



Co-creation and user training evaluation

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Control sheet

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Abbreviations

Abbreviation	Definition
D	Deliverable
ECTS	European Credit Transfer System
ICAT	International Core Advisory Team
INO	Irish National Opera
LICEU	Gran Teatre del Liceu
SAMP	Sociedade Artística Musical dos Pousos
T	Task
VR	Virtual Reality
W	Workshop
WP	Work Package



Executive summary

This deliverable describes the evaluation methodology and plan that have been designed to assess the co-creation process, following the framework of the TRACTION overall methodology described in D4.1. It also provides preliminary results on the mid-process evaluation.

The evaluation of co-creation in TRACTION has been established following a bottom-up approach. Relevant stakeholders for each of the trials have been interviewed on how they would define co-creation and what indicators they would use to assess co-creation, both as a process and as an artistic result. Their views have been used to define a set of indicators, which have then been discussed within the framework of the trials. Despite the different aims and objectives of each of the trials and the diverse nature of the users involved, a set of shared indicators has emerged from the analysis. In this regard, the TRACTION map of indicators can be viewed undoubtedly as one of the main contributions of this deliverable, as it has managed to find commonalities in diversity, which can have an impact beyond the life of the project in other artistic co-creation environments.

The deliverable also provides an overview of the evaluation plan concerning co-creation, both as a process and as a result (artistic product). It defines the methods and tools that have been developed so far, namely: the co-creation evaluation log, the participant attendance sheet, the reflective practice meetings, the mid-process evaluation questionnaire, and the mid-process interview schedule.

The deliverable does not provide an overview of the evaluation of the technology. Due to its relevance, specific attention has been paid to the assessment of technology as part of an independent task (T4.2, 'TRACTION toolset technical and user experience evaluation') and deliverables (D4.2, D4.7 and D4.8.).

The deliverable provides preliminary results on the mid-process evaluation of the co-creation process, taking into account a) the 61 co-creation sessions developed so far in the three trials, and b) the 159 persons involved, which include 16 professional artists and 131 non-professional artists. The analysis shows how non-professionals report that the co-creation activities developed so far are having a positive impact on them, which demonstrates the potential of the TRACTION trials in achieving a transformation at the end of the project.



1 Introduction

1.1 Purpose of the deliverable

This deliverable describes the evaluation plan that has been designed to assess the co-creation process. It follows the framework of the TRACTION overall methodology (see D4.1. 'Initial evaluation methodology definition'). The purpose of the deliverable is to present the rationale behind the methodological choices in the evaluation of the co-creation process and the instruments designed to monitor and evaluate co-creation activities.

This deliverable, and T4.3 –the task it is related to–, have the same title: 'Co-creation and user training evaluation'. Following the definition in the [European Credit Transfer System \(ECTS\) User's Guide](#), training in TRACTION does not take the form of formal learning – “learning typically provided by an education or training institution, structured (in terms of learning objectives, learning time or learning support) and leading to certification” –nor non-formal learning –i.e. “learning which takes place through planned activities (in terms of learning objectives, learning time) where some form of learning support is present (e.g. learner-teacher relationships)”. Training in TRACTION takes the form of co-creation activities in which informal learning can happen, both for professionals and non-professionals. Informal learning is understood following the definition in the [ECTS User's Guide](#) and is considered both intrinsic to co-creation and most suitable to people vulnerable to social exclusion.

“Learning resulting from daily activities related to work, family or leisure which is not organised or structured in terms of objectives, time or learning support; it may be unintentional from the learner's perspective; examples of learning outcomes acquired through informal learning are: skills acquired through life and work experiences, project management skills, ICT skills acquired at work, languages learned, intercultural skills acquired during a stay in another country, ICT skills acquired outside work, skills acquired through volunteering, cultural activities, sports, youth work and through activities at home e.g. taking care of a child (Council Recommendation 2012/C 398/01).”

This is why from now on we will be talking about “Co-creation evaluation”, rather than about “Co-creation and user training evaluation”.

This deliverable also presents preliminary results from an ongoing mid-process evaluation. A full evaluation of the co-creation process will be delivered at the end of the project.

This deliverable does not report on the evaluation of the technology although technology is part of the co-creation. Due to the relevance of technology, its evaluation is as part of an independent task (T4.2, 'TRACTION toolset technical and user experience evaluation') and deliverables (D4.2, D4.7 and D4.8.).

As already mentioned, this deliverable is tightly related to T4.3, 'Co-creation and users training evaluation', but also sets the ground for T4.4, 'Opera full performances and capsules evaluation', and T4.5. 'Social transformation impact'.



1.2 Intended audience

This deliverable is addressed to the consortium, with an emphasis on trial leaders and evaluation coordinators, as it will allow them to see how the co-creation activities are evolving. Each TRACTION trial has an evaluation coordinator, who is specifically supporting the trial and the leader for evaluation activities. It is also addressed to the interested public, such as art venues wishing to develop and evaluate co-creation processes or academic and research organisations working in the artistic field.



2 Starting point: TRACTION overall evaluation methodology

The 'Initial evaluation methodology definition' (D4.1) established the general evaluation methodology for TRACTION. This initial evaluation was considered when designing the evaluation for co-creation. D4.1 indicated that evaluation in TRACTION would be iterative, adaptable, flexible and participatory, an approach which has been kept in mind and proved successful in the current proposal.

D4.1 focused on one central research question concerning co-creation: "How have participants benefited from the opera co-creation process?", which was contextualized as follows:

Traction is concerned with artistic co-creation (also termed participatory art), defined as 'the creation of a work of art by professional and non-professional artists' [1]. This element of the evaluation is focused principally on positive and negative outcomes of participation by individuals in the community opera process, and what that indicates with regard to best practice in artistic co-creation.

The overall evaluation planning was structured under 5 main questions: what, where, with whom, how, and when.

In terms of WHAT, four axes were defined: tools and technology, co-creation, performances (opera and opera capsules), and social transformation. This deliverable D4.2 falls in the second axe, co-creation, but also provides some relevant input for the third axe, performances.

In terms of WHERE, the trials are taking place in three principal locations: Barcelona (LICEU trial), Portugal (SAMP trial in Leiria Youth Prison) and Ireland (INO trial). This deliverable is concerned with all three locations, trying to find a shared approach whilst considering the need to adapt to each of the situations due to their diversity.

In terms of WITH WHOM, a broad categorization of participants in TRACTION was established in D4.1., namely: professionals, non-professionals, audiences, and others. When designing the evaluation of co-creation, it will be important to identify what participant profiles will be involved in each of the evaluation activities.

In terms of HOW, co-creation evaluation activities will follow all TRACTION ethical protocols and will apply some of the methods identified in D4.1 such as interviews and surveys, using where relevant the so-called 'creative research methods'. It will follow the protocols established for planning and reporting under D4.1.

Co-creation process evaluation falls under what in D4.1 was termed as Phase 1, activities happening before the performance.



3 Methodology to define co-creation indicators

A necessary first step was to define how co-creation would be assessed in TRACTION. A bottom-up approach was adopted. A list of indicators to assess the success of artistic co-creation was drafted, based on data produced through a series of interviews with relevant stakeholders selected by each of the three trials. The interviews followed TRACTION ethical requirements and all interviewees signed a consent form.

Data from the selected relevant stakeholders was cross-referenced with complementary data from a group of art students from a Madrid university. Considering the participant categorization provided in the 'Initial evaluation methodology definition' (D4.1) and mentioned in section 2 of this deliverable, these interviewees would fall under the "Others" category, i.e. participants who are not actively involved in the TRACTION co-creation process.

The aim was to provide an external view and see whether a consensus could be reached in terms of indicators to evaluate co-creation. Moreover, the interviews also provided valuable input on how co-creation is defined by different interviewees.

After the interviews, an internal focus group with one representative from each partner (the evaluation coordinator) plus co-creation expert François Matarasso took place to agree on a final list of indicators. It should be stressed that, despite the diverging contexts and aims of each of the trials, it was possible to obtain a list of convergent indicators across very different co-creation processes, which is undoubtedly one of the main contributions of this deliverable.

This section reports on the interviewees involved and the methodology followed.

3.1 Interviews with stakeholders

Different stakeholders were invited to an oral individual semi-structured interview that took place online. The interview followed a common approach across trials, in line with D4.1, adapted where necessary to the specificities of the interviewees.

The interview protocol was designed collaboratively with TRACTION project partners, with evaluation coordinators taking a prominent role. It was decided that the goal of the interviews would be to "define what is understood by 'co-creation' and, most importantly, identify indicators to assess the co-creation process".

The targeted interviewees were defined as "government representatives, cultural stakeholders, community representatives and trial leaders to be chosen by each of the trials."

The final list of interviewees included:

- 6 interviewees from Ireland, with experience in co-creation in artistic productions. The profile included artists, staff from cultural venues with experience in co-creation and participatory arts organisations, and persons involved in community work.



- 6 interviewees from Barcelona. The profile included professionals linked to cultural venues offering and producing co-created performances, and authors and directors with an active involvement in co-creation.
- 7 interviewees from Leiria, including a former inmate and the mother and the brother of an inmate, with previous experience in co-creation, a funding agency representative, a government representative, an artist, and a psychologist, which account for the wide array of profiles in the SAMP trial.

There was a total of 19 interviewees. Demographic data for 2 were not available. The demographics for the remaining 19 participants are as follows: there were 9 males (53%) and 8 females (47%), ages ranging from 28 to 70 (mean age= 46). In terms of ethnicity, some participants did not want to provide this information (5=29,4%), some defined themselves as “white” (7=41,1%), and others defined themselves with different terms linked to their country or area of origin (“British”, “Irish”, “European”, “Mediterranean”).

None of them reported having a disability, although two participants did not want to provide this information. In terms of jobs or professions, there were managers, producers, artistic directors, programmer, cultural managers, art workers, author, experts in re-education, composers, and farmers. There was an equal distribution among participants who were experts, knowledgeable and novices in opera, but they were all selected by each of the trials for their possible relevant input in defining co-creation and identifying the indicators to assess a co-creation activity.

The interviews were individual, semi-structured, and took place in autumn 2020 online, with audio being recorded for further analysis. The languages involved were Portuguese (SAMP), English (INO) and Catalan and Spanish (LICEU).

Prior to the interview, interviewees were informed of a) what TRACTION is, and b) why their contribution is needed. They were also sent the list of questions that would be addressed during the interview.

Concerning the interview, it consisted of:

- Introductory phase: interviewees were thanked for taking part in the interview, and a short introduction of the project followed. Ethical forms were filled in together with demographic questionnaires. Before proceeding with the interview, the interviewer emphasized that there were no right or wrong opinions and offered the participant to ask any questions.
- Interview development, in which the interviewer followed a schedule (see next) and tried to engage interviewees without leading them.
- Interview conclusions, in which the interviewer thanked the interviewee and indicated where more information about the project, and this specific interview, would be found.

The interview schedule was as follows:

- Can you describe your association/cultural venue/organisation, its purpose, very briefly?
- What is the social responsibility policy of your association/cultural venue/organisation? Please provide a short answer.



- One of Traction's main objectives is to co-create an opera with artists and participants. Do you have any experiences in participatory approaches to art, in co-creation in your association/cultural venue/organisation? Please explain.
- In your work, what is co-creation?
- (*Only if you don't use the term "co-creation"*) Do you use an alternative term? If so, please say which and what you understand by this other term.
- What indicators help you decide that the process of co-creation is going well? For example, an indicator could be "attendance to the co-creation sessions" or "active participation of all participants".
- What indicators help you decide that the result of a co-creation process is successful? For example, one indicator could be "audience attendance".

Adapted questions were created, when the interviewees were not cultural stakeholders but their information was deemed relevant by the partners:

- One of Traction's main objectives is to co-create an opera with artists and participants. Do you have any experiences in co-creation? Please explain.
- What is "co-creation" for you?
- When would you say that a co-creation process is going well? What are the most important things?
- When would you say that the result of a co-creation process is good? What are the most important things?

The interviews were carried out by the evaluation coordinators in each of the trials, who then transferred the results into a structured report in English, with the following sections:

- a) General information (date, place, type of interview, interview responsible).
- b) Interviewee profile and previous experience in co-creation (code, association/cultural venue/organisation s/he is linked to, if relevant, information about the social responsibility policy of the association/cultural venue/organisation, if relevant; previous experience in co-creation).
- c) Definition of co-creation.
- d) Indicators to assess co-creation process and result, summarised in a table format.
- e) Researcher's observations.

