

ASSESSMENT TOOLS ON ART INTERVENTIONS WITH MIGRANTS

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Prepared by Elan Interculturel in collaboration with members of the ARIADNE project.



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Assessment tools for the interventions (WP 7)

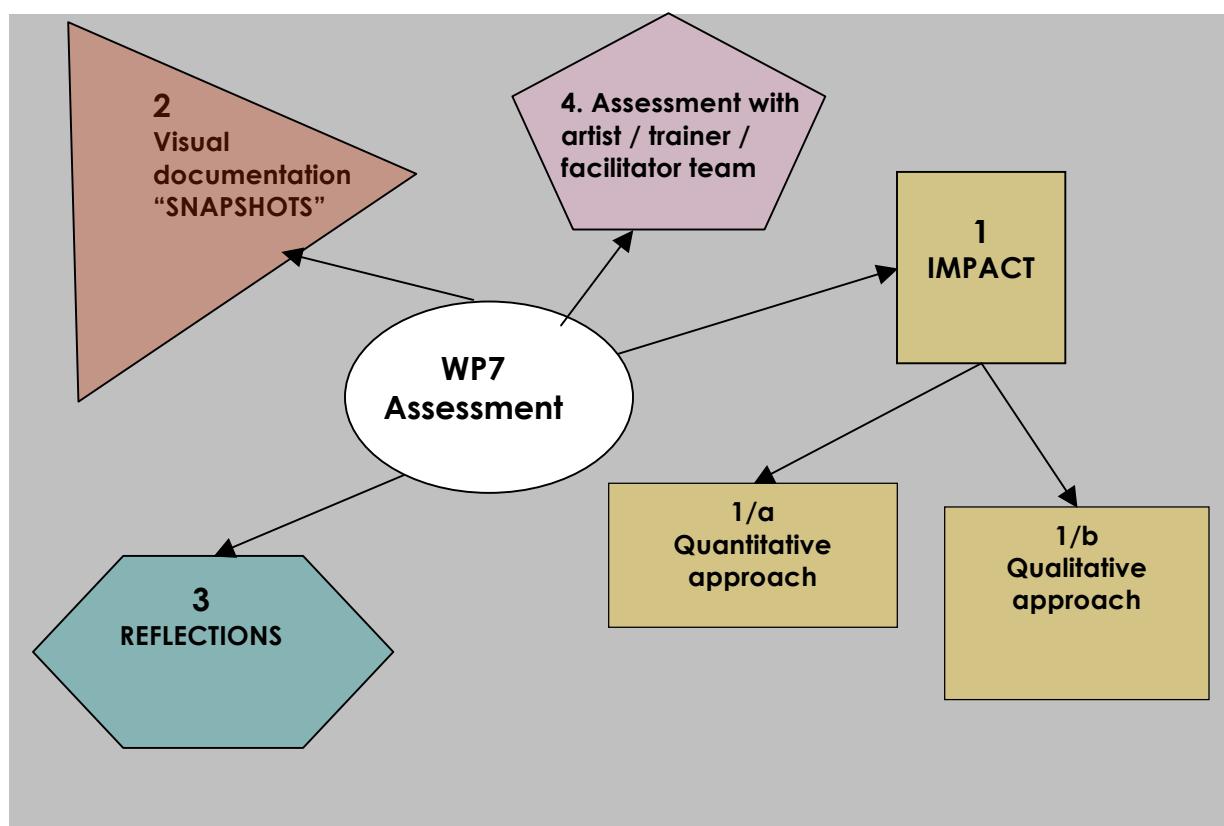
Objectives:

- To explore / assess the impact of our pilot sessions on the process of adaptation: what the impact is, how it happens
- In particular, assess the impact on the indicators (see annex 1)

Principles:

- Confidentiality: names and contents of assessments will not be connected in any ways.
- Voluntary basis: participants must agree on participating in the assessment
- Good will, non-malevolence, justice, autonomy (descriptor I)

Levels of the assessment:



Level 4: Assessment with the artist / trainer team

Interview reflecting on the planning, expectations, implementation, concerns and evaluation of the sessions. See annex 8.

