Power of Pop Fund Inception Report

Saphia Youssef,
Learning Coordinator
April 2023

TABLE OF CONTENTS

1. INTRODUCTION

1.1 Overview

Comic Relief has contracted a Learning Coordinator to develop a monitoring, evaluation and learning (MEL) framework and Theory of Change for the Power of Pop Fund (hereafter 'PoP Fund') and facilitate the design and implementation of a programme of collective learning activities and outputs as part of the PoP Fund's wider collective learning agenda. This Inception Report presents key information about the fund, including the Theory of Change and evaluation framework.

1.2 About the PoP Fund

The PoP Fund is a pooled UK fund currently supported by Comic Relief, Unbound Philanthropy, Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Oak Foundation, which will support organisations working at the intersection of popular culture and social change, with a particular focus on migration and racial justice. The PoP Fund aims to embed a comprehensive learning approach in order to strengthen and grow the pop culture for social change field in the UK.

The PoP Fund will be informed by and aims to drive forward key recommendations from the Unbound Philanthropy funded report, New Brave World: The power, opportunities and potential of pop culture for social change in the UK (2021) by Alice Sachrajda and Marzena Zukowska. The report explores the emerging pop culture for social change ecosystem in the UK and outlines the significant changes that are underway in the broadcast and creative industries in the UK, particularly in the wake of the global growth of the Black Lives Matter movement.

The PoP Fund, managed by Comic Relief, is bringing funders and other partners together to drive forward an innovative funding programme with a strong emphasis on learning, from both the funded work itself, as well as learning from the US, and harness this exciting opportunity to collectively develop and grow this field in the UK towards long-term cultural change.

We are using the definition of popular culture as defined by the Pop Culture Collaborative, who are a US-based philanthropic resource and funder learning community. They define popular culture as:

> 'The conversations, big ideas, major narratives and immersive stories – films, TV, music, books, games, political speeches, journalism and more – experienced by mass audiences of millions of people every day'.[1]

However, popular culture work is not clear cut, it works across multiple genres and areas and we are aware that our definition of pop culture could change between now and the end of the funding period.

---

1.   Pop Culture For Social Change Terms and Definitions - Pop Culture Collaborative (popcollab.org)

Throughout this Inception Report, we refer to 'Black, POC, migrant, refugee and marginalised communities', including groups which may be targeted by the funded partners' work e.g. the trans community. We understand and recognise that there can be differing views on terminology and how best to discuss ethnicity, nationality, citizenship status and identity most appropriately. We are conscious of the evolution of language, as well as the sensitivities and complexities involved. This language will be reviewed and revised as appropriate.

The anticipated objectives of the PoP Fund are as follows:

- Growth of the pop culture for social change field in the UK, focusing in particular on organisations working at the intersection of racial justice and migration;
- Increased capacity and sustainability of organisations at the cutting edge of this work;
- Improved understanding of how to successfully measure and evaluate the impact of pop culture for social change work;
- Sustained increase in opportunities to access and influence the broadcast and creative industries for people of colour and those with lived experience of the migration system in the UK;
- Greater awareness and recognition of the power of narratives to drive cultural change, learning and engaging with work in this space in the US;
- Long term measurable shift in cultural norms around racial justice and migration;
- Increased funding into the pop culture for social change field.

The PoP Fund will make initial investments over a three-year period from April 2022, to selected funded partners at the cutting edge of this work. The first cohort of funded partners (joining the PoP Fund in April 2022) are:

We Are Bridge (WAB) is a female-led organisation committed to amplifying the experiences and testimonies of communities who have historically been at the margins of popular culture, particularly women of colour. The purpose of the organisation is to build a bridge between emerging talent and the industry, supporting and encouraging contribution in the pop culture space from marginalised groups. WAB interacts with both sides of the industry, providing talent development to emerging artists while also supporting and guiding the industry to make inclusive work that creates space for sustained contribution from communities who face racial and gender inequality. WAB believes that through collaboration with the industry, this will enable the redistribution of resources to directly drive forward positive social change and address societies' inequalities. It aims to impact and transform the industry by ensuring the safeguarding and legacy of new and emerging talent, who may otherwise have limited access to further career development opportunities and/or training.

2POCC is the recently established not for profit arm of People of Culture Collective (Pocc). It exists to positively improve the lived experiences of creative professionals of colour for now and future generations. 'Pocc' started off as a WhatsApp group in 2018 to create a safe space for creative professionals of colour in the UK to come together, share opportunities, advice and support through consultation, workshops and networking events, where no such spaces previously existed in the industry. What started out as a grassroots movement with 250 members has now grown into a community of 1000+ Black, Brown and ethnically diverse creative professionals. The funding provided by the PoP Fund will be used to create a sustainable charitable arm of Pocc, '2POCC', and maximise opportunities for, and influence by, the growing Pocc community to address racism in the creative industries.