The list of indicators and the definitions of co-creation provided in the interview reports were coded using an online tool (Taguette, <https://www.taguette.org/>), in a collaborative process by two researchers: after an individual iterative analysis, four working sessions were planned focusing on the co-creation indicators and definitions.

The final result was summarised in two Excel files: one with a list of indicators, together with the actual phrasing included in the report, and another one with a categorisation of the definitions of co-creation.



3.2 Interviews with students

Interviews with students were adapted from the previous protocol and aimed to provide a complementary view on co-creation. They took place online in autumn 2020 with students from TAI, an Arts University School in Madrid, who replied in a written format.

A total of 49 replies were gathered (77.6% female, 18.4% male, with the rest not providing an answer), all based in Spain. Mean age was 22, ranging from 19 to 44. All of them were students, but when asked about their occupation, 14 (28.6%) referred to artistic professions, 3 (6.1%) considered themselves as actors and students, and 32 (65.3%) replied that they were students. 18 (36.7%) reported not having experience in co-creation, whereas 22 (44.9%) considered that they did and 9 (18.4%) referred to co-creation activities done as students.

Students were given a short talk about TRACTION, with an emphasis on European projects, and they were invited to reply to the written interview on an online form.

The questions read as follows:

- One of the aims of TRACTION is to co-create an opera with artists and participants. Do you have experience in co-creation (in any field, not necessarily opera)? If so, please describe your experience.
- What is “co-creation” for you?
- What indicators help you decide that the process of co-creation is going well? For example, an indicator could be “attendance to the co-creation sessions” or “active participation of participants”.
- What indicators help you decide that the result of a co-creation process is successful? For example, one indicator could be “audience attendance”.

Data analysis followed the same approach as in the interviews with cultural stakeholders. The indicators proposed by professionals coincided with those suggested by students, and only one additional indicator emerged from the data, related to financial aspects, which was later disregarded in the focus group due to the specificities of artistic co-creation in the trials. A merged Excel file with data from both sources was produced as the basis for the focus group discussion. Additionally, an Excel file with the broad categories that emerged when defining co-creation was also produced and merged with that of professionals.

3.3 Focus group

Once a list of indicators was produced from the previous interviews, a focus group was designed, following the templates designed under the task ‘Overall evaluation methodology’ (T4.1.). The goal of the focus group was to define which indicators would be used to assess co-creation (process and output) in TRACTION and discuss how they could be assessed, revising the existing tools (evaluation log).

The focus group pool included WP3 leader and co-creation expert François Matarasso and trial evaluation coordinators (Sandra Sousa, Eva Garcia, Paddy Malpas), with two UAB members acting as facilitator and note-taker, respectively. The focus group took place



online, on January 8th 2021, and lasted 2 hours. It was developed in English and focus group members were sent prior to the discussion a list of indicators obtained through the interviews described above (see Annex 1).

The focus group had three stages:

- Introductory phase: the facilitator thanked focus group participants for coming and explained the goal and procedure, and referred to ethical processes, highlighting that there were no right or wrong opinions.
- Discussion, structured in two parts: WHAT indicators should be assessed, and HOW to assess them. To facilitate the discussion on “WHAT” indicators, focus group participants were prompted to reply to the following questions: Is this indicator applicable to the TRACTION trials? Is this indicator measurable within the life of the project? Regarding the “HOW”, focus group participants revised the existing evaluation log and participant involvement sheet, and were prompted to discuss the most suitable methods for their research context.
- Focus group conclusion.

Focus group participants agreed on a set of conclusions, which are reproduced next literally:

Focus group conclusions

The list of indicators has been revised:

- *Some indicators have been renamed.*
- *Some indicators have been considered to be indicators of social Impact (e.g. community impact, institutional change, relationship, empowerment, etc.).*
- *Some indicators have been removed (for instance, financial aspects).*
- *Some indicators will need to be grouped because they refer to the same aspect or can be linked to the same participant profile.*

The list will be worked on and a revised list will be provided to focus group participants. Some key aspects that can be considered are: distinction process/product, output/outcome, specific to co-creation/to any artistic production, and relationship with TRACTION tasks.

Regarding methodology, there is general agreement on using qualitative methods.

- *For non-professionals: focus groups followed by interviews are suggested.*
- *For audiences: paper questionnaires to gather feedback after the performance are suggested.*

How to analyse the data needs to be considered.

As approved, the list of indicators was updated and, after some collaborative work with project participants, a final version was approved (see section 5).



4 Defining co-creation

As mentioned above, interviewees were asked how they would define co-creation and if they would normally use any alternative terms. The results, obtained through a thematic coding, are presented next and can be used to better understand the indicators presented in the next section and summarized in Figure 1.

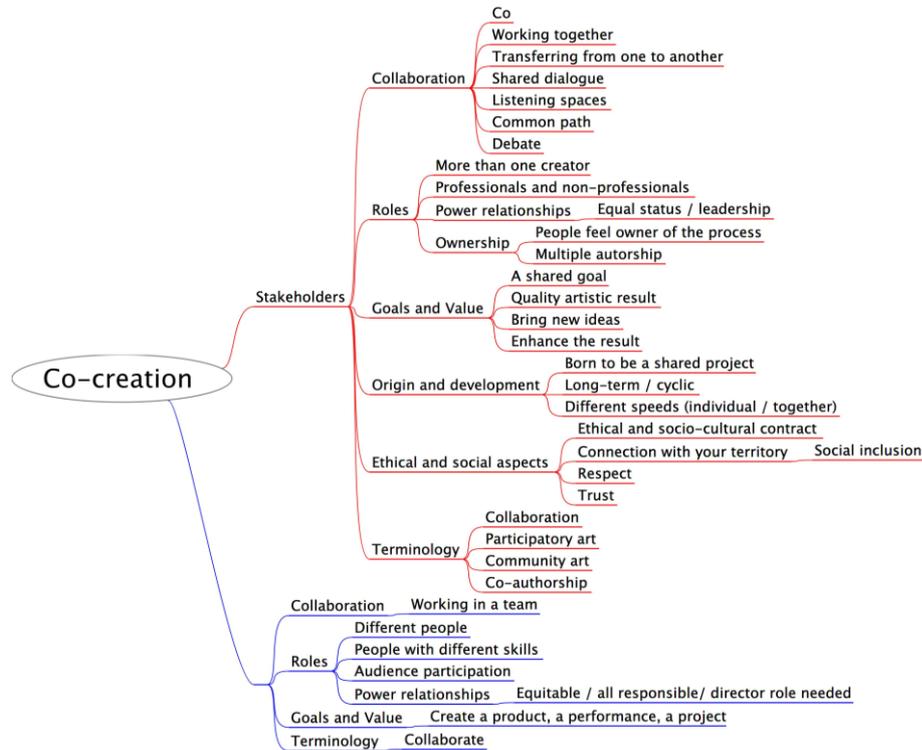


Figure 1. Defining co-creation: stakeholders and students

4.1 Definitions from stakeholders

The definitions provided by stakeholders in relation to the concept of co-creation can be grouped under the following main themes: collaboration, participant profiles and roles, goal and value, ethical and social aspects, and terminology.

Collaboration

As one respondent from Ireland experienced in co-creation puts it, the “main aspect of the ‘co-creation’ is the ‘co’, meaning that it involves people working together”. “Working together”, “making stuff together”, or simply “together” are ways to express the same concept, which is sometimes further refined to include concepts such as “debate and collaboration” (as expressed by a Barcelona-based cultural stakeholder involved in community actions), “transfer on one side and another” (in the words of a representative from a Barcelona arts festival) or “establishing a partnership based on collaborative



processes” (as indicated by a governmental representative from Portugal). This process is viewed as “dynamic” and “the challenge is to know how to generate a creative space in which non-professionals actively participate”, according to one representative from a Barcelona arts venue. A professional artist puts the emphasis on the “shared dialogue”, whereas the coordinator of a funding programme in Portugal refers to co-creation as “the result of a positive negotiation”. A Barcelona-based professional artist highlights the need to “generate listening spaces for all participants and about all contributions”, and a non-professional artist from Leiria considers the need to follow “a common path”.

Participant profile and roles

Who the participants are in co-creation processes emerges from some of the replies, with different degree of detail. Some respondents indicate that co-creation involves “several individuals, or associations” (non-professional artist), “more than 1 creator” (opera composer) or “different visions” (government representative), whereas others who have been involved in co-creation projects in Portugal, such as a funding agency representative or a co-creation participant, are more specific and refer to “both professionals and non-professionals” or “professional and non-professional artists”.

An Irish experienced artist also mentions the fact that a co-creation process brings “together professional artists and members of the local community that would not necessarily be involved in any kind of arts practice”. A Barcelona-based professional points out that s/he knows “of some experiences like this, with 3 or 4 people, who have succeeded, but with a larger group it is not possible”.

The power relationships in a co-creation process also merit some comments from the interviewees. Some highlight the role of professional and non-professional artists: “the participants are at the same level as the artist” (Barcelona theatre representative), “the artist and the participant have an equal status and stake in the project” (Irish participatory arts organisation), “no one stands above the rest of the people who participate” (Catalan director and author), “the definition of the project is not done from above” (Barcelona public arts venue with a community program). An Irish artist experienced in co-creation acknowledges there is a certain degree of leadership: “it is an experience that people will go through predetermined by the producers”, and aspect also mentioned by the representative from a Barcelona arts festival: “someone is needed to take responsibility for the process and the result”. One experienced professional artist seems to have moved from the first idea to the second one: “It has changed a lot. It has been demystified, it has been de-romanticized. I started from the basis, years ago, that it was possible to create collectively without hierarchies, that it was like an anarchist society and that it regulated itself. That there would be no leader to lead. I have realized that this is impossible”.

This brings us to the topic of ownership: one interviewee from a funding organisation in Portugal considers that in co-creation “people feel owner of the process as well”, and a Barcelona-based professional artist states that “the sense of creation has to do with each person who is part of it being able to say ‘I feel part of it and I feel it mine’. Not from an authorship point of view, but from satisfaction”. This authorship concept is brought up by an author and director of a platform experienced in co-creation from Barcelona, who explicitly says: “the materials of the stage productions are of multiple authorship”. This



also resonates in the comments from one Irish experienced artist, who indicates that s/he prefers the term 'co-authorship'. Another respondent from Portugal merges both concepts and indicates that co-creation happens when "both see and feel each other as co-authors of the results achieved. It is the appropriation, the ownership of the result".

Goal and value

The goal is shared across interviewees ("the same goal") and it is phrased differently: "to create a piece of art at the end", "a creation", "a spectacle", "some work", "a show". One respondent who is responsible for programming co-created productions in an arts festival in Barcelona stresses that you are "always looking for a quality artistic result", whereas one non-professional participant thinks that the value of working together is "to bring new ideas" and "making a better result".

It is interesting to analyse how one interviewee who has participated in community actions through an arts venue explicitly mentions the institutional change a co-creation process can entail: through co-creation "the role of the institution is redefined and adjusted" and the project has an impact on the cultural institution itself.

Origin and development

Two Barcelona-based interviewees experienced in co-creation through different venues indicate that any co-creation "may be born with a DNA of being a shared project", that there should be "CO in the very conception of the project", although another one, also from Barcelona, acknowledges that often you start the process "not knowing where you will arrive". This co-creation then develops in time, and it is usually viewed as a long process ("long processes in time", "long-term project"), with one interviewee linked to a Portugal co-creation project defining it as a "cyclic process". It is interesting to see how one Portuguese professional artist sees co-creation as being developed at two different speeds: on the one hand, working together at the same time and in individual moments.

Ethical and social aspects

One respondent from Ireland with extensive experience in co-creation believes "it's an ethical and socio-cultural contract fostered or made explicit throughout the process of the work", a view shared by a Barcelona artistic co-creation coordinator who links co-creation "with more social projects". In this regard, co-creation opens the "possibility of connecting with your territory in a more extensive way" and "responds to a demand for participation from a group or groups of citizens not included in the institution", as expressed by representatives from art venues in Barcelona.

Two respondents experienced in co-creation stress the need for an ethical approach to co-creation: "We have great respect for the material that is generated, since it is very sensitive and has been produced in an atmosphere of trust and intimacy. The contents are treated with delicacy, with respect for the material generated, not manipulating, protecting the privacy of the participants", an idea also transferred with the following words: "I find that co-creation processes work best when people trust that there is someone who with the utmost respect and ethics will take those materials and shape them. In this sense, I appeal to the responsibility of professionals who are involved in this type of process. It is necessary



to assume the dignity of the material, of the bodies, of the stories through a beautiful and excellent form”.

