



Interkultur
Building Capacity for Assessing Impact
Key Findings from Pilot Study

December 2018

Introduction

Interkultur engaged WolfBrown in 2017 to develop tools and methods for assessing the intrinsic impact of Interkultur's programs and to explore how this capacity might be shared more widely in Norway. The goal of this pilot project was to develop methods for measuring audience responses to a wide range of multicultural programming. This work served two purposes. The first was to collect data to support Interkultur in understanding the impact of its own programs and how to continually refine them. The second was to assist Interkultur in building its capacity as a competence center that supports local, regional, and national organizations in studying the impact of their intercultural content production and audience development initiatives.

Over the course of a year, WolfBrown worked closely with Interkultur staff to develop and pilot qualitative and quantitative instruments that could help Interkultur to understand how attendees are transformed by its programs. The programs included in the pilot study took a wide range of forms, but each provided an opportunity for people to come together and celebrate the diversity of Drammen. The instruments drew from WolfBrown's framework for intrinsic impact – understanding the degree to which attendees experienced emotional resonance, intellectual stimulation, captivation, aesthetic enrichment and social bridging and bonding. The five constructs of intrinsic impact are defined below:

Captivation

The extent to which the audience member was absorbed in the performance or exhibition. Captivation is the linchpin of impact. If you are captivated, other impacts are likely to happen. Whereas, if you are not captivated, other impacts are less likely to happen.

Emotional Resonance

The extent to which the audience member experienced a heightened emotional state during or after the performance or exhibition.

Intellectual Stimulation

The degree to which the performance or exhibition triggered thinking about the art, issues or topics, or caused critical reflection.

Aesthetic Enrichment

The extent to which the audience member was exposed to a new style or type of art or a new artist (aesthetic growth), and also the extent to which the experience served to validate and celebrate art that is familiar (aesthetic validation).

Social Bridging & Bonding

Connectedness with the rest of the audience, new insight on one's own culture or a culture outside of one's life experience, or new perspective on human relationships or social issues.

Together the data collected from this pilot provides a strong foundation for Interkultur's understanding of the value that audiences place on a city office programming multicultural events and the qualities of events with strong social bridging and bonding outcomes. It has also developed a set of tools and resources that will be used going forward by Interkultur and others. The summary that follows captures the process of developing these tools, the early findings that have emerged from the pilot, and the next steps for the research.

Methodology & Tools Developed

Because this was a pilot study, much of the focus was placed on designing, refining, and testing tools that would allow Interkultur to collect data at programs from workshops for audiences of 30 to festivals with thousands of attendees. Interkultur's staff selected a cross-section of events for the pilot that would result in tools to address this range and allow them to learn about the unique challenges of data collection in each setting.

Summary of Pilot Programs Researched

Event Name	Event Type	Event Size	Data Collection Tool	Deployment Method
Tango Experience	Dance Workshop	Small	Survey protocol (qualitative focus) addressed motivations for attending, experience with dance, experience at the event, impact, and demographics.	Email addresses were collected at the event and a post-event survey was deployed via email.
Mother Tongue Debate	Debate	Small	Survey protocol (qualitative focus) addressed experience with the debate topic, learning and change in opinion, experience at the debate, impact, and demographics.	Post- event paper surveys were passed out at the event and collected before participants left.
International Women's Day	Concert & Discussion	Medium	Survey protocol (mixed focus) addressed motivation for attending, experience at the event, impact, and demographics.	Paper intercept surveys were deployed at the event to collect demographic information, context, and email addresses. An online post-event survey was sent to collected email addresses. Additionally, an online post-event survey was shared via Interkultur's Facebook.



Blåkk Festival	Music Festival	Large	Survey protocol (quantitative focus) addressed motivation for attending, experience at the event, awareness of youth participation, impact-particularly civic pride outcomes, and demographics.	Mobile phone numbers were collected at the event and a post-event survey was sent via SMS. The survey link was also posted on Interkultur's Facebook following the event.
Globus Festival	Food & Culture Festival	Large	Survey (quantitative focus) addressed motivation for attending, experience at the event, impact-particularly social bridging and bonding outcomes, and demographics. Staff and volunteers also conducted observational research at the event and focus groups following the event.	Mobile phone numbers were collected at the event and a post-event survey was sent via SMS. The survey link was also posted on Interkultur's Facebook following the event.
Ismail YK Concert	Concert	Medium	Survey (quantitative focus) addressed motivation for attending, experience at the event, impact-particularly social bridging and bonding and aesthetic growth outcomes, and demographics.	Mobile phone numbers were collected at the event and a post-event survey was sent via SMS. The survey link was also posted on Interkultur's Facebook following the event.