Skin Deep is a multimedia racial justice organisation that develops digital and physical spaces for Black, POC, migrant, refugee and marginalised creatives to work towards justice through cultural production. It builds capacity and audiences for artists and activists globally to think beyond crisis and survival, and envision just futures for themselves and their communities. It has published nine high-quality print publications. Each magazine places work from unpublished contributors alongside the work of high profile and experienced creatives and activists. Its flagship event, Sonic Transmissions, is a series of live public listening sessions. It creates digital multimedia storytelling such as in-depth interviews where it platforms creatives, activists and community leaders. This sits alongside commissioned writing, illustration and film that explores how to globally build towards racial justice.

The second cohort of funded partners (joining the PoP Fund in April 2023) are:

Counterpoints Arts is a leading national organisation in the field of arts, migration and cultural change. Its mission is to support and produce the arts by and about migrants and refugees, seeking to ensure that their contributions are recognised and welcomed within British arts, history and culture. It works across all art forms and collaborates with a range of people and partners, including artists, arts/cultural and educational organisations and civil society activities. Counterpoints Arts has established the PopChange programme as a way of exploring how the power of pop culture can be harnessed in order to shift the way we talk, think and feel about migration and displacement in the UK.

OKRE is a catalyst for entertainment content that not only engages audiences emotionally, but tackles misperceptions and helps us understand the world better. It is an independent charity and international hub stretching across the sciences, culture and social impact. It believes that stories – the ones that create real, social change – are inspired by lived experience, informed by research and driven by entertainment expertise. OKRE works strategically to break down barriers and support people to work together creating fresh and impactful projects. From providing funding to convening salons, and from match-making to stimulating inspiration, it helps researchers, people working in social impact and content creators to work with each other, and with their audiences.

Heard (formally On Road Media) is a charity working with people and the media to inspire content and communication that changes hearts and minds. Heard works with collaborators in three ways: it connects media professionals with people who have direct experience of an issue; it supports people to get the best out of media engagements; and it uses insights from research to help storytellers land their message and engage audiences. Its core programmes focus on issues such as climate change, poverty, domestic abuse, transgender experiences, migration and children's palliative care. It has spent 15 years supporting communicators and its work has reached millions of people in their living rooms (after working with soaps, documentaries and dramas) and on their newsfeeds (BBC, Sky, ITV).

1.3 Purpose of the evaluation

The Learning Coordinator will deliver an independent process and impact evaluation of the PoP Fund. The evaluation was launched in September 2022 and will last until the end of the funding period, i.e. April 2025. The final evaluation outputs will be produced by the end of April 2025.

The overall aim of the evaluation is to understand the key lessons, strengths, challenges and opportunities of the PoP Fund to grow and sustain the popular culture for social change field in the UK. Given that this fund is a pilot, it is important to recognise, share and learn from the successes and challenges along the journey - both in terms of the funders and in terms of the funded partners. This will help build community and leverage sustained partnerships that allow creative organisations at the centre of this work to flourish.

A plan for the dissemination of learning from the PoP Fund has also been produced. This primarily centres on influencing the charitable sector and creative industries, as well as other identified stakeholders throughout the project to ensure the PoP Fund plays a thought leader role in the field. Learning and gathering inspiration from US organisations working in the pop culture for social change field is also a key deliverable.