Terminology

Not all respondents seem to use the term “co-creation” but other alternatives: “in theater we use collective creation”, indicates one Barcelona-based interviewee. An Irish respondent seems to prefer “collaboration” –or “participatory”– because, although co-creation gives a clear indication of what the creative act is, the term is quite “arts-speaky” and does not work in all situations. This view is supported by another Irish interviewee who refers to terms such as “participation” or “community”, which have oscillated over the last few years. In fact, this professional artist linked to an arts center with extensive experience in co-creation states that s/he “would never use co-creation when approaching artists to work in a participatory way. It implies a lessening of their professional skills”. Another Irish professional artist acknowledges that “participatory and community art is often confused with one another”, and s/he believes that participatory art “is more about receiving information and [community art] is more about finding opportunities for them to be creative, however it doesn’t mean that participatory art participants cannot be creative”. Another Irish interviewee prefers the term “co-authorship” and still another one, from a theater venue, sees this term as “extremely corporate”, one that participants would not really understand, which would imply a danger of “widening the gap that is already there to start with”. It is also interesting to see how translating this concept into Irish poses some challenges, as there is no direct translation and a term closer to “workshop” would be used.

4.2 Definitions from students

Contrary to professionals, 37% of the students were not experienced in co-creation but are being trained in the artistic field. Those who considered themselves with previous experiences in co-creation referred to educational co-creation processes (10 interviewees), artistic projects (18) and voluntary work in social contexts (3). Their definitions dealt with similar concepts and are therefore presented next in a more succinct way, highlighting the differences with professionals if any.

Collaboration

Working “in a team”, with “more than one person” or “collectively” are recurrent definitions from students. This approach is in line with the definitions provided by the stakeholders.

Participant profile and roles

The co-creation participants are usually defined in very general terms such as “two or more people”, “different people”, “more than one participant”, with sometimes more specific descriptions: “people from different artistic disciplines and [with] audiences”, “people with different skills”, “different areas (professionals, companies, individuals, etc.)”. Some respondents explicitly mention the audience involvement as a key element.

In terms of power relationships, one student considers that participation and relevance should be “equitable” and another one states that, although there may be a leader, “all



team members are as important and are all taken into account". As with professionals, one considers that there needs to be a director "who establishes the axis of co-creation" and that there should be "some guidelines". It is not uncommon among students to relate co-creation with creation processes with "other artists" in which "different artistic disciplines are merged", whereas some explicitly mention a "community creation work". One student indicates that all participants "are owners" of the co-creation project, but this is the only reference to authorship or ownership considerations.

Goal and value

The ultimate goal is to create a "product", a "performance", a "project", which is termed as "creative", "fascinating", "innovative" or "universal", and very often as "shared". Contrary to the definitions provided by professionals, none of the students refer to the institutional change a co-creation process can produce but they refer to the learning process it entails, which may be linked to the fact that many of them consider educational projects as co-creation projects.

Origin and development

The definitions of students do not include any reference to the origin of the co-creation process, and they do not provide specific details about its duration, contrary to what was found in the professional input.

Ethical and social aspects

Ethical and social aspects are not stressed out by students, with only a few relating co-creation with community work. This may be related to the poor position of artistic co-creation in the arts curriculum but also to the youth and inexperience of students compared to the other group of interviews. It is interesting to show that some students gain experience in co-creation through voluntary work with associations working with children in hospitals, persons with disabilities and elderly homes

Terminology

One interviewee states the co-creation is a "synonym of collaboration although it is not exactly the same", and another one considers that s/he would use words such as "collaborate, contribute, listen, learn, communicate, join and work as part of the definition of co-creation".

4.3 Some thoughts on the definitions

Many of the ideas exposed before are supported by the literature on the topic, but terminology is yet not stable. Brown et al. [2] define co-creation as "[a]udience members contribute something to an artistic experience curated by a professional artist". According to these authors, co-creation is one of the different levels of audiences' creative control, which range from spectating and enhanced engagement to crowd sourcing, co-creation and audience-as-artist co-creation. These authors use the concept in a narrow way and refer only to audience participation, an approach that has been lately replaced. On a similar vein, Walmsley [3] provides a wider overview of definitions of co-creation and identifies key areas that are recurrent across these definitions: "collaboration, interaction, invention,



participation, experience, value and exchange”. Still, his research fails “to find a consensus on the definition or process of co-creation, probably because there is no one-size-fits-all approach”. As expressed by the author, “[a]lthough there was some convergence in participants’ notions of co-creation, the activity emerged as messy, raw, incomplete, contingent and context-dependent”. This context-dependency is key: although the previous definitions help us understand how co-creation is viewed by different agents and have an impact on how these different agents would assess co-creation, TRACTION trials need to adapt to each context and define where they position themselves within broad concept of co-creation. This is the object of discussion under D3.2, which includes a proposed spectrum of opera co-creation that reflects the degree of power shared between professional and non-professional artists.



5 Traction indicators to assess co-creation

Indicators gathered through the interviews and focus group were classified according to three main categories:

- a) indicators related to the artistic **process** of co-creation;
- b) indicators related to the artistic **product** of co-creation, and
- c) indicators related to both the process and the product, with a direct link to social transformation impact.

In fact, “[c]oncern with process is a defining characteristic of participatory art and for many people it is as important as the art it produces” [1].

A difference was also made between output and outcome indicators.

- **Output indicators** help assess the work and activities generated by the project and gather factual aspects.
- **Outcome indicators** help assess the changes that take place as a result of the TRACTION co-creation.

5.1 Indicators related to the co-creation process

There are indicators related to the non-professional participants. It was decided to focus on the impact on this participant profile as the ultimate aim of the project is to foster social inclusion through opera co-creation:

- **Profile** (output): different profiles contribute to the co-creation process.
- **Participation** (output): non-professionals attend the co-creation and numbers are retained.
- **Engagement** (outcome): non-professionals actively participate, are motivated and show interest and enthusiasm.
- **Balanced contributions** (outcome): the project is balanced between the different participant profiles.
- **Mutual understanding** (outcome): participants find shared elements among them, there is good communication and a connection between professionals and non-professionals.
- **Relationships** (outcome): bonds of trust and friendship are being developed.
- **Satisfaction** (outcome): non-professionals are satisfied with the co-creation process.

And there is one indicator related to the project:

- **Evolution** (outcome): the project takes its own journey and is able to adapt.



5.2 Indicators related to the co-creation artistic product

The list of indicators is as follows:

- **Artistic product** (output): the fact that an artistic product has been created at the end.
- **Artistic quality** (outcome): questions of quality should be considered separately from the fact an artistic production is achieved.
- **Media impact** (outcome): positive media reviews and social media presence.
- **Audience attendance** (output): people attending the performances.
- **Audience profile** (output): diversity of the audience.
- **Audience response** (outcome):
 - **Feeling represented**: audience feel represented in the artistic output.
 - **Personal change**: the artistic product produces a change in the audience (reaction and change, audience thinking about new topics, change of belief, etc.)
 - **Satisfaction**: audience expressing appreciation and giving feedback.
- **Non-professionals response** (outcome):
 - Feeling represented: participants feel represented in the artistic output.
 - Satisfaction: participants feeling satisfied.

5.3 Indicators related to both the process and the artistic product

Some indicators relate to the whole project, including both the process and the final artistic result. They impact on the community, on the non-professionals, on the professionals and on the institution.

- **Community impact** (outcome) Community talks about the project and incorporates it. It has added value.
- **Personal change** (outcome):
 - **On non-professionals**: They increase their self-esteem, their view of the world changes, and art becomes part of their life. This includes **empowerment**: non-professionals feel owners of the process and show more confidence in revealing their own ideas.
 - **On professionals**: artists change their perspective on audiences and society (attitudes).
 - For both, this includes **relationships**: friendship, hugs, social networking among participants.
- **Institutional change**. The institution has changed in terms of **attitudes, programme and practice** (values, governance, working methods, etc.).



Additionally, it was considered that informal **learning** would happen during the co-creation process: this informal learning would translate into the acquisition of new capabilities or skills and should also be included as a relevant indicator in the co-creation evaluation.

5.4 Final map of co-creation indicators

The final map of co-creation indicators is represented in Table 1. Output indicators are marked with an asterisk and outcome indicators are not. It should be noted that these indicators are seen as key measures, as broad areas that may “indicate” the success of the co-creation, seen both as a process and as a result. As argued by Matarasso [1], “it is impossible to define fixed standards of quality in performance or outcome” but at the same time “assessments of quality cannot be made independently of specific criteria”.

Table 1. List of co-creation indicators (* indicates output indicators)

Process	Artistic product	Process and product
<ul style="list-style-type: none">• Non-professionals:<ul style="list-style-type: none">• Profile*• Participation*• Engagement• Balanced contributions• Mutual understanding• Relationships• Satisfaction• Project evolution	<ul style="list-style-type: none">• Artistic product*• Quality• Media impact• Audience<ul style="list-style-type: none">• attendance*• profile *• response:<ul style="list-style-type: none">• feeling represented• personal change• satisfaction• Non-professionals response:<ul style="list-style-type: none">• feeling represented• satisfaction	<ul style="list-style-type: none">• Community impact• Non-professionals:<ul style="list-style-type: none">• personal change (empowerment, relationships)• learning• Professionals:<ul style="list-style-type: none">• personal change (relationships, attitudes)• learning• Institution:<ul style="list-style-type: none">• institutional change (attitudes, programme, practice)

The artistic product indicators will be further developed under Task 4.4. ‘Opera full performances and capsules evaluation’ and presented in the deliverable with the same title (D4.4.). The indicators linked to the final outcomes in terms of process and product will be the object of Task T4.5. ‘Social transformation and impact’ and will be further analysed in D4.5. ‘Social transformation impact evaluation’.

In this deliverable we put the focus on the process and observe that our bottom-up approach fits very well with what is found in the literature on the topic. Matarasso [1] suggests that there are four elements that could frame the process of participatory art, in other words, four elements concerned with the “artistic quality of the process”, namely:

- Experience: “The extent what people enjoy taking part. Is the process rewarding?” This is linked to satisfaction and also engagement in the list above.
- Authorship: “The extent to what it enables co-creation. Who recognises themselves as an author”? This can be linked to the concept of balanced contributions.
- Empowerment: “The extent that people gain control, within and beyond the project. Are they strengthened by the experience?” This can be linked to personal change.



- Humanity: “The extent that it produces kindness, solidarity and trust. Does everyone feel valued?” This could be somehow related to mutual understanding and relationships.

Many of the indicators suggested in Arts Council England’s [‘Culture Counts Participatory Metrics’](#) (2017) [4] can also be related to our list to a certain extent. Nevertheless, Culture Counts adopts a more granular approach, whilst our aim has been to design a limited number of indicators that can be viewed as broad areas of evaluation suited to a wide diversity of co-creation contexts such as those we are developing in Leiria, Barcelona and Ireland.

In this regard, if we compare Culture Counts indicators with TRACTION indicators, one can observe that:

- There are Culture Counts indicators that can be linked to participation and engagement:
 - P2 Intensity: I felt deeply involved in the process.
- There are indicators that can be somehow linked to balanced contributions and mutual understanding in our framework, although our approach is broader:
 - P6 Respect: I was treated as an equal.
 - P7 Voice: my ideas were taken seriously.
 - P8 Contribution: I felt like my contribution mattered.
 - P10 Support: people in the group supported each other.
 - P11 Belonging: they made me feel part of the team.
 - P13 Acceptance: I felt like I could be myself.
 - P20 Empathy: it helped me understand other people’s points of view.
 - P30 Intention: I felt able to shape the intention of the project.
- There are indicators that can be related to relationships and trust:
 - P22 Friendship: I felt close to other people involved in the project.
 - P23 New people: I got to know people who are different to me.
 - P28 Trust: I trusted the other people involved.
- There are indicators that can be linked to satisfaction:
 - P1 Enjoyment: I had a good time.
 - P15 Achievement: I was amazed by what we achieved
- Some indicators could be related to project evolution:
 - P5 Responsiveness: the organisers responded well to the needs of the group.
 - P4 Organisation: the project was well organised.
- Personal change (empowerment, relationships, attitudes) could be linked to the following:
 - P16 Stretch: I did something I didn’t know I was capable of.
 - P21 Worldview: it helped me understand something new about the world
 - P24 Motivation: I feel motivated to do more creative things in the future.
 - P25 Confidence: I feel more confident about doing new things.
 - P26 Opportunity: the project opened up new opportunities for me.
 - P29 Identity: it helped me to see myself differently.
 - P31 Creative Legacy: I now have creative ambitions I didn’t have before



- Learning could be linked to the following:
 - P17 Skills: I gained new skills.
 - P18 Artistic skills: I improved my artistic skills.
 - P19 Creativity: I feel more able to express myself creatively.