Methodologies

There were several considerations taken when deciding on the best approach for surveying at each event: the event size, the event format, and the event's objectives. Smaller events were best suited for highly qualitative protocols so that open ended questions could capture meaningful narrative information about each attendee's experience that would not require viewing the data at the aggregate level. Larger events were well suited for more quantitative protocols, where information could be aggregated easily without staff needing to spend time reading and categorizing a large volume of narrative responses. These quantitative protocols allowed staff to quickly compare the experiences of attendees with different demographic characteristics or who reported participating in the event in different ways (e.g. as a volunteer).



The event format informed the survey deployment methodology. For small seated events, paper surveying yielded high response rates. For large festival events where this was not possible, we found the combination of sending surveys via SMS and posting surveys on Interkultur's Facebook yielded high response rates. For the SMS surveying, Interkultur recruited and trained volunteers to intercept attendees to register them to receive a text message with the link to the mobile survey.

The event's objectives informed the content of the survey and what impact constructs and context questions were important for understanding attendee's experiences. For example, Blåkk Festival is designed to foster pride in Fjell and support youth empowerment so the questions focused on attendees' perceptions of the role of youth and civic pride as a result of the festival. For Globus Festival, the survey research was also complemented by observational research and focus groups. WolfBrown developed an observation rubric and volunteers watched and noted how attendees interacted with the festival – what activities they seemed highly engaged in, and in what ways artists or staff directly supported this engagement. This detailed understanding of elements of the festival experience in combination with the overarching trends identified through the analysis of the full set of survey responses created a strong understanding of the festival's impact and how it was created.

Early Findings

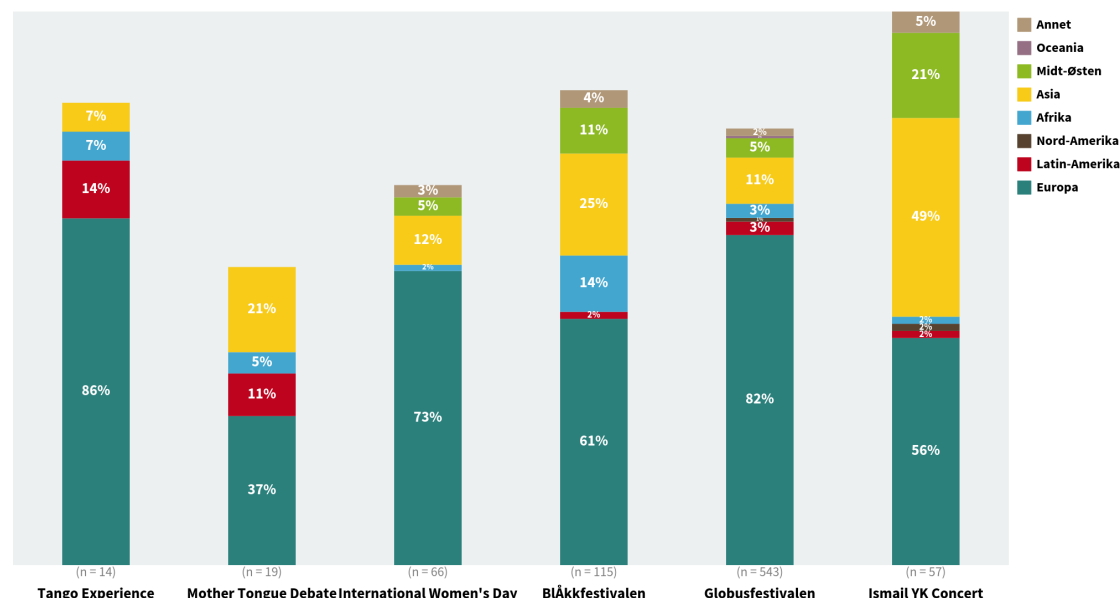
While this was a pilot study with a core focus on building tools, Interkultur began to see a number of clear trends regarding participation, support for social interactions, and the value attendees place on its programs.

Who is coming?