Level 3: Handwritten subjective reflections

Subjective narrative, self-reflection of the participants / trainer / involved artist.

Handwritten texts, sketches etc.

Options (not exhaustive):

- Field notes of trainers, researchers
- one or several circulating notebook(s) at the disposal of participants where they can add impressions / field notes of trainer / researcher
- drawing the "map" of the workshop at the end (use symbols, drawings, etc, in a large piece of paper to describe your rout, your experience during the stages of the workshop)

Level 2: Visual / multimedia documentation

Documentation of the process of the pilot sessions, giving "snapshots" in chronological order. Take at least 20 pictures / pilot session. Make sure to have authorization from participants to use the pictures (release form).

Level 1: Assessment of the impact of the sessions.

Level 1 Part 1: quantitative approach: using a pre and post questionnaire.

Key methodological issues:

- The questionnaire is self-filling, to reduce the biases coming from the presence of an 'external authority'
- It is confidential: participants and questionnaires cannot be connected
- The same questionnaire should be applied to participants with AND without migration experience
- Two versions to chose from according to the education level / culture / predisposition of the participants (chose 1 for the whole group):
 - A more visual / playful version
 - A text version
- If the participants are mainly from one / two language groups please translate the questionnaire or use a translator
- The person in charge of the research should be a colleague independent to the pilot sessions (not the artist, not the main facilitator involved in the process)
- If you feel using the pre-test questionnaire creates irremediable biases in your sessions, do not use it.

See questionnaire in annex 2.

Level 1 Part 2: qualitative approach: two case studies based on the methodology of your choice adapted to the art processes of your workshop.

Submitting two case studies done with participants (of preference members of the primary target group=migrants) Outputs: approx 5-10 pages with pictures / case study.

Options (not exhaustive):

- a) Interview at the beginning, middle and after the sessions (an example for non-directive interview in annex 4)
- b) Observation of the process of engagement in the activities (through art work, body, speech etc.) (annex 5)
- c) Methods integrated in the art process (example: map of the workshop activity, annex 6)
- d) Own narrative: inviting participants to write a text on their participation, the process of their participation (annex 7)

Annex 1 Indicators and items

You'll find here first the indicators proposed by Marian, somewhat expanded following recommendation from Osmosis. Then some general indicators on well-being that point to the state of psychological adjustment and life satisfaction.

- **Loss of family, work, social, cultural, ecological environments.**

Handling the many discontinuities simultaneously, overcoming the grief following the losses.

Items: I consider FRANCE my home

Most of all I prefer speaking on my native language

- **Accommodation to otherness, difference: to new behaviors, thoughts, people, context (ecological, cultural, emotional, social).**

Accepting differences in the everyday situations.

Items: Most of my friends are from the same culture as I am

During the project I learned more about people from different generations or cultures (only post)

During the project I enjoyed talking with someone new from a different generation or different ethnic culture from me (only post)

- **Handling emotions of anxiety, stress and presence of uncertainty.**

Being able to overcome / manage feelings of stress and anxiety triggered by the newness. Being able to handle higher levels of uncertainty.

Items: I often feel stressed

I get stressed whenever I am lost

- **Creation of and sustaining bonds and social networks in the new context**

Items: I have people I can rely on when I have problems

During the project I felt more strongly that I belonged to a community (only post)

During the project I felt more positive about where I live (only post)

- **Reconciliation of one's personal history in the new context, recontextualisation of one's life project**

Items: I have a good idea of what I'd like to do with my life here and now

Being involved in the project has broadened my horizons about what I could do with my life (only post)

- **Enhanced feeling of autonomy: self-determination and sense of control**

Becoming in charge of oneself, accepting one's own responsibility and potential to continue one's life project.