Community impact is not reflected in the Culture Counts indicators. In fact, there is a list of indicators that are not directly considered in our framework because they did not emerge from our bottom-up approach. Nevertheless, these aspects may surface during the questionnaires and interviews, which will include open questions in all cases:

- P3 Clarity: I was clear about what we were all here to do.
- P9 Authenticity: it felt like a real artistic experience.
- P12 Feedback: I got helpful feedback.
- P14 Experimenting: I felt comfortable trying new things.
- P27 Welcome: they helped me to feel part of [XXXX] (company/project/community group).

All in all, TRACTION has carried out an innovative bottom-up approach which has allowed us to produce a map of co-creation indicators which are relevant across diverse co-creation situations. Our contribution has been to identify a limited number of broad indicators (17 in total) and classify them in three wide categories (process/product/both) suitable for a wide diversity of contexts.



6 Evaluation plan

The evaluation plan for co-creation has been designed taking into account the activities planned in WP3, both concerning the co-creation process and the artistic products, which can take the form of capsules, showcases or a final performance.

This proposal is flexible and will evolve together with the definition of the co-creation activities and artistic results. It provides, however, a good starting point to understand how co-creation evaluation will take place.

It should be highlighted that technology will be incorporated in some of the co-creation activities and performances. More specifically, there is currently an ongoing open trial with Co-creation Space in the INO workshops (more information about the deployment can be found in D2.4). Due to the relevance of technology in TRACTION, it has been considered that specific attention should be paid to its assessment as part of an independent task (T4.2, 'TRACTION toolset technical and user experience evaluation') and deliverables (D4.2, D4.7 and D4.8.).

The evaluation plan has three key moments:

- A mid-process evaluation, that engages in a formative evaluation of the co-creation process.
- An evaluation of any preliminary performances, showcases or capsules developed during the co-creation process.
- A final evaluation of both the co-creation process and the final performance.

The **mid-process evaluation** will assess the co-creation activities performed by the three trials in a two-step process: first of all, questionnaires will be distributed to non-professionals taking part in co-creation activities. In the case of SAMP, and taking into account the specificities of the participants, the questions included in the questionnaires will be considered in two evaluation workshops with inmates. Secondly, after an analysis of the results of the questionnaires, interviews with professionals and non-professionals will take place. Figure 2 summarises the evaluation approach.

Figure 3 summarises the evaluation approach concerning **initial performances or showcases**. It will be based on two main evaluation activities: on the one hand, a questionnaire addressed to the audience, which can be complemented where relevant with more creative methods such as a diary booth or audio input; on the other hand, a written evaluation report by a panel of experts based on a pre-established list of items and a briefing. The specificities of this evaluation will be further developed in D4.4. 'Opera full performance and capsules evaluation.'

The **final evaluation**, which will consider both the whole co-creation process and the final performance, will replicate the same approach as in the initial performances and the mid-process evaluation, as shown in Figure 4. This evaluation will be further developed in the second iteration of this document and also in D4.4. 'Opera full performance and capsules evaluation'.

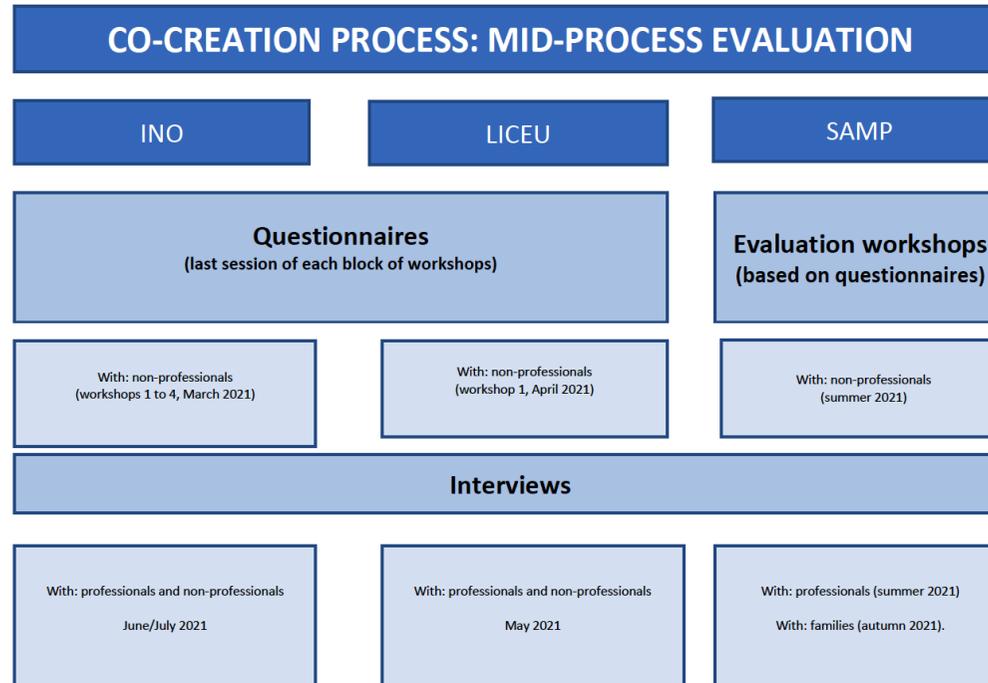


Figure 2. Co-creation process: mid-process evaluation

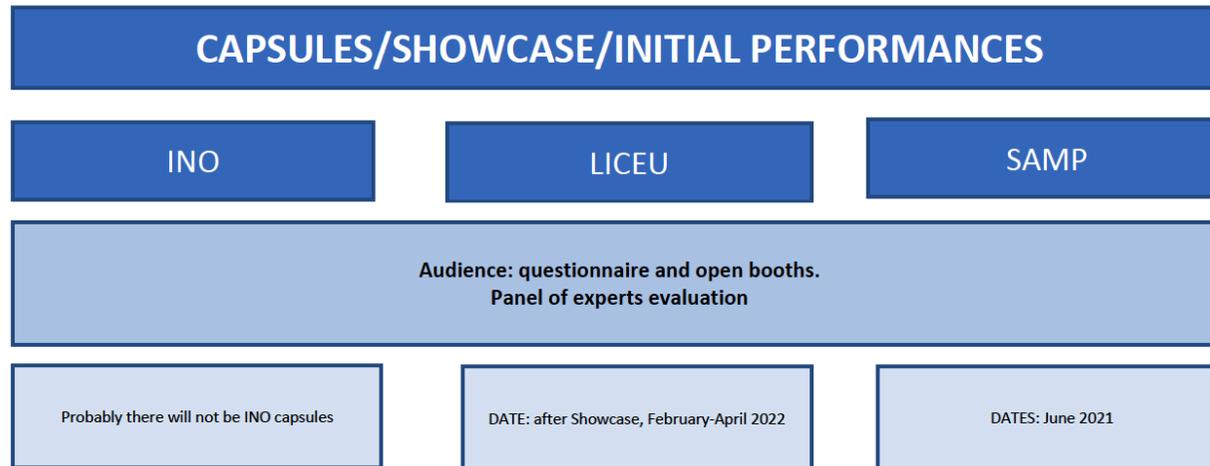


Figure 3. Capsules/showcase/initial performances

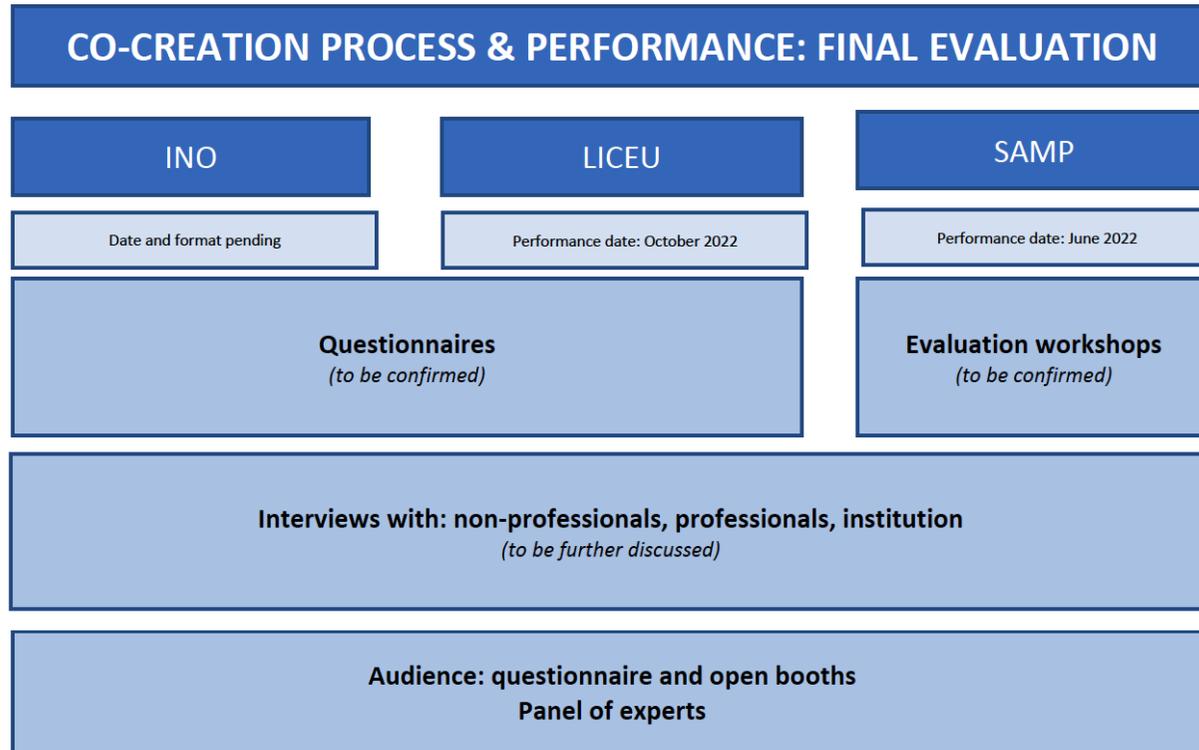


Figure 4. Co-creation process and performance: final evaluation



7 Methods for co-creation assessment

Taking into account the general evaluation framework, and after internal discussions followed by external input from the International Core Advisory Team (ICAT) member Helen Simons, expert in research methodologies, the following aspects were considered central when defining the methods to assess co-creation:

1. A difference should be made between monitoring indicators and evaluating them. Evaluation implies identifying the value and meaning of the data gathered, taking into account the context and background.
2. Qualitative approaches will work best when evaluating co-creation in TRACTION. Methods should be adapted to each context and proposing creative activities if needed [5]. A balance between singularity and generalization needs to be found.
3. Cross-validation through different methods, where possible, will contribute to gather more robust data and generate relevant results.
4. Co-creation indicators need to be seen as broad areas of interest. How these indicators translate into the specific methodological tools will need to be discussed.
5. It is important to go back to the participants to share and discuss the results obtained.

Different tools were designed to gather the data necessary for the analysis. A summary is provided in Table 2, with a thorough description in each of the sub-sections.

Since the focus in this deliverable is on the co-creation process, we do not refer to the performance or capsules' evaluation but deal exclusively with the indicators concerning co-creation.

Table 2. Tools to assess co-creation indicators

Tool	Indicator
Evaluation log	Profile, engagement, evolution
Participant attendance sheet	Participation
Qualitative methods: questionnaires and interviews	Engagement, balanced contributions, mutual understanding, relationships, satisfaction, evolution, change + learning
WP3 Reflective Meetings	Evolution

Additionally, an activity tracking document was produced in a spreadsheet to keep track of the codes assigned to each activity, the date in which it took place, and the person responsible for the activity. This activity tracking document, filled in by evaluation coordinators, also allowed us to monitor which co-creation activities had been planned but not delivered, mostly due to COVID-19 public health measures.