1.4 About this document

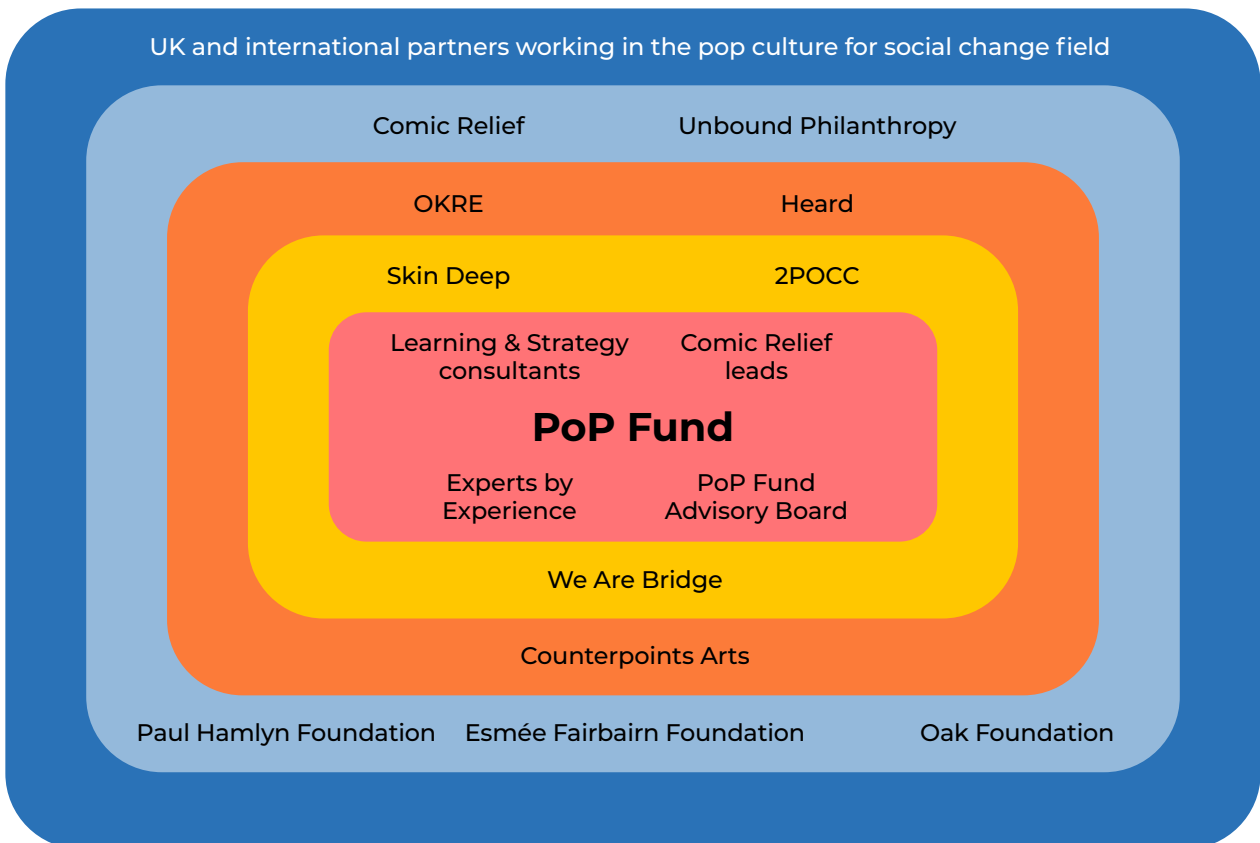The remainder of this Inception Report contains:

- An Actor Map visualising the key actors and networks involved in the PoP Fund

- The Theory of Change for the PoP Fund (initial version)

- The Evaluation Framework, consisting of:
  - Research questions
  - Approach and methodology
  - Deliverables that will be produced from the evaluation.

2. POP FUND: ACTOR MAP

This Actor Map visually demonstrates the key individuals and organisations that make up the PoP Fund and its wider network. The PoP Fund has begun to invest at the intersection of pop culture and social change work and is partnering with a group of funders who are all keen to explore and learn about how to develop this area of work. This Actor Map is a useful tool which can be used to reflect on the growth of the PoP Fund over the immediate funding period and beyond.

At present, the inner circle (red) is the PoP Fund Hub, encompassing the PoP Fund team at Comic Relief, Experts By Experience, which helped develop the fund and select the first cohort of grantees (funded partners), the PoP Fund Advisory Board, which is yet to

be established but whom will provide expertise and guidance for the PoP Fund, and the Learning and Strategy Consultants, Saphia Youssef and Alice Sachrajda. The second inner circle (yellow) outlines the first cohort of funded partners, Skin Deep, 2POCC and We Are Bridge, followed by the second cohort of infrastructure organisations (orange circle), OKRE, Heard and Counterpoints Arts, who will be joining the PoP Fund in April 2023. The light blue circle outlines the initial funders (funding partners) of the PoP Fund, and the outer dark blue circle indicates that there is a growing network of UK and international partners working in the pop culture for social change field which the PoP Fund is beginning to learn from and collaborate with.