Items: I enjoy making plans for myself

Being involved in this project has helped me express myself (only post test)

During the project I felt I had more energy/motivation (only post test)

General indicators:

- self-esteem: the extent to which one feels satisfied with oneself and is confident in her / his abilities

Items: I feel good in my body

Being involved in the project has helped me feel good about myself (only post test)

- Well-being

I feel safe in FRANCE

Being involved in the project has improved my quality/enjoyment of life more generally (only post test)

During the project I generally felt better/healthier (either physically or mentally) (only post test)

- pleasure: experiencing positive emotions

Items: I manage to put some pleasurable activity in every day

- engagement / involvement: experience in being optimally engaged – facing challenges which help one to concentrate her / his competences and help to grow

Items: Regardless of what I am doing, time passes very quickly

- meaning: sense of meaning in one's life

Items: Wherever I live my life serves a higher purpose

- Attitude towards host country and host nationals

Items: I imagine my future in FRANCE

Annex 2
 Methodological assessment of the pilot session called “.....”
 Pre-test / text version

Confidential code to connect pre and post tests	First and last letter of the city you were born in	(eg: B T)	
	First and last letter of mother's first name	(e.g: ET)	

Here is a list of words that may describe how you feel about the project now. Please tell us which applies to you by marking an X in the box.

- | | | | |
|-------------------------------------|-------------------------------------|-------------------------------------|--|
| <input type="checkbox"/> Interested | <input type="checkbox"/> Optimistic | <input type="checkbox"/> Suspicious | <input type="checkbox"/> Disinterested |
| <input type="checkbox"/> Confident | <input type="checkbox"/> Positive | <input type="checkbox"/> Negative | <input type="checkbox"/> Satisfied |
| <input type="checkbox"/> Cool | <input type="checkbox"/> Hostile | <input type="checkbox"/> Relaxed | <input type="checkbox"/> A bit nervous |
| <input type="checkbox"/> Proud | Other _____ | | |

INSTRUCTIONS

Read each of the following statements and decide to which degree the statements apply to you. There are no right or wrong answers. Please be open and honest in your responding.

Please respond according to the following scale by circling the appropriate number:

- | | |
|----------------------------|---|
| Strongly agree | 5 |
| Somewhat agree | 4 |
| Neither agree nor disagree | 3 |
| Somewhat disagree | 2 |
| Strongly disagree | 1 |

- | | | | | | |
|--|---|---|---|---|---|
| 1. I consider FRANCE my home | 1 | 2 | 3 | 4 | 5 |
| 2. Most of all I prefer speaking on my native language | 1 | 2 | 3 | 4 | 5 |
| 3. I have a good idea of what I'd like to do with my life here and now | 1 | 2 | 3 | 4 | 5 |
| 4. I often feel stressed | 1 | 2 | 3 | 4 | 5 |
| 5. I imagine my future in FRANCE | 1 | 2 | 3 | 4 | 5 |
| 6. I have people I can rely on when I have problems | 1 | 2 | 3 | 4 | 5 |
| 7. Regardless of what I am doing, time passes very quickly | 1 | 2 | 3 | 4 | 5 |
| 8. I feel good in my body | 1 | 2 | 3 | 4 | 5 |
| 9. I manage to put some pleasurable activity in every day | 1 | 2 | 3 | 4 | 5 |
| 10. I feel safe in FRANCE | 1 | 2 | 3 | 4 | 5 |
| 11. Wherever I live my life serves a higher purpose | 1 | 2 | 3 | 4 | 5 |
| 12. I enjoy making plans for myself | 1 | 2 | 3 | 4 | 5 |
| 13. I get scared whenever I get lost | 1 | 2 | 3 | 4 | 5 |
| 14. Most of my friends are from the same culture as I am | 1 | 2 | 3 | 4 | 5 |

Now please respond the following demographic questions. Remember, the data is confidential.

How old are you?

Gender: Male Female

Where were you born?

If not born in France, how long have you been in France?

Which gender do you identify with?

Female Male

Annex 3
Methodological assessment of the pilot session called “.....”
Post-test / text version

INSTRUCTIONS

Read each of the following statements and decide to which degree the statements apply to you. There are no right or wrong answers. Please be open and honest in your responding.