A participant tracking document was also produced to monitor that all participants had filled in all the necessary consent forms and the shared demographic questionnaire. This document is also filled in by evaluation coordinators and revised by VICOM as ethical manager.



7.1 The co-creation evaluation log

The evaluation log was designed following a collaborative process with the different trials and was validated through a pilot at SAMP.

The evaluation log is generally filled in by the evaluation coordinator, who is present during the sessions. In the case of SAMP, this role is assumed by a trial representative who is involved in all the co-creation activities in the prison. When the evaluation coordinator cannot be present in some of the sessions, a professional is appointed to fill in the evaluation log.

The evaluation log contains the following fields:

1. Activity code
2. Date of the co-creation activity
3. Length of the activity: less than 2 hours/2 to 4 hours/more than 4 hours.
4. Trial: INO/LICEU/SAMP.
5. Location of the activity: arts venue, community venue, neutral venue, online.
6. Number of participants according to the profile:
 - a. Number of professionals: artistic and creative team.
 - b. Number of professionals: technical and production team.
 - c. Number of professionals: Traction-related professionals.
 - d. Number of non-professionals: artistic and creative team.
 - e. Number of non-professionals: technical and production team.
 - f. Number of other participants (referring to any participant who enables the participation of non-professionals, such as psychologists, prison staff, foundations and community associations).
7. Has the aim of the activity been fulfilled? Yes/No/Partially
8. Has the activity been engaging for participants? By engaging we mean that they have participated actively in the co-creation. They have offered suggestions, expressed interests and preferences.
9. Add your personal observations on this activity. Although this form only shows one line, you are expected to write as much as you like. This is a very relevant field for the evaluation, open to any type of comments. For instance, you may want to comment on the aim of the activity, on the co-creation and participation process, engagement, artistic value, impact, skills and capabilities, change, etc.

The previous items allow us to gather data on the following indicators:

- Item 6: non-professional profile.
- Item 7: project evolution.
- Item 8: engagement.
- Item 9 may gather data on all the co-creation indicators, as it is an open field.



7.2 The participant attendance log

This document is an Excel file which keeps track of the participants (both professionals and non-professionals) that take part in each of the co-creation activities. It is filled in by evaluation coordinators in each of the trials.

A	B	C	D	E	F	G
	CO-TRIAL-1	CO-TRIAL-2	CO-TRIAL-3	CO-TRIAL-4	CO-TRIAL-5	C
TOTAL	13	20	14	15	16	
P1	1	1	1	1	1	1
P2	0	1	1	1	1	1
P3	1	1	1	1	1	1
P4	1	1	1	1	1	1
P5	1	1	1	1	1	1
P6	0	1	0	1	1	1
P7	1	1	1	1	1	1
P8	0	1	0	0	1	1
P9	1	1	1	1	1	1
P10	0	1	0	0	0	0
P11	0	1	0	0	0	0
P12	0	1	0	0	0	0
P13	1	1	1	1	1	1
P14	1	1	1	1	1	1
P15	1	1	1	1	1	1
P16	1	1	1	1	1	1
P17	1	1	1	1	1	1
P18	1	1	1	1	1	1
P19	1	1	1	1	1	1
P20	0	1	0	0	0	0

Figure 5. Participant attendance log

The horizontal line on top includes one activity per column, where CO stands for “co-creation” and is followed by the TRIAL identification (INO, LICEU, SAMP) and the session number. The vertical line on the left includes all participants’ codes. In the examples we have used P+number, but the actual coding uses L for Liceu, I for INO, S for SAMP and O for other participants followed by a number. This log identifies how many participants have taken part in each of the activities, and tracks any possible changes during the project. This can be related to the co-creation indicator dealing with “participation”.

7.3 Reflective Practice meetings (WP3)

During 2020, François Matarasso met with the three community opera trial teams on a monthly basis. These sessions were intended to provide guidance and support for the teams as they undertook work on community dialogue and co-creation planning during the height of the pandemic, and to create opportunities to step back and reflect on progress as well as emerging difficulties and lessons. The sessions were recorded and noted, with the notes contributing to the research record of the opera trials. These data are not directly referenced at this stage of the co-creation evaluation, but they contribute to the understanding of the researchers and the trial teams. In 2021, as the number and pace of co-creation activities have increased, it was decided to bring together all three trials in twice-monthly meetings, one looking at the co-creation process and the other stepping back to consider wider issues.



7.4 Qualitative methods

After discussion with each of the trials, in order to better understand their specificity, two main qualitative methods have been suggested to assess the co-creation process: questionnaires and interviews. When questionnaires are viewed as less suitable tools for the target participants, alternative creative methods such as evaluation workshops dealing with the same items will be proposed. This is the case of SAMP, where it has been considered that using questionnaires may pose linguistic and psychological challenges for inmates. The next subsections report on questionnaire and interview schedule design. Evaluation workshops design will be described in the second iteration of this deliverable.



Figure 6. Qualitative methods

7.4.1 Questionnaire: mid-process co-creation evaluation

An analysis of how different questionnaires refer to the different co-creation indicators was performed. The questionnaires included tools created by François Matarasso for the evaluation of previous participatory art projects (Birmingham Opera Company, Calke Abbey, Explore initiative, Batcombe Village Hall Events, Femi Kuti) but also proposals by Molina León & Breiter [6].

Some relevant aspects were discussed:

- Standardised scales exist for some of the dimensions under analysis. However, these standardised questionnaires generally include a number of questions that would increase the length of the questionnaire and impact negatively on the response reply. Additionally, many of these scales have not been proven to work in artistic co-creation environments but are generally used in work, health, and educational environments. This is the case of IEA (Individual Empowerment Assessment), the Personal Empowerment Self-Assessment, the Warwick-Edinburgh Mental Well-being Scale (WEMWBS), among others [7, 8].
- The type of Likert scales to be used was also discussed: it was decided to prioritise a 6-point Likert scale because it avoids a tendency to select the neutral option. It also allows us to easily combine responses that agree or strongly agree and responses that disagree or strongly disagree.

Based on this analysis, and taking into account the indicators, a first draft was produced and shared with evaluation coordinators and WP4 participants. After internal discussion and revision, a second version of the questionnaire was developed. A validation process with three external users was performed and some of the statements were rephrased for better understanding. The final version of the questionnaire, which was then translated into the different project languages, is reproduced in Table 3. The second column contains the indicator the statements relate to. The initial statement is “Please indicate your level



of agreement with the following statements after taking part in (the co-creation process/workshops/use what is applicable in each trial)”, and 6-point Likert scales were used, except for open fields.

Table 3. Co-creation evaluation questionnaire: mid-process

Statement	Indicator it relates to
I was actively involved in [the co-creation process/workshops/what is applicable in each trial].	Engagement
I was motivated by the co-creation process/workshops/what is applicable in each trial].	Engagement
I have gained a better understanding of other people’s ideas.	Mutual understanding
I have learned from other people.	Mutual understanding, informal learning
I have made new friends.	Relationships
I have enjoyed it.	Satisfaction
I would like to do it again.	Satisfaction
I feel more confident about what I can achieve now.	Personal change: empowerment
I feel more interested in art now.	Personal change
Everyone involved contributed in a balanced way.	Balanced contributions
Everyone involved was respectful of each other’s ideas.	Mutual understanding
Taking part has changed some of my previous ideas. If so, in what way? (open field)	Personal change
Taking part was good for my wellbeing. If so, in what way? (open field)	Personal change
Have you gained any skills? Select all that apply. <ul style="list-style-type: none"> • Creative art skills (composing music, creative writing, etc.) • Technical art skills (screen printing, photo editing, etc.) • Performing skills • Managing work skills • ICT skills (technology, computer, etc.) • Teamwork skills • Communication skills (speaking, writing etc.) Other skills (please specify)	Informal learning
What was the best thing about taking part?	General questions not directly related to a specific indicator
What was the worst thing about taking part?	
What could we do better next time?	
Is there anything else you want to tell us?	



7.4.2 Interview schedule: mid-process co-creation evaluation

A similar process was followed to design the interview protocol. Using the co-creation indicators and the previous questionnaire, an interview schedule was designed and shared with evaluation coordinators and WP4 members. After some internal revisions and discussions, it was agreed that the interview protocol would be based on the following general questions, which would be used as guidance in semi-structured interviews.

Table 4 summarises the main questions included in the interview protocol for non-professionals and the indicators they related to.

Table 5 gathers the questions addressed to professionals.

Table 4. Co-creation evaluation interview: mid-process (non-professionals)

Question	Indicator it relates to
Tell us how you heard about the project and why you wanted to take part?	Ice-breaking question (any indicator)
Can you explain what you did in the workshops?	Ice-breaking question (any indicator)
What did you enjoy most – and why?	Satisfaction, engagement
What wasn't so good? How could it have been better?	Project evolution, any indicator
How do you feel the group got on with each other? Was everybody respectful? Did you all have the chance to contribute?	Mutual understanding, balanced contribution
What will you remember from this experience? Have you gained any new skills (practical, relationship with people, etc.)? What do you think you've learned from the experience?	Learning
Have these workshops changed some of your ideas, your interests, anything at all? Would you do it again?	Personal change, satisfaction
Is there anything important that we haven't talked about? Is there anything else you want to add?	Final open question (any indicator)



Table 5. Co-creation evaluation interview: mid-process (professionals)

Question	Indicator it relates to
Please introduce yourself and tell us about your past experience -if any- of co-creation	Ice-breaking question (any indicator)
Can you explain your role in the workshops?	Ice-breaking question (any indicator)
What was most successful in the workshops? Was anything disappointing -if yes, what and why?	Project evolution, any indicator
What did you enjoy most – and why?	Satisfaction
How do you feel the group got on with each other? Was everybody respectful? Did they all have the chance to contribute?	Mutual understanding, balanced contribution
Did you see any development in the participants' skills or confidence? If yes, please explain.	Learning
And you? What do you think you've learned from the experience?	Learning
Have these workshops changed some of your ideas, your attitudes, anything at all? What will you remember from this experience?	Personal change
Would you do it again? What would you change in the future?	Satisfaction, project evolution
Is there anything important that we haven't talked about? Is there anything else you want to add?	Final open question (any indicator)



8 Preliminary results

The analysis of the full co-creation process will be presented in the second version of this deliverable, at the end of the project. This section reports on the main findings from the beginning of the project until 25 March 2021. The focus is put on the results from the evaluation log and the participant attendance sheet for each of the trials. Additionally, in the case of INO, it also includes the results of the questionnaires that were administered at the end of each workshop. This was not possible at LICEU, where the first workshops is still running when writing this report, and at SAMP, where it was considered that a series of evaluation workshops during the summer would be more suited to their context. The data presented below will need to be complemented with qualitative interviews which will take place during this year.

8.1 INO

In the period until 25 March INO has developed a total of 16 co-creation sessions, distributed as follows:

- Writing co-creation workshop in Inis Meáin (05/02/21-05/03/2021). 4 sessions, mainly with adults, many of whom are teachers in a local secondary school.
- Writing co-creation workshop at Music Generation (10/02/21-03/03/2021). 4 sessions. With school students in rural areas of Ireland.
- Art co-creation workshop in Tallaght (10/02/2021-04/03/2021). 4 sessions. With adult participants.
- Art co-creation workshop in Inis Meáin (04/04/2021-25/03/2021). 4 sessions. Non-professional artists had taken part in Workshop 1.

Activities have been developed online due to the Covid-19 situation. All sessions lasted less than 2 hours, except for the last one in the first workshop, which was longer.

A total of 51 participants have been involved in the different workshops. Table 6 summarises the participation of different profiles, according to the classification established in 4.1. The participation in the sessions ranged from 5 to 25, with 3 to 21 non-professionals taking one in each of them. Some participants took part in different sessions and workshops, so unique participation per workshop is also provided per participant profile. It should be stressed that some participants took part in more than one workshop: for instance, all participants in workshop 4 except for 1 had already attended workshop 1.

As shown on Table 6, in all sessions, there is at least one professional artist as well as one TRACTION-related professional to facilitate the session. Participation of non-professionals stays relatively stable during the sessions, except for workshop 3, where attendance diminished. The reasons for the drop in the participation in workshop 3 may be attributed to some of the problems experienced in the first session, as described further down. Additionally, the timing of the workshops is an aspect that may need to be revisited in the future to engage more participants, as will be stressed further down in this document.