PoP Fund Actor Map — nested circles diagram:

- **Outer dark blue circle:** UK and international partners working in the pop culture for social change field
- **Light blue circle:** Comic Relief · Unbound Philanthropy · Paul Hamlyn Foundation · Esmée Fairbairn Foundation · Oak Foundation
- **Orange circle:** OKRE · Heard · Counterpoints Arts
- **Yellow circle:** Skin Deep · 2POCC · We Are Bridge
- **Red (inner) circle — PoP Fund:** Learning & Strategy consultants · Comic Relief leads · Experts by Experience · PoP Fund Advisory Board

3. POP FUND: THEORY OF CHANGE

PoP Fund: Overarching goals		
Short-term goals	**Intermediate goals**	**Long-term goals**
To build strong and trusting relationships with organisations working at the intersection of popular culture and social change To support and sustain the development of the funded partners and their work to create long-term social change To embed a comprehensive learning approach in order to strengthen and grow the pop culture for social change field in the UK	To increase awareness of the cultural blind spot within the creative and entertainment industries, which under/misrepresents the experiences and identities of Black, POC, migrant, refugee and marginalised communities To challenge existing institutions and spaces to become more diverse, whilst also forming new spaces and opportunities for Black, POC, migrant, refugee and marginalised creatives to create social change To advocate for the creative and entertainment industries to share power with Black, POC, migrant, refugee and marginalised creatives and those from marginalised communities, ensuring that they are positioned to influence the sector and society for now and for the future	To evaluate the success of the PoP Fund and share learning, both from the funded work itself, as well as learning from the US to advocate for the importance of pop culture for social change work in the UK To design a best practice collaborative funding model for popular culture for social change work than can be applied and adopted by other funders To transform cultural norms around racial justice and migration by challenging existing narratives around Black, POC, migrant, refugee and marginalised communities and creating a multiplicity of new narratives through popular culture

PoP Fund: Anticipated objectives		
1 Growth of the pop culture for social change field in the UK, focusing in particular on organisations working at the intersection of racial justice and migration 2 Increased capacity and sustainability of organisations at the cutting edge of this work	3 Improved understanding of how to successfully measure and evaluate the impact of pop culture for social change work 4 Sustained increase in opportunities to access and influence the broadcast and creative industries for people of colour and those with lived experience of the migration system in the UK	5 Greater awareness and recognition of the power narratives to drive cultural change, learning and engaging with work in this space in the US 6 Long term measurable shift in cultural norms around racial justice and migration 7 Increased funding into the pop culture for social change field

	We Are Bridge	Skin Deep	2POCC	Data collection methods	Measures of positive impact
Impact	The broadcast and creative industries better represent marginalised communities, providing a wider range of content and narratives on our screens, stages, digital media and beyond	Black, POC, migrant, refugee and marginalised creatives are empowered to navigate, collaborate, influence and improve the mainstream creative industries	A global creative network that creates transformative change within the creative industries and every level of society by shifting narratives around the lives of Black, POC, migrant, refugee and marginalised communities	• Testimonials • Self-tapes/voice notes • Audience surveys • Social media feedback • Interviews • Focus groups • Workshops • Case studies • Metrics of engagement, reach and approval for campaigns, outputs and events • Mapping work/opportunity journeys of collaborators within the industry • Interested in experimenting with reaction walls	• High levels of attendance in classes/workshops • Evidence of upskilling/personal development (eg. increased confidence etc.) • Sustained increase in number of auditions, jobs, opportunities accessed • Increase in engagement, reach and approval for campaigns, outputs etc. E.g. blog posts, articles, events etc. • Increase in number of community/cohort members • Increased awareness and understanding around social justice issues • Improved capacity and sustainability of funded partners
Outcomes	Improved transition into a sustainable career within film and TV Improved knowledge and practice in authentic representation, inclusive practice, safeguarding and pastoral support within the film and TV industry	Black, POC, migrant, refugee and marginalised creatives have greater access to space for joy and hope Improved capacity and care for Black, POC, migrant, refugee and marginalised creatives working towards racial justice	The educational, professional and creative needs of their community members are met, enhancing their lives professionally and personally Increased partnerships and collaborations within the field		
Outputs	Bespoke support and aftercare for new and emerging talent Building legacies that influence long-standing change within the industry	Space for joy and hope for Black, POC, migrant, refugee and marginalised creatives Cultural outputs and shared learning around social justice issues	Members' benefits (access to specific groups and events) Opportunities for training and paid work with key partners/projects Support for community members (HR support, legal support etc.)		
Activities	• Acting practice/talent development • Management support • Agent support • Advocacy • Welfare support • Inclusive practice, safeguarding and pastoral support • Consultancy	• Live events • Community workshops • Consultancy • Online platform – learnings, reflections and actions • Print magazine • Short films/production work, music videos	• Events • Training • Community spaces • Campaigns • Supporting creative work, partnerships and collaborations		
Audiences	Black, POC, migrant, refugee and marginalised creatives, including migrants and refugees (both current creatives and future generations) working in the popular culture for social change field in the UK Funders – to highlight the importance of this work and the need for continued and sustainable funding of the sector in the UK Broader society - to transform narratives around Black, POC, migrant, refugee and marginalised groups			**Entry points to reaching your audience** • The funded partners' existing networks within the film/TV and creative industries • Funders (and specifically the funding partners and their networks) • US organisations working in this field e.g. Pop Culture Collaborative, Color of Change, Pillars Fund, Define American etc.	