Please respond according to the following scale by circling the appropriate number:

Strongly agree	5
Somewhat agree	4
Neither agree nor disagree	3
Somewhat disagree	2
Strongly disagree	1

- | | | | | | |
|---|---|---|---|---|---|
| 1. I consider FRANCE my home now | 1 | 2 | 3 | 4 | 5 |
| 2. I feel good in my body | 1 | 2 | 3 | 4 | 5 |
| 3. I enjoy making plans for myself | 1 | 2 | 3 | 4 | 5 |
| 4. I often feel stressed | 1 | 2 | 3 | 4 | 5 |
| 5. I imagine my future in FRANCE | 1 | 2 | 3 | 4 | 5 |
| 6. I have people I can rely on when I have problems | 1 | 2 | 3 | 4 | 5 |
| 7. Regardless of what I am doing, time passes very quickly | 1 | 2 | 3 | 4 | 5 |
| 8. I manage to put some pleasurable activity in every day | 1 | 2 | 3 | 4 | 5 |
| 9. Most of all I prefer speaking on my native language | 1 | 2 | 3 | 4 | 5 |
| 10. I feel safe in FRANCE | 1 | 2 | 3 | 4 | 5 |
| 11. Wherever I live my life serves a higher purpose | 1 | 2 | 3 | 4 | 5 |
| 12. I have a good idea of what I'd like to do with my life here and now | 1 | 2 | 3 | 4 | 5 |
| 13. I get scared whenever I get lost | 1 | 2 | 3 | 4 | 5 |
| 14. Most of my friends are from the same culture as I am | 1 | 2 | 3 | 4 | 5 |

15. Here is a list of words that may describe how you feel about the project now after it has ended. Please tell us which applies to you by marking an X in the box.

- | | | | |
|-------------------------------------|--------------------------------------|-------------------------------------|--|
| <input type="checkbox"/> Interested | <input type="checkbox"/> Optimistic | <input type="checkbox"/> Suspicious | <input type="checkbox"/> Disinterested |
| <input type="checkbox"/> Confident | <input type="checkbox"/> Positive | <input type="checkbox"/> Negative | <input type="checkbox"/> Satisfied |
| <input type="checkbox"/> Cool | <input type="checkbox"/> Hostile | <input type="checkbox"/> Relaxed | <input type="checkbox"/> A bit nervous |
| <input type="checkbox"/> Proud | <input type="checkbox"/> Other _____ | | |

16. How much have you enjoyed doing the project?

- Very much Some No feelings either way Not very much Not at all

17. Would you like to be involved in more projects like this one?

- Yes No Not sure

18. How much did you have to do with the arts in general before the project?

- Lots A fair amount A little Nothing

19. Do you feel your views about the arts have changed as a result of being involved in the project?

- Yes, a lot Yes, a little No

20. If yes, how are your views different from the ones you had before?

What have you gained from the project?

21. Do you think you made any new friends through the project? If yes, how many?

None 1-2 3-5 6-10 11-20 20+

22. Is it likely you'll stay friends with any of them once the project finishes?

Very likely Fairly likely I'd like to but not sure/maybe Not very likely

23. Has being involved in the project changed the way you think about yourself and what you can do?

If so, why and how?

24. Do you think you developed any new skills through the project?

Lots Some None Don't know

Please tell us what skills you have learnt:

25. Do you feel proud of what you personally achieved on the project?

Yes Not really Don't know

26. If yes, can you say a bit more about that? What are you proud of?

27. Now thinking about your involvement in the project please tell us how much do you agree or disagree with the following statements?

Please use the scale bellow:

Agree	3
Neither agree nor disagree	2
Disagree	1

Being involved in this project...

- | | | | |
|--|----|----|----|
| 28. ... has helped me feel good about myself | 1. | 2. | 3. |
| 29. ... has helped me express myself | 1. | 2. | 3. |
| 30. ... has broadened my horizons about what I could do with my life | 1. | 2. | 3. |
| 31. ... has improved my quality/enjoyment of life more generally | 1. | 2. | 3. |
| 32. ...has given me concrete ideas linked to my professional plans | 1. | 2. | 3. |

During the project I...