Table 6. Participation at INO co-creation workshops by profile

WORKSHOP/ SESSION	Professional artists	TRACTION- related professionals	Non- professional artists	TOTAL
1.1	2	2	11	15
1.2	1	2	14	17
1.3	1	1	11	13
1.4	1	1	11	13
Unique:	2	2	14	
2.1	2	2	21	25
2.2	1	1	19	21
2.3	1	1	19	21
2.4	1	2	15	18
Unique	2	2	21	
3.1.	2	2	10	14
3.2	1	1	6	8
3.3.	1	1	3	5
3.4	1	1	3	5
Unique	2	2	10	
4.1	1	2	5	8
4.2	1	2	8	11
4.3	1	1	6	8
4.4	1	1	6	8
Unique	1	2	8	
Unique (all)	5	2	44	51

Demographic data was gathered for 35 participants. Demographic data for 16 participants could not be retrieved. Participants who provided demographic information include 27 females (77.14%), 7 males (20%) and 1 participant preferring not to reply. Mean age was 32, ranging from 14 to 70. In terms of ethnicity, participants define themselves as Caucasian (3), European (1), Irish (17), Irish Caucasian (2), Irish White (19), Mixed-race Irish (1), White (5), White Caucasian (2), White Irish (2), and White British (1). Two participants report having a disability.

Professionals indicate the following jobs: producer, arts administrator, director and programmer, creative director, and curator/musician. Non-professional participants include many students, as well as teachers and other profiles (musician, manager, special needs assistant, art psychotherapist, horticulturalist, retired health scientist and artist, nurse, among others), accounting for a wide diversity of profiles.

When looking at the demographics of non-professionals only for each of the workshops, the following can be observed:

In workshop 1, 4 out of 14 non-professionals (28%) replied to the demographic questionnaire. Data gathered include 2 females, 1 male and one participant who prefers not to report this information, ages ranging from 28 to 55 (28, 37, 31, 55).



In workshop 2, demographics for 17 non-professionals out of 21 (80.9%) was gathered: 2 males (9.5 %) and 15 females (71.4 %), with ages ranging from 14 to 17.

In workshop 3, data from 9 out of 10 non-professional artists (81%) were obtained: one male and 10 females (90%), with two attendees reporting being a person with a disability. Apart from one young participant in their twenties, the other attendees were aged between 56 and 70.

Finally, in workshop 4, 2 out of 8 non-professional artists (25%) provided demographic information: one female and one male, aged 28 and 36. Most non-professionals were novice to opera but in some cases this information was unknown, especially in the first and third workshops.

According to the data gathered through the evaluation log, the aim of the activity was fulfilled and the activity was engaging in all cases except for the first session of the third workshop, where technical problems with the online format were reported and some problems with the structuring of the session arose. This led to some participants withdrawing from the workshops.

Questionnaires were distributed to non-professional artists during the last session of each workshop, to gather input on different co-creation indicators, as a first step before holding group interviews. Participants had to indicate their level of agreement with a series of statements on a 6-point Likert scale. Results of the questionnaires are summarized in Table 7, where the mean and median scores average value for each statement for each of the workshops is included. A graphical visualization is also presented in Figure 7, where the different sessions are represented horizontally, and the different mean values are represented vertically.

The number of questionnaires gathered is indicated next, together with the percentage the number represents when looking at unique participants for each of the workshops and when looking at the number of participants present in the last session, when the questionnaire was distributed.

It should be stressed that the questionnaires were also submitted after the session, and this is why in workshop 3 the number of questionnaires gathered is higher than the number of persons present in the last session, hence the percentage value in brackets is above 100%.

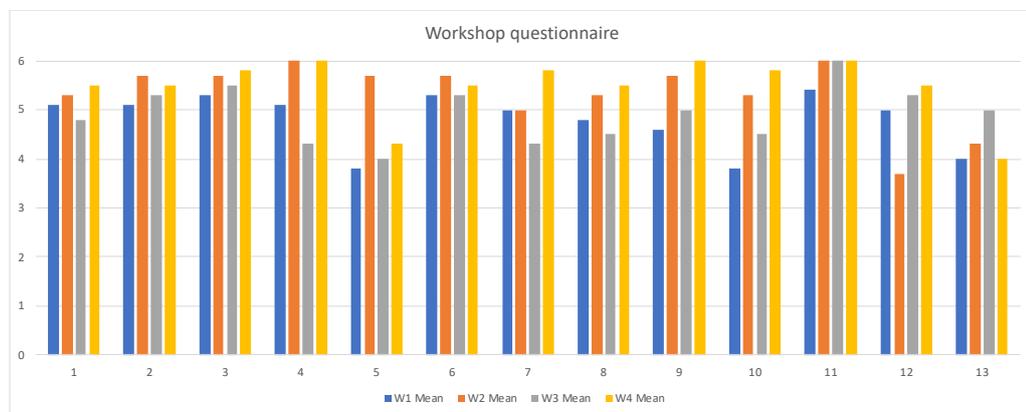
- Workshop 1: 8 questionnaires, 57.1 % of the total [72.7 % of the last session];
- Workshop 2: 3 questionnaires, 13.63 % [20%];
- Workshop 3: 4 questionnaires, 36.4% [133%];
- Workshop 4: 4 questionnaires, 50% [66.6%].



Table 7. Questionnaire results (INO, workshops 1 to 4)

Nr		W1		W2		W3		W4	
		Mean	Median	Mean	Median	Mean	Median	Mean	Median
1	I was actively involved in the workshops	5.1	5.5	5.3	5	4.8	5	5.5	6
2	I was motivated by the workshops	5.1	5.5	5.7	6	5.3	5.5	5.5	5.5
3	I have gained a better understanding of other people's ideas	5.3	5.5	5.7	6	5.5	6	5.8	6
4	I have learned from other people	5.1	5.5	6	6	4.3	4	6	6
5	I have made new friends	3.8	4	5.7	6	4.0	3.5	4.3	4
6	I have enjoyed it	5.3	5.5	5.7	6	5.3	5.5	5.5	5.5
7	I would like to do it again	5	5.5	5	5	4.3	5	5.8	6
8	I feel more confident about what I can achieve now.	4.8	5.0	5.3	6	4.5	4.5	5.5	5.5
9	I feel more interested in art now.	4.6	5.0	5.7	6	5	5	6	6
10	Everyone involved contributed in a balanced way.	3.8	4	5.3	6	4.5	4	5.8	6
11	Everyone involved was respectful of each other's ideas	5.4	5.5	6	6	6	6	6	6
12	Taking part has changed some of my previous ideas.	5	5	3.7	4	5.3	5.5	5.5	5.5
13	Taking part was good for my wellbeing	4	4	4.3	4	5	5	4	3,5

Figure 7. Graphic representation of workshop questionnaire results (INO, workshops 1 to 4, see Table 7)





Some open questions included an open field with insightful data that complement the open field in the evaluation log. Our analysis does not provide an account of the specific activities done during the workshops, but on the impact the activities seemed to have on the participants according to the different evaluation tools.

We have organized the analysis by themes related to co-creation indicators. We have considered the results from the questionnaires, which provide the point of view of non-professional artists, and the evaluation log, which records the perspective of the evaluation coordinator. When we report on comments related to a specific workshop, we use the code “W” followed by the workshop number. If we want to refer to a specific session, we use for instance “W1.2” (workshop 1, session 2).

Engagement

Most participants replying to the questionnaire report being actively involved in the workshops (mean above 4.8, median 5-6) and being motivated by them (mean above 5.1, median 5.5-6). This view is also found in the evaluation log, where the report on W2 states that “there was great thought, imagination and creativity on display, and they all participated with a great sense of humour and cheeriness that created a wonderful, engaging atmosphere for the workshop”. In the last session in W2 all non-professional artists but one were happy to read out their pieces. As expressed in the report, “the best bit was that everyone listening was really encouraging and made sure to congratulate and compliment the reader in their work”.

Engagement is explicitly mentioned in the evaluation log: “Very positive and enthusiastic engagement from all participants” in the first session of workshop 1, where participants worked on the concepts of creativity and did a speedwriting exercise. The evaluator notes a “genuine sense of excitement about the potential of the project” (W1.1.), “positive and very attentive engagement throughout” (W1.2) and sees a “very receptive, attentive and enthusiastic engagement” (W1.3). Proof of the commitment of participants is that they had to devote some time before the sessions to “develop a character, their backstory and a major story problem for their character” by “using the techniques discussed”. The result was that in the final session there were “8 story treatments to discuss” which were made available to the group prior to the session. The evaluator states that “the group was very engaged listening to the different stories and adding their own suggestion” (W1.4).

In W2, the evaluation log states that the “participants were again very engaged throughout the whole 90 minutes”. Non-professional artists develop stories which are “varied, hyper-realistic with fantastical elements as well. They showed incredible imagination and were really engaged both in the exercise and listening to each other’s stories” (W2.2). In fact, the facilitator anticipated some “shyness and reticence from a lot of the participants”, but “most of them seemed ready and willing to contribute and they stayed engaged for the 90 minutes” (W2.2). It should be highlighted that “some of the participants had their cameras off for the entire time” and the facilitator “was unable to observe them” (W2.1), but this can be seen as a recurrent problem among young students during the pandemic. The open fields provide some additional insights on the reasons behind this choice, which may be more related to daily activities. For instance, one non-professional artist expresses in the



open field that what s/he did not like was that “it was a rush to be home in time from work and I didn’t have time to get out of my work gear, so I couldn’t turn my camera on”.

Creativity emerges from many workshops and is seen as “truly encouraging” (W2.4) and engaging. For example, when creating a mask in one session, each non-professional artist “came engaged with the task from a completely unique viewpoint” (W4.3).

Mutual understanding

Non-professional artists in all workshops who replied to the questionnaire report that they have gained a better understanding of other people’s ideas (means above 5.3, median 5.5-6) and they have learned from others. This last statement gets maximum values for two of the workshops, whereas one workshop, which had some technical and structuring challenges, gets lower but still high values, above 4 on a 6-point scale. Non-professional artists also consider that everyone was respectful of each other’s ideas, with maximum values in three of the workshops.

Relationships

Making new friends was considered a relevant co-creation indicator but one that is probably difficult to achieve in four sessions that are developed online during a short period of time. Additionally, some non-professional artists may already be friends. Still, the values in the questionnaires are very positive, ranging from mean scores of 3.8 and median scores of 4 in W1 to 5.7 and 6 in W2, where the participant profile corresponds to young non-professional artists in rural areas. This last value is highly remarkable and shows the high potential of artistic co-creation in certain environments and participant profiles. This view is supported by the comments in the evaluation log: at the end of W1 “a bond had formed” and this was evident by the active participation of non-professional artists in discussing the different stories developed by them: “Some special moments during the session when the group were energetically pitching great ideas for each other’s stories in a safe and encouraging forum” (W1.4.). It is not only that they feel engaged and committed, as put forward above, but they also feel comfortable and willing to contribute because a relationship has been established.

A similar thing happens in W2, where “the group work has developed a really nice bond between them all and it was great to see some people who were shy or reticent to engage at the beginning really flourish” (W2.4). “They seem to have really gelled as a group”, reads the evaluation log.

Satisfaction and enjoyment

Most non-professional artists report a high level of enjoyment in the questionnaire (mean scores 5.3-5.7, median scores 5.5-6), a view also expressed in the evaluation log with reference to W1 (“I really enjoyed the sessions, they are a great group, committed, conscientious, and inspired, I hope, to continue writing stories”) and W2 (“The participants really enjoyed this exercise”). This is confirmed when the reply to the statement “I would like to do it again” has mean and median scores above 5 in most workshops. Again, the technical and structural challenges faced in one of the workshops emerge in the replies, with slightly lower values.

Personal change



The questionnaire included statements aimed at assessing personal change, which was broken down in different aspects reported in the literature as possible positive effects: increase of confidence or empowerment, more interest in art, change of ideas, increase in wellbeing. The challenge here was assessing these aspects after such a short time span. Still, results shown on the table above are positive, with good values in all cases.

Attention should be drawn to the fact that participants in W1 also took part in W4 and the progression is noticeable, with better values in confidence, interest in art, and changing of previous ideas. The element that gets lower but good values is the impact on the wellbeing, a concept which is broad and probably difficult to assess with such a short time frame.