It is important to note that we surveyed at a wide range of events, from a small debate in a library to a large outdoor festival. Given this range, we also see variation in the demographics of respondents at each event. On average 75% of survey takers self-identified as European and 33% as having a cultural identity other than European. However, chart below shows that the percentage of survey takers identifying as European varied, with a range from 86% at a Tango workshop to 56% at a Turkish music concert. As we continued to pilot and develop the surveys, we found it necessary to collect more nuanced demographic information within the category of European and added a question to specifically ask if attendees had ancestors from Norway.

Hvilken av de følgende beskriver best din kulturelle bakgrunn

Note: columns on 'select multiple' questions will not total 100%.



This chart shows survey respondents' self-reported cultural backgrounds at each event studied.

How important are Interkultur programs?

One of the most exciting findings from the pilot was the consistency with which respondents reported placing high value on Interkultur programs and their unprompted articulation of Interkultur's mission in association with these programs.

Respondents across cultural backgrounds place high value on Interkultur programs with 85% reporting that it is "very important" that the people of Drammen have the opportunity to participate in programs like the event the survey referenced. In open ended comments, survey respondents strongly articulated the value of these programs, often clearly connecting their value to Interkultur's mission and the program's stated objectives, from creating civic pride to celebrating diversity.

The selection of comments below speak to the power of these events:

"We feel more included in Norwegian society if we can watch Turkish concerts or Turkish movies at the cinema." Ismail YK Concerts

"With a lot of focus on racism and immigration issues in the news it is important to have events that draw the whole of Drammen and help create a common culture in Drammen. Not us and them, but we!" Globus Festival

"It is important for young people to participate in the process to feel ownership of the event and the place. The partnership can create and strengthen friendship. Creates pride." Blåkk Festival

"Drammen is a city with many immigrants and I think it is important to elucidate

women's rights and show that we are together. Being part of the integration.” International Women’s Day

“Drammen is a city of great diversity, the inhabitants here should be informed and allowed to participate in such debates affecting them.” Mother Tongue Debate

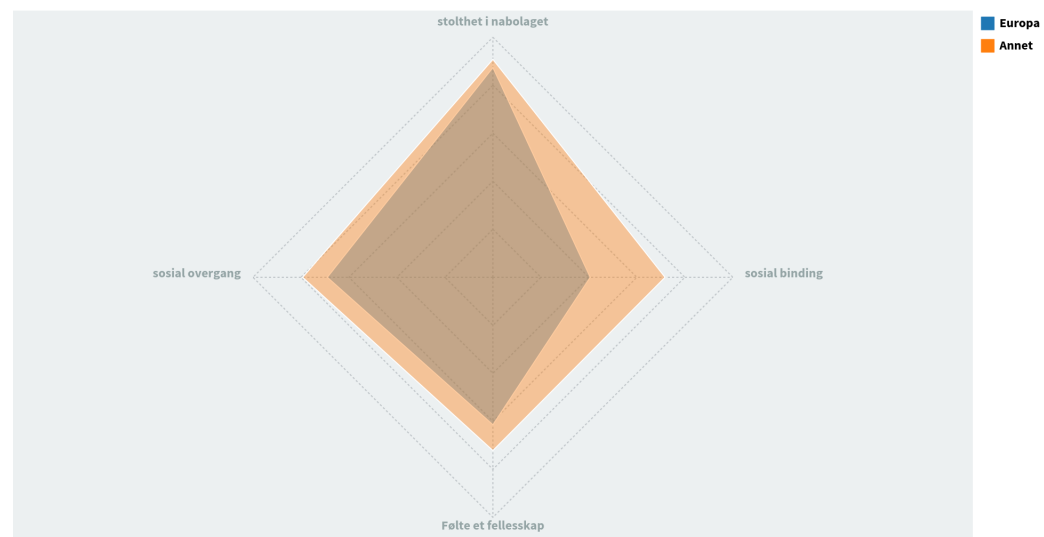
“Due to the proximity to Oslo with large Tango offerings, it is difficult to maintain a stable and varied (regarding level) offer in Drammen. Events like this can capture potentially interested [people] in good ways, as an entrance to dancing tango.” Tango Experience

What is the impact Interkultur programs? For whom?

Globus Festival was the largest event surveyed and the core focus of the pilot study. At Globus, we measured the extent to which the festival resulted in attendees feeling pride for their city, the extent to which they celebrated their own culture or learned about another culture, and their sense of connection to the audience. The chart below shows the larger impact of attending Globus for respondents identifying as having a cultural background other than European (in orange) when compared to European respondents (in blue).