- | | | | |
|---|----|----|----|
| 33. ... felt more strongly that I belonged to a community | 1. | 2. | 3. |
| 34. ... felt more positive about where I live | 1. | 2. | 3. |
| 35. ... felt I had more energy/motivation | 1. | 2. | 3. |
| 36. ... generally felt better/healthier (either physically or mentally) | 1. | 2. | 3. |
| 37. ... enjoyed talking with someone new from a different generation or different culture from me | 1. | 2. | 3. |
| 38. ... learned more about people from different generations or cultures | 1. | 2. | 3. |

Now please respond the following demographic questions. Remember, the data is confidential.

How old are you?

Where were you born?

If not born in France, how long have you been in France?

Which gender do you identify with?

Female Male Other

Annex 4
Example for non directive semi-structured interview

Instructions: this is a guide for a non directive interview. The phrasing and order of the questions may change as needed. Try to adopt an attitude of interest, be open which means high availability without prejudices or a priori, a way of being and doing which is a continuous encouragement to the spontaneous self-expression of others. It is imperative that the interviewer should be motivated by a genuine intention to understand the interviewee's own language, try to think up in his/her words. Moreover, it is necessary to be vigilant throughout the interview in order to maintain control and remain objective.

Presentation of the interviewer: Good morning, my name is X and I conduct the assessment of the pilot session..... My task is to explore how the project can help in the adaptation to a new country. To do this, first of all I need to understand the process of adaptation. In particular, I am interested in learning about your way of adaptation in a new country and the means/attitudes that you had to implement to successfully adapt yourself. Could you devote me an hour of your time to discuss together?

1. Start with an open question : How long have you been in (country) ? what was your motivation to come to (country)?
2. How was the installation? How did you feel during first days in (country) ?
3. What was your first cultural shock? Please describe concrete incidents
4. What did you do to adapt? What recourses did you use for a successful adaptation?
5. Could you describe important moments of your life here? Can you differentiate stages of becoming used to the new environment?
6. What was the most difficult?
7. What was easy ?
8. Did you change your way of doing things? at work ? in every day life ? in your family ? With friends? Could you precise it ?
9. What would you like to improve your life here? How? In which domain of your life?
10. How do you see your future?

Annex 5
Qualitative approaches: observation grid

Proposed by: Marián López Fdez. Cao Research Group Art applications for Social Integration: art, therapy and inclusion (University Complutense of Madrid)

Pedagogical objective:

To give facilitators a tool to observe, during the participants' art processes, items (attitudes, feelings, fears) that can be used in order to improve the psychosocial skills, sense of wellbeing and self esteem of participants to face new environments.

Time required: 1/2 hours outside of the workshop time as facilitators should do this after the workshop has finished, every time.

Optimal number of participants: -

Materials: Observation grid, pictures of art products made by facilitators, pencil.

Preparation needed:

During the workshop the facilitator has to have in mind the indicators of the observation grid. Those indicators are related to the way the participant react to art process, to consigns given, to his or her own work of art, to the relation to the other participants' works and to facilitators. All these outputs have to be documented and connected to the chronology of the workshop, through the observation grid. For each participant the facilitator must create a template with all these observations during the whole workshop.

Instructions:

An observation grid is not a mere closed instrument of evaluation. It is an invitation to common reflection. It proposes fields of reflection and analysis, moments where to stop and to analyse what happened in the workshop.

Observing how the participant associates him or herself with his/her work, observing his/her doubts about the work and processes, the influences of other participants or the facilitator, his or her resistances, acceptance or rejection of her/his work, can give facilitators hints of how the participant faces new situations. Observing how he or she takes into account his or her difficulties (or blames always the external factors) can help facilitators to realize cognitive patterns and can help facilitators to work through the sense of frustration and abandonment that sometimes participants have at the beginning of an art project.

In the same way, the way the participant expresses or refers to the work of others, his/her relationship of admiration or contempt, or simply of indifference, can help us to learn about how he/she sets the links with the others, through the works. Isolation, relationship, are key elements in the constitution of human beings and can help us to help our participants reflect about attitudes which they had not noticed before.