Qualitative comments offer better insights on these issues, with statements such as: “I got an insight into other people’s ideas which motivated me to develop my own ideas”, “Through listening into other people’s opinions, I saw another way to express my ideas”, “Opening up to the way in which other people work” or “More understanding of diversity”. One participant in W4 states that “everyone has a different angle, nothing is incorrect in art”, which shows also how non-professional artists were empowered and gained in confidence. There is one attendee who considers that s/he is “more laid-back”.

Some open comments were more related to newly acquired skills (“Taking part has made me more informed on poetry, songwriting and opera overall” or “I now see the greater potential of animation and creative presentation of my work”), which will be discussed below.

Overall, the workshops had an impact on non-professional artists, even if they ran for a short period of time. Many comments are related to creativity, diversity, and art, which points to the fact that benefits are directly linked to artistic co-creation and not only to the fact of carrying out a collaborative project. In this regard, in the open field of how the workshops impacted on their wellbeing, one participant states that “it was nice discussing art/writing with other people, something I don’t get to do often in my own case”, whereas another one writes “It was great listening to other people share their stories, and composing a story myself. I really enjoyed that; it improved my mental health”. This is especially relevant in the context of lockdown, where chances to connect in certain rural areas may be more challenging: “It was good to be able to connect with new people even in lock down”, expresses one participant in W2. On a more informal tone, an attendee expresses “Got me off the sofa! Instead of just watching telly” and another one says that “Being part of something creative fires my soul”, a visual metaphor that transmits the need for art.

Balanced contributions: on the participants’ role

Contributions were considered generally balanced, with lower values in W1, an aspect that increased two points in W4, with the same non-professional artists. According to the evaluation log from W1, clarification needed to be given to the participants “on the creative process for the overall project, and each participant’s role in this process”. In this regard, in an artistic co-creation process is highly important to know what the role of each participant as the spectrum of approaches to co-creation (see D3.2) is wide and many non-professional artists may not be familiar with them. For instance, in this particular case, non-



professional artists were explained that their “work would be added to the melting pot of ideas from which no one knows yet what might emerge” (W1.3).

It is also important to stress the role of the facilitator and the skills needed to promote an active participation online, giving equal opportunities to all. For instance, in one of the workshops, the first presentation is reported as being “unfocused” and “fractured”, due to the lack of familiarity of the facilitator with the videoconferencing system being used, which probably had an impact on the participation decline. However, the situation was addressed by actively working with the facilitator to better explain the aim of the workshops to non-professional artists and create a smoother flow to the session. This is why the next session “ran better than the first” one, as assessed in the evaluation log.

In W4 non-professional artists had to prepare some artistic photographs. Participants “were really heavily involved in the workshop from the start”, reads the evaluation log, but “some were a little bit reticent to show their photos at the beginning as some of them would not consider themselves ‘artistic’”. This was solved thanks to the skills of the professional artist facilitating the session, who “was really great at making them feel comfortable in sharing their work and really engaging with the workshop materials”.

Informal learning and skills

The sessions allow skills from non-professional artists to emerge, as noted in the evaluation log: “They showed remarkable skill in following the simple guidelines and creating brilliant short stories within 10 minutes” (W2.1), “some incredible talent already beginning to show. There have been some recurring themes that are beginning to show which is interesting to note, these themes might be explored during the development of the opera” (W2.2).

When asked specifically in the questionnaire whether they had gained any skills, creative art skills were mentioned by most respondents for W1, W2 and W4, whereas technical and ICT skills were those most referred to in W1. It was indeed in this third workshop where non-professionals had the opportunity to acquire skills on a computer design programme and design worlds in a virtual reality environment.

Other skills that were gained according to the replies in the questionnaires were communication skills (W1, W2, W4), managing work skills (W1, W3), and teamwork skills (W1, W2). The view of non-professional artists gathered through the questionnaires is complemented by the evaluation log, which states that non-professional artists are “a skilled group who really want to grow their writing skills and I think that they will produce some really good raw material for the final opera piece” (W3.2). In W3.3, the log records that “they seem to really love the new abilities they are learning each week and seem to shine when they are able to put those abilities to use and produce something visceral”. At the end, the “quality of the material produced was outstanding” and they are viewed as “an incredibly talented bunch” (W2.4).

The workshops were also an opportunity for professional artists to enhance their skills in running online workshops. For instance, the evaluation log mentions that in the first session one facilitator who is an experienced artist and workshop leader “was worried about the natural silence that comes with hosting things on Zoom” but was set on finding



a solution. In the next session, although the session was developed online, the facilitator had posted participants some materials to work on a collage based on one of the photos they had taken. Additionally, the facilitator asked each non-professional artist to “name a few of their favourite songs in the Zoom chat and whilst they were working on their collage, she played these songs, which got rid of the silence problem”.

All in all, the workshops were generally viewed as an opportunity to learn and, as one participant in W3 expressed it, “learning is always a positive experience for me”.

The best, the worst and the future

The questionnaire included some open questions at the end about what was the best and the worst of taking part, and what could be done better in the future. Although some of the replies correspond to some of the themes identified before, they are presented here as a way of a summary.

In W1, the best for the questionnaire respondents was “listening to other people’s ideas and getting feedback on my own ideas”, “the support and friendship from the other participants”, “that everyone had to participate and work”, “the teacher was ‘brilliant’. I learned an incredible amount from him”, and “progress”. These replies show how mutual understanding, friendship and active participation towards an objective are critical outcomes. At the same time, they show how one participant views the facilitator in traditional terms of teacher-student interaction: even if the aim of the activity is co-creation and not formal learning, this non-professional artist views the professional artist as a teacher that allows them to learn. This emerges in other comments where some non-professional artists refer to themselves as students (W1).

In W2, the best was “to be part of a team, meet new people and be creative”, “seeing everyone else’s work and being inspired by it”, and “met new people and it was great to create something as part of a team”, which brings us back to the concepts of mutual understanding, friendship and sense of creating something shared in collaboration.

In W3, positive comments are related to the new skills gained and to the role of the facilitator: “being tutored and advised by an excellent and skilled tutor. I also loved hearing and learning about the background to how operas are staged and managed”, “greater understanding of my limitations and communication skills”, “I love learning”, “being introduced to something new”.

In W4 the comments refer to active engagement and contributions in creating art in teams (“That we had to participate and to do the artistic pieces ourselves”, “the photography”, “making art with my friend!”, “the active work”).

Negative comments are almost non-existent and are related to practical aspects: for instance, in W3 it proved difficult for some participants to follow the artist’s screen. One attendee mentions “the learning curve in order to use some of the apps” as one of the worst things. Another one indicates that the worst was “my IT skills” and still another one indicates that his/her “computer wasn’t able to take advantage of the software tools on offer”. Some frustration is felt in these comments, with some non-professional artists putting the blame on their own skills, an aspect that may need to be revisited when planning future workshops, where a better understanding of the needs and expectations



of all those involved in the co-creation workshops, professionals and non-professionals, may be needed.

The suggestions for the future include the following:

- allotting more time to the workshops (W1),
- finding a suitable time for those working or going to school, which would increase participation (W1, W4),
- improving the Irish of the facilitator (W1),
- a deeper briefing before the session and a better understanding of non-professional artists needs to avoid complexity (W2), and
- a better understanding of the complexity of running co-creation workshops online and of the technology needed (W2).

Overall, non-professional artists are grateful and have very kind words for the artist facilitators.

8.2 LICEU

In the period until 25 March LICEU 14 sessions were planned and 13 took place with non-professional artists from Sínia and Massana. The co-creation activities are still ongoing, so the analysis will necessarily be partial. Sínia is an occupational center and Massana is an arts school in Barcelona (see D1.5, 'Creative, artistic and social management plan' for a fuller description on this trial).

In terms of length, most sessions lasted 2 hours, but 2 lasted a little bit longer. All sessions were held online.

According to the evaluation log, the aim of the activity was fulfilled in all cases except for the session which did not take place and for another one in which it was only fulfilled partially. The reasons were the need of more time by Sínia creatives to develop the graphic proposals. Table 8 provides an overview of the participation of different profiles in all the sessions under analysis.

A total of 26 persons participated in the co-creation activities. There were 14 females (53.8%), 9 males (34.6%), 2 persons who selected "other" (7.7%) and one who did not want to reply (3.8%). Age ranged from 21 to 71. There were 11 participants with disabilities (42.3%), 13 participants reporting no disabilities (50%) and 1 who preferred not to reply (3.8%). The question about ethnicity was understood very differently by participants, with diverse replies as the following: "biracial (Catalan and Colombian)" (1), "Bolivian and Spanish" (1), "Caucasian" (3), "Europa/European" (2), "white person" (4), "white woman of latino origin" (1), "white/caucasian" (1). One participant stated that s/he was "Catalan, everything, and I don't believe much in this type of definition", whereas others used descriptions such as "citizen" (1) or "human" (1) or simply stated "I don't know how to answer" (2) or "I don't define myself" (1). Others understood the questions referred to their personality and provided adjectives that defined themselves ("friendly", "happy", "intelligent", "nice", etc.). The diversity of replies and the challenges posed to some participants will trigger an internal discussion on how to approach this question in future iterations.



Table 8. Participation at LICEU co-creation workshops by profile

SESSIONS	Professional artists	TRACTION professionals	Non-professional artists	Other	TOTAL
1	0	0	12	3	15
2	3	2	18	3	26
3	0	0	12	3	15
5	0	0	12	2	14
6	0	0	12	1	13
7	0	0	12	2	14
8	0	0	12	1	13
9	1	0	8	1	10
10	1	0	12	2	15
11	1	0	12	2	15
12	1	0	12	3	16
13	0	2	12	2	17
14	1	2	12	2	17
Unique numbers	3	2	18	3	26

Overall, there were three professional artists involved in some of the co-creation activities, especially at the beginning and towards the end of the period under analysis. Two TRACTION-related professionals also took part in some of the sessions, again at the beginning and at the end. Most of the work was the co-creation by non-professional artists from Sínia and Massana: there was a stable team of 12 non-professional artists, including 4 attendees from Sínia and 8 from Massana. Some additional non-professional artists from Sínia attended session 2. Three additional participants also attended the sessions, namely an educator and an instructor from Sínia, who gave support to non-professional artists with disabilities, and a teacher designer from Massana, who accompanied the group.

In terms of the 12 non-professional artists who regularly attended the sessions, demographics are as follows: the Sínia group included three males and one female, aged between 50-55, self-defined as “white” (2), “Caucasian” (1) and “European” (1). One was considered novice in opera, one was knowledgeable and this information was unknown for the other two. All of them reporting being a person with a disability.

As for the Massana students, there were 6 females and 2 attendees who preferred not to reply to this question. They were all aged 21, except for one, who was aged 22. They defined themselves as “Caucasian” (2), “Bolivian” (1), “biracial Catalan and Colombian” (1), “Catalan” (1), one replied “I don’t define myself”, and two replied “I don’t know”. Only one reported being a person with a disability and one declined answering this question. Regarding their relationship with opera, four were novice and the relationship of the rest is unknown.



The open field in the evaluation log allow us to get a glimpse into the development of the sessions, which will need to be further analysed with qualitative methods such as interviews. The comments are discussed thematically below.

Mutual understanding and engagement

As stated in the evaluation log, there is a “very positive interaction between the creators of Sínia and Massana’s students” in the first session, where “interesting dynamics are generated by creating more direct work groups” made up of 2 Massana students and one creative per group. In this way “communication is streamlined and the needs of each creative (materials, photographs) are agreed in a more agile way”. The second session is viewed as “an incipient moment of everyone’s work but there is a desire to share perspectives, exchange ideas, points of views...”

Overall, non-professionals from Sínia and Massana are in close contact and, as expressed in the comments for session 13, the “exchange of images is coordinated”, i.e. “when photographs need to be printed in unusual sizes, they are taken in La Massana and then students take them to Sínia, and when the creatives have carried out the intervention they take them back to La Massana so that there they are scanned. These backs and forth between the groups are repeated regularly from the beginning of the process”.

Project evolution

The comments provide a good overview of how the project is evolving in relation to the photograph selection. There are points in which the work seems to progress slower than planned (session 6), but action is taken to try to move forward. Some sessions are also devoted to plan for the next steps and possible work schedules (session 11). In the last session reported here, it is agreed that the whole group will meet at Liceu on April 9 to review the material and decide on the final images.