General assumptions

- Sustained investment and capacity building of organisations working at the intersection of racial justice and migration will help grow the popular culture for social change field in the UK
- New funders will be open to investing in this kind of work and will be open to experimentation and innovation in this field
- The creation of new, care-centred spaces specifically for Black, POC, migrant, refugee and marginalised creatives will enable them to create transformative social change
- Popular culture can be used as a vehicle to shift cultural norms around racial justice and migration, through creating and sharing new narratives
- Audiences are receptive to seeing more Black, POC, migrant, refugee and marginalised creatives in the creative and entertainment industries and are open to having their opinions/views changed around racial justice and migration

Assumptions about funded partners

- The funded partners have the time, space and capacity to pull together tangible results and communicate frequently with Comic Relief and the independent consultants
- The funded partners are able to monitor and evaluate their work and its impact
- The funded partners are able to manage large amounts of funding and know how to use it sustainability
- Organisations working in this field understand how to navigate and survive within systems and spaces which may not benefit or support them

Assumptions about broader society

- White dominant institutions, systems and spaces will benefit from becoming more diverse
- Audiences are receptive to seeing more Black, POC, migrant, refugee and marginalised creatives in the creative and entertainment industries and are open to having their opinions/views changed around racial justice and migration

Assumptions about funding partners

- Sustained investment will help grow the popular culture for social change field in the UK
- The PoP Fund will help the funded partners develop and grow their work over the next few years
- New funders will be open to investing in this kind of work and will be open to experimentation and innovation in this field

Assumptions about the creative/ entertainment industries

- The creative and entertainment industries will be receptive to including and accurately representing the experiences and identities of Black, POC, migrant, refugee and marginalised communities in popular culture
- Emerging and established creatives will thrive in the creative and entertainment industries with adequate wellbeing support and care
- Popular culture can be used as a vehicle to shift cultural norms around racial justice and migration, through creating and sharing new narratives

Conditions for success: Funded partners

- **Wellbeing** – The funded partners have previously neglected their wellbeing and self-care when working on or towards intense projects and deadlines. This needs to be prioritised throughout this fund and the funded partners should feel supported to do this by Comic Relief and other funding partners
- **Capacity building** – The funded partners would like support from experts around legal advice, business development, operations, finance etc.
- **Tools and resources** – The funded partners would like to be equipped with resources/ tools on how to measure different types of impact, including examples of case studies of how Comic Relief's funded campaigns have measured impact in the past
- **Sustainability** – The funded partners would like to learn more about how the funding world works i.e. how to build relationships with funders and secure long-term funding
- **Opportunities** – The funded partners would like to have more opportunities to challenge traditional processes and ways of working and to be experimental in creating new ways of working

Conditions for success: Funding partners

- **Clear communication with the funded partners** – to strengthen relationships and learn from one another
- **Managing expectations** – Comic Relief and the funding partners to manage expectations with the funded partners around:
  - What is expected of them by the end of the three years in terms of results and impact
  - What is possible and what are the limits (if any) of a piece of work
- How (and how often) they are expected to monitor and evaluate their work
- How often they need to communicate with Comic Relief
- Where their input is needed
- What the other pooled funders' expectations are (eg. Are they tolerant of failure? Are they open to experimentation and innovation? Will they consider funding the funded partners after these three years? etc.)
- **Agreed reporting methods and deadlines**

4. POP FUND: EVALUATION FRAMEWORK

4.1 Evaluation questions

Tables 1 and 2 present the working list of research questions to guide the process evaluation and impact evaluation. The right-hand columns indicate which methods will be used to answer each question. The process evaluation questions will be asked on an ongoing basis throughout the funding period and the impact evaluation questions will be asked in the final year of the funding period.

The evaluation questions were developed based on the PoP Fund Theory of Change and discussions with both the funded partners and funding partners. These stakeholders have agreed that the questions are relevant and useful to the evaluation and