A close look at the work of art, devoid of deterministic interpretations based on contents, can inform us about the way in which the participants "shape" their expressions and feelings. The observation of the use of space, of the repetition of patterns or stereotypes that helps participants defend themselves through learned forms, the observation of continued use of shapes and colours can help facilitators to show participants how they begin to be aware of their own "style", their own modes of communication and expression through art.

Finally, the interaction with facilitators, through the process of transference, helps facilitators to know what they embody for the participant. Knowing this can help facilitators to analyse the relationships of power, dependence, insubordination or submission that the participant projects on the facilitator. It is important for the facilitator to act being aware of these processes, on the one hand, and on the other hand, to let the participant be aware of them also.

As we have pointed out, the observation grid is an invitation to reflect on art processes, is not a diagnostic tool or a closed evaluation. On the contrary, its aim is to open to the careful, slow and delicate observation of the participant's art activity and to force the facilitator to learn to "see" to "listen" to "feel" the participant. Some elements of observation are common to the whole group, but others must be, probably, adapted to the biography, situation, and needs of the participants.

In this section an example is offered, made for a specific workshop. It is not a closed guide for all workshops, but can help to create new ones. The 1/5 categorization is not evaluative, as it is not better or worse, for example, make quickly or slowly a work of art. This offers us an observation tool, not an evaluation tool, because there are no "best" or "worst" ways to make a work of art. But it is important for a good facilitator to see carefully how the participant faces the process, the work of art and the relation with the team and facilitator involved.

Categories of analysis:

- Uncertainty
- Tolerance to the Frustration
- Anxiety
- Loss of origins/identity/geographies
- Appropriation/integration/interaction of new identities getContexts
- Re/construction of networks
- Increase of self-esteem, sense of control over one's own life.

ART PROCESS OBSERVATION	1	2	3	4	5	
Good Adaption to the new material/technique						Difficulties to adapt to the new material/technique. Get upset
Takes her time						Makes very quickly
Trust on her capabilities						Worried about her errors
Concentration						Looks like distracted
Values the result						Undermines the result
Keeps interest						Gives up easily
Independent in her process						Very dependent in her art process
Relaxed						Restless
Chooses with confidance						She cannot choose
Still trying When she has no success						Stops when no success
It is able to assume the risks involved in a new task						It assumes no risk or costs much.
Open body attitude.						Closed body attitude.
REMARKS						
RELATION TOWARDS THE OWN'S WORK	1	2	3	4	5	
Positive						Negative
The work concerns her life before the arrival to Spain						It's not the relationship with the previous time
able to discuss metaphorically or to refer to herself						not able to discuss or describe complex mode

Express tolerance to her results						Express aggressiveness towards the results of the work
If displeasure, no specific blame.						Blames the technique / slogan / materials/art/facilitator
If displeasure, no specific blame.						Blame herself
Associated the result with herself / a or her situation						No connection between herself and the art result.

REMARKS

ARTWORK OBSERVATION	1	2	3	4	5	
symmetry						Asymmetry
Static						Dynamic
Schematic. Descriptive.						Metaphorical. Symbolic.
Cold						Warm
Contrast						No contrast
Geometric						Organic
Poor (simple)						Complex
Use of repetition of elements						No repetition
Presence of ellipsis						No ellipsis
Relationship with the previous work						No relationship with the previous work
has her own expressive language						Trust in stereotypical images
Presence of metaphor or topic						The theme is simple and concrete
Coherent and integrated images						Unconnected, fragmented images
It reflects positive aspects						It reflects negative aspects
Towards the work: open body attitude.						Towards the work: closed body attitude.

REMARKS

INTERACTION	1	2	3	4	5	
Communicate with confidence to others						Shows inhibition/distrust
It is participatory						She isolates
It shares properly						Unable to share
Keeps her own physical space						Improperly entering the personal space of others
Keeps her own physical space						Allows invasion of her space
Respond / accept the limits						Difficulty accepting limits
Autonomous						Seeks the approval/reinforcement.
Rebels against the authority.						Compliant
Ask for opinion.						Comments are not accepted.
When a mistake assumes her responsibility.						When a mistake doesn't assumes her responsibility or blame others.
Towards the group: open body attitude.						Towards the group: closed body attitude.