Informal learning and skills

Participants have opportunities to acquire new skills: for instance, in session 5, different creative techniques “are proposed to achieve differentiated results”. Co-creation activities also give an opportunity to discuss different approaches and increase participants’ critical thinking: “the results of the illustrations made by Sínia’s creatives in recent weeks have been presented and examined. The interventions have been grouped by theme and by technique in different tables, to determine the possible aesthetic paths” (session 8), “The group analyses the intervened photos, the techniques and talks about other photos of spaces in the neighborhood” (session 10).

8.3 SAMP

In the period until 25 March SAMP developed 24 sessions, from 29 July 2020 to 2 October 2020. The subsequent workshops in the prison were cancelled due to COVID-19 and they could start again on 9 November 2020, when 8 sessions took place until 25 November 2020, when the prison was again in lockdown. This makes a total of 32 co-creation sessions with inmates. The number of participants by profile is presented in Table 9.



Table 9. Participation at SAMP co-creation sessions by profile

SESSIONS	Professional artists	Professional technical	TRACTION professionals	Non-professional artists	Other	TOTAL
1	3	0	1	14	4	22
2	3	0	0	10	2	15
3	3	0	0	10	2	15
4	2	0	0	10	1	13
5	2	0	0	11	2	15
6	2	0	0	9	1	12
7	2	0	0	8	1	11
8	2	0	0	9	1	12
9	2	0	0	8	0	10
10	2	0	0	8	1	11
11	2	0	0	9	1	12
12	2	0	0	8	1	11
13	0	3	0	12	0	15
14	3	0	0	6	2	11
15	3	0	0	8	1	12
16	3	0	0	7	0	10
17	3	0	0	8	1	12
18	3	0	0	9	1	13
19	1	0	0	4	0	5
20	2	0	0	8	0	10
21	3	0	0	8	1	12
22	2	0	0	4	0	6
23	2	0	0	5	0	7
24	3	0	0	7	1	11
39	2	0	0	7	1	10
40	2	0	0	4	1	7
41	2	0	0	3	1	6
42	2	0	0	7	0	9
43	2	0	0	4	0	6
44	2	0	0	7	0	9
45	2	0	0	3	0	5
46	2	0	0	11	0	13
Unique	8	0	1	69	4	82

A total of 82 participants were involved at some point, with an average participation of around 10 attendees per session (minimum=5, maximum=22). Demographics from one participant could not be obtained for technical reasons. From the remaining 81 participants, data are as follows: there were 7 female (8.6%), 75 male (92%) and one participant who preferred not to provide this information. Mean age was 24, ranging from 17 to 55. Most participants reported not having a disability, except for 4 participants (4.9%) who preferred not to provide this information and 4 (4.9%) who replied positively. 4



participants (5%) were experts in opera and 12 were knowledgeable (14.8%), whereas the vast majority were novice.

In terms of professionals and TRACTION-related participants, numbers vary depending on their role in the co-creation process. Overall, 8 professional artists, including a professional writer and librettist and three composers, take part in different sessions. There are also other participants such as a psychologist, a reeducation technique professional, a guard or a public official who are involved.

In terms of non-professionals, the numbers of attendees per co-creation session ranges from 3 participants to 14 participants, with an average participation of 8 non-professionals. When looking at the demographics of non-professionals, one can observe that they are all male, and one participant prefers not to say. Their age ranges from 17 to 24, with a mean age of 20. Most of them are novice in opera, but 5 are knowledgeable.

It should be stressed that there are different patterns in participation of non-professionals. Considering all inmates who took part in co-creation activities at some point, Table 10 presents the percentage of inmates attending from 1 session to 8 sessions. For instance, there are around 20% of inmates who only attend one (6.9%) or two sessions (11.7%) during all the co-creation process. They may be interested in the project but then may realise this does not suit their needs or they may be unable to continue because of reasons associated with prison administration. There may also be other contextual factors related to the life in the prison beyond their personal preferences that may have an impact. Still, 80% attended three or more sessions until March 2021, as shown in Table 10, when the mid-process evaluation took place.

Table 10. Participation of non-professional artists

Number of co-creation sessions	Percentage of non-professionals
1	6.9%
2	11.7%
3	6.9%
4	7.6%
5	6.9%
6	2.8%
7	2.8%
8	2.1%

As far as the co-creation sessions are concerned, 25 (78.1%) lasted between 2 and 4 hours, whereas 7 (21.9%) lasted less than 2 hours. According to the data provided in the evaluation log, 100% of the sessions were engaging for participants, an aspect that will need to be revisited in the future through more qualitative measures.

The evaluation log also states that in 30 sessions (93.75%) the aim was fulfilled, whilst in 2 sessions (6.25%) the aim was only fulfilled partially. In one case, this was due to the session had to stop due to the lack of guards. In the other case, part of the co-creation activity consisting in performing improvised scenes. Non-professionals were moved by one of the suggested scenes –a mother taking a bus trip to visit her imprisoned son and bring him a



cake–, and it was decided not to perform the scene until there was a closer and more trusting relationship with the non-professional artists. This creation of bonds and trust among the different participants is indeed one of the indicators to assess co-creation but it takes time and can only be fully assessed towards the end of the project.

The open fields in the evaluation log allow us to identify some interesting issues related to the evaluation indicators and other aspects, which are grouped below thematically. These aspects will need to be further analysed once the qualitative interviews and evaluation workshops have been performed but are provided here as a first preliminary analysis.

Participation

The development of the workshops and the attendance of non-professionals is influenced by the activities in the prison, so the analysis needs to be framed in this context. Due to visits to the lawyer, to the doctor or to alcohol and drug tests some non-professionals could not finish some sessions or joined them later with a different attitude. One session started later because inmates were not allowed to leave the cells and two sessions ended earlier due to the lack of guards. Sometimes non-professional artists cannot take part in the co-creation due to punishments or quarantines. In any case, the SAMP team adapts to this situation to make the most of the workshops.

The personal situation of each participant can also have an impact on the development of the co-creation activities. For instance, in session 17, one of the participants refused to take part in an activity in which he had to play the role of a mother and asked to change character. In session 22, as already mentioned above, while representing a mother taking a bus trip to visit her imprisoned son and bringing him a cake and discussing how that mother returns from the visit, some participants were very moved and two of them said they would not be able to represent that scene for emotional reasons.

Engagement

The open field in the evaluation log often records the strong engagement, interest and motivation of the participants: “there was great concentration and interest in the films that the composer Francisco showed” (session 1), “all showed interest in learning Yourbá song” (sessions 2 and 3), “the whole group participated with interest and a lot of attention” (session 5), “the participants loved this exercise and they really enjoyed doing it”, “the participants love singing a new song” (session 20).

Informal learning and skills

The evaluation log records that the “group shows good analytical skills” (session 2) and demonstrates “easy in memorizing both the lyrics and the melody” (session 3). Some of the work done during the workshops are related to the acquisition of new skills: critical thinking, critical analysis of works and comparison of vocal genres, work on vocal notation, creative writing, creation of different characters, scenes and story lines through improvisation. Positive comments are included in the open field in the evaluation log: “It is very interesting to observe the capacity for improvisation and subsequent analysis of the scenes created by the participants”.

At the same time, non-professionals are encouraged to show their existing skills. In this regard, the second part of session 19 was devoted to the artistic universe of the



participants: one of them knows how to play guitar, another one does beat-box, and these skills were used to create an artistic activity.

Mutual understanding and feeling represented

One aspect that seems to emerge from the beginning is the language issue. In the first session, when referring to some films shown, non-professional artists “didn’t like it very much that it was in Portuguese. They questioned whether they would also have to sing in Italian or English. It was explained to them that we will sing in the language they want and find it interesting for the story that we will tell”. In the second session, with a different group, non-professional artists “loved that it was in Portuguese”. During the first sessions, some discussion about the language of the opera took place. In session 4, the facilitator writes: “The group suggests that the opera that we are going to create be sung in Portuguese or mixed with other languages such as Crioulo, English, etc.”, and in session 5 a question emerged: “Can we do our opera in crioulo?” Overall, this discussion about language shows a collaborative process of mutual understanding in which non-professionals shape the co-created work in a way that they will probably feel more represented, a critical aspect according to our evaluation framework.

Other aspects: technology

The second part of session 13 was devoted “to collecting contacts from family and friends that participants chose to be part of the creative process”. The evaluation log highlights that there is one Brazilian who wants his family to participate, and this will be possible thanks to the technological components of TRACTION. As said before, though, the technological analysis will be the object of another deliverable.



9 Conclusion

The main contribution of this deliverable is three-fold: first of all, it has provided a framework for the analysis of co-creation adopting a bottom-up approach. Through a series of interviews with relevant stakeholders and discussion with diverse trials, a list of indicators that can be used to assess artistic co-creation has been proposed. The value of TRACTION's contribution is that the indicators are wide and simple enough to be suitable for diverse situations. This was one of our aims, as there are very few models of assessing co-creation through a list of indicators, and those existing are often complex to implement. The deliverable has also produced food for thought on the definition of co-creation from the perspective of different stakeholders, both novice and expert in artistic co-creation.

Secondly, the deliverable has presented the evaluation plan and the tools that will be used to gather data on the co-creation process, namely questionnaires, interviews, and evaluation workshops. Again, the aim has been to develop a shared framework that works across trials, but which can nonetheless be adapted where needed.

It should be stressed at this point that the deliverable has not focused on the evaluation of technology, although technology is used and will be used in co-creation activities. The reason behind this choice is that the evaluation of technology is the object of a separate task and deliverable. More specifically, the Co-creation space is currently being used in some INO workshops not reported in this deliverable as part of an open pilot.

Finally, the deliverable has carried a preliminary analysis on the co-creation activities developed until 25 March in the three trials. Figure 8 summarises the main numbers.

Figure 8. Traction in numbers (until March 2021)





This analysis is necessarily partial as the co-creation activities and evaluation data gathering are still ongoing. However, the analysis has demonstrated the usefulness of the methodological framework for the analysis as well as the usefulness of the different tools that have been designed, as they combine quantitative with qualitative data obtained from different perspectives.

So far, preliminary data point in the direction that TRACTION artistic co-creation is engaging, increases mutual understanding, generates new bonds and produces personal change. The workshops are also viewed as a relevant means of informal learning, leading to the acquisition of new skills. Data seem to indicate that the project is in the right direction to make an impact and produce a transformation. This will need to be further analysed once the qualitative interviews have taken place and the whole process is concluded and presented publicly in artistic co-created performances.



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Annexes

Annex 1. Initial list of indicators

INDICATORS RELATED TO THE OUTPUT:

1. Artistic achievement.
 - The fact that an artistic product has been created at the end.
2. Audience attendance
 - People attending the performances.
3. Audience profile
 - Diversity of the audience.
4. Audience response
 - Audience applauding/congratulating and giving feedback.
5. Community impact
 - Community talks about the project and incorporates it.
6. Feeling represented
 - People feel represented in the artistic output.
7. Financial aspects
 - Sufficient resources are allocated, and the output generates a financial benefit or financial interest.
8. Institutional change
 - The institution has changed (values, governance, working methods, etc.).
9. Media impact
 - Positive critics on the press, social media presence.
10. New projects
 - Project is replicated or new (similar) projects are born with the same and new participants.
11. Participant satisfaction
 - Participants are satisfied with the result of co-creation.
12. Personal change (audience)
 - The artistic output produces a change in the audience (reaction and change, audience thinking about new topics, etc.)
13. Relationships



- Friendship, hugs, social networking among participants.

INDICATORS RELATED TO THE PROCESS

14. Balanced contributions

- The project is balanced between the different participant profiles.

15. Community impact

- The community talks about the co-creation process as it develops and may provide input.

16. Empowerment

- Participants feel owners of the process and manifest confidence on revealing their own ideas.

17. Engagement

- Participants actively participate, are motivated and show interest and enthusiasm.

18. Evolution

- The project fulfils its milestones and is able to adapt to change.

19. Learning

- Capacities are developed in the process.

20. Mutual understanding

- Participants find shared elements among them, there is good communication and a connection between professionals and non-professionals.

21. Participant profile

- Different participant profiles contribute to the co-creation process.

22. Participation

- Participants attend the co-creation (retention of number of participants) and more participants are involved.

23. Relationship

- Bonds of trust and friendship are being developed, and no complaints are received.

24. Satisfaction

- Participants are satisfied with the co-creation process.

INDICATORS RELATED TO BOTH THE PROCESS AND THE OUTPUT

25. Personal change (participants)



- The co-creation process and the final output produce a change in the participants: they increase their self-esteem, their view of the world changes, they grow and change their gaze and art becomes part of their life.