an inevitable part of transformation.
- Discussion on the level of transformation. Is it always systemic? How about different “layers” or scales of societal change? Need to move from focus on the systemic level to seeing people as agents that are transforming in society (this is not just personal transformation); how is that energy harnessed and shaped rather than being dismissed?

Desired evaluation practices

The final part of the workshop focussed on desired evaluation practices. We had discussions in break-out groups focussed on four questions about desired evaluation:

1. How would you like to evaluate your work?
2. How would you like your work to be evaluated? And for whom are you evaluating?
3. How do we capture the hard to evaluate parts of creative practices, not reducing their value while making them communicable to others?
4. What role can evaluation play to create transformations in a time of crisis?

For a summary of comments from the Miro board see [HERE](#)

Notes from the plenary discussion:

- Can we transform evaluation practices (rather than making creative practices fit current evaluation practices)
- Staying true to the mission in the project; understand it on our own term; then articulate that in another language
- Danger of getting implicated in particular domains where evaluation is happening (evaluation is supposed to be objective, authoritative, accountable – this doesn’t fit very well with creative practices)
- Take evaluation out of this space; see evaluation as part of strategy for the creative project; developing framework of evaluating transformative creative practices that practitioners can use
- Emotions around evaluation; making it fun; making it something we all want to do; make it about care; make it feel safe; make it about what we want to be doing in the world.

Wrap up

The following take-away points from the workshop were shared with the CreaTures plenary

1. What does creative practice do in the world: opening up imagined futures through collaborative engagement (emotions), materials, experience, and thereby changing governing organizations and associated institutions from the inside and opening them to those not normally engaged or included.
2. Current evaluation practices: a wide range of diversity of practices already available in the project. Both practices we believe in and more instrumental practices and box-ticking exercises. Best practices: qualitative, comprehensive, ethnographic, narrative, collaborative.
3. Transformation: be aware of power dynamics, unintended outcomes and inherent top-down/bottom up framings - looking for empowering, widely distributed and supported transformations.
4. Desired evaluation: Transforming evaluation to better suit creative practices; help creative practices with empowering approaches to evaluation.