REMARKS

Annex 6
Qualitative approaches: map of the workshop

Proposed by: Christina Zoniou & Naya Boemi
University of the Peloponnese & Osmosis

Pedagogical objective: To evaluate change occurred

Time required: 30- 60 minutes

Optimal number of participants: 10 -20

Materials: Drawing paper, color pencils / pastels / pens / markers, flipchart paper or A3 papers

Instructions:

A "workshop map" is a visual evaluation technique. It is a variation of the exercise "Life Maps" (Govas 2009: 138-139), which is a pictorial representation of someone's life, an autobiography recording significant events, which uses pictures and symbols to represent events and goals (see above). In "Workshop Maps", participants and trainers use symbols, drawings, words, short phrases and so on to draw the route and experience of the workshop. About 15-20 minutes are required for each individual drawing. Then each participant talks about her drawing and the others can ask questions. The idea behind the use of this technique lies in the qualitative evaluation paradigm, which inspired us. Accordingly, researchers are allowed to evaluate the outcomes of a course basing on the personal narratives of participants' experiences. Workshop maps as method of evaluation produces a lot of useful data that can be categorized and analyzed. Such an analysis can be made by using a Grounded Theory Method, meaning that we let the categories of analysis derive from the open analysis of the data.

Suggested readings on the topic: Govas, N., 2009. "From the individual to the social: The 'life map' activities". In Alex Mavrokordatos (ed.), 2009. *mPPACT Manifest: Methodology for a Pupil and Performing Arts-Centred Teaching*, Gamlingay, Sandy: Authors OnLine (pp.136 -140).



Annex 7
Qualitative approaches: self-narrative

Proposed by: Vera Varhegyi *Elan Interculturel*

Pedagogical objective:

This evaluation method is suitable for workshops which have some visual output that participants have created. The task serves the evaluation of the workshop, reflection on what happened and on the pedagogical objectives of the workshop

Time required: 1-2 hours outside of the workshop time as participants should do this after the workshop finished, ideally 1-2 weeks after

Optimal number of participants: -

Materials: Drawing paper, color pencils / pastels / pens, journals for collage, scissors, glue. Flipchart paper, markers

Preparation: During the workshop the outputs of the participants have to be documented and connected to the chronology of the workshop. For each participant the facilitator must create a template with chosen images on the works of the given participant.

Instructions:

The evaluation template should have several images of the participant reflecting each session or each theme covered. For each image some space must be left so that participants answer three questions:

1. Description of the art work in question: please describe objectively what is represented, what do you see in this image
2. Context: please describe how it was prepared, in which part of the workshop, how did you feel about this activity?
3. How can you link this image to the theme of the workshop (e.g. migration, diversity, adaptation etc.. please write here the theme of your workshop)

The evaluation should be sent to the facilitator. Alternatively the evaluation could be done in an interview.

Annex 8
Assessment questions for artists / facilitators (joint discussion, debriefing)

1. How do you feel about the workshop?
2. To what extent do you think it reached the objectives?
3. What were the most challenging parts?
4. What went well, what was easy?
5. What would you do differently?
6. Was there any unexpected surprise?

Annex 9
Confidentiality note
To be read AND printed on the questionnaire form

This questionnaire is designed to assess the impact of participation in the pilot session called: "....." (WRITE IN TITLE OF SESSION). The study is being conducted by Elan Interculturel, on behalf of the project team ARIADNE. It takes place in 5countries simultaneously: France, Hungary, Greece, Spain, UK. No deception is involved, and the study involves no more than minimal risk to participants (i.e., the level of risk encountered in daily life).

Filling out the questionnaire typically takes 20 minutes and is strictly anonymous. All responses are treated as confidential, and in no case will responses from individual participants be identified. Rather, all data will be pooled and published in aggregate form only.

If participants have further questions about this study or their rights, or if they wish to lodge a complaint or concern, they may contact "....." (WRITE IN *contact name, email, institution*)