Konsekvensoppsummering

Filter: Cultural background Europa/Annet



This chart shows findings on four dimensions of impact at Globus Festival: connection with audience, social bonding, civic pride, and social bridging. The responses are filtered to show the difference between the reported impact for respondents identifying as European and those identifying a cultural background other than European. The further the colored shape extends towards each labeled point, the higher the reported impact.

On each of the surveys, respondents were asked about social interactions and whether they talked to someone they did not know, danced with someone they did not know, made a friendship they might continue, or strengthened an existing friendship. While many attendees reported having social interactions with strangers at these events, perhaps more significantly, results highlight the qualities of events

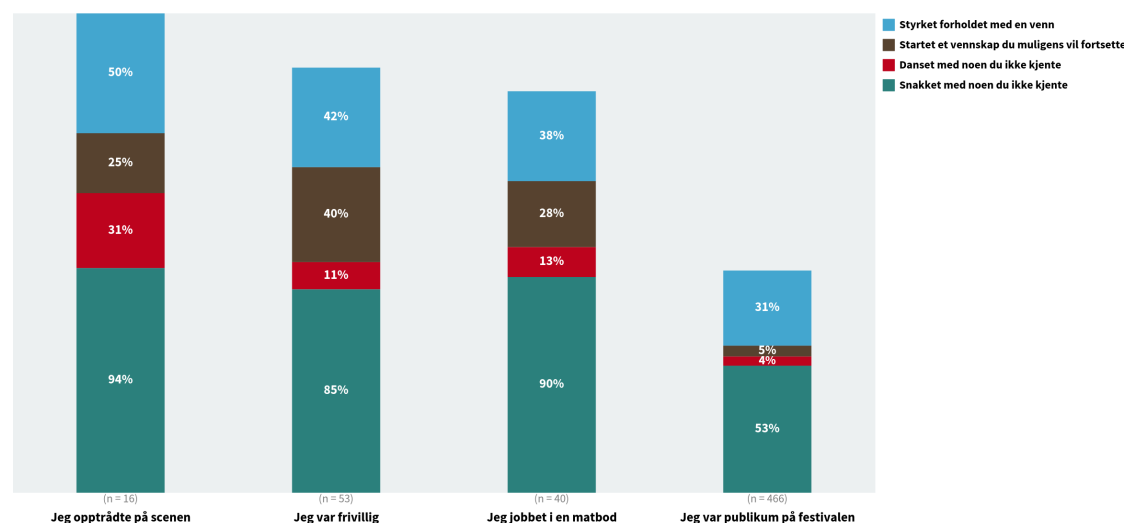
most likely to produce social interactions and thus offer insight into how to develop programming that may support an increased rate or depth of social interaction.

Across the events, 65% of Non-European respondents and 56% of European respondents said they spoke to someone they did not know at the program they attended. When asked what supported their interactions with new people, they shared that simple circumstances like waiting in line, speaking to food vendors or having a shared experience of trying a food for the first time allowed them to strike up a conversation. They also shared structural components of programming that supported interaction, for example people who engaged in a participatory activity such as a dance workshop or who volunteered at the event were more likely to form deeper connections. The chart below demonstrates how different categories of participation, from volunteering to performing, impacted the social connections formed at Globus Festival.

I løpet av arrangementet, gjorde du noe av følgende?

Filter: Participation in Globus

Note: columns on 'select multiple' questions will not total 100%.



This chart shows the social interactions experienced by Globus respondents filtered by the type of engagement they had with the festival.

Looking Forward

Finally, attendees expressed an interest in engaging in more multicultural programs. At Globus Festival, 76% said they are more likely to attend multicultural events in the future because of their attendance at Globus. At Blåkk Festival, 65% reported being more likely to participate in Neon and other youth programs after attending. At the recent Turkish concert, 72% reported being interested in attending future Interkultur programs as a result of the concert experience. These statements, in combination with the high level of importance attendees place on these programs, make a powerful case for their value.

Next Steps

Given Interkultur's position as a competence center, the next step for this work is to figure out how to share the learning amassed and tools developed through this pilot project with other cultural organizations in Norway. Interkultur has presented early findings on the research at Globus Interactiv and NPU and colleagues have expressed interest in conducting impact studies to gain a deeper understanding of their own audiences and the impacts of their programs.

WolfBrown is currently in the process of working with Interkultur to design a research consortium where Interkultur will take a leadership role in building the capacity of local organizations to conduct impact studies through educational materials and hands on experience.

We look forward to continuing to learn about the impact of multicultural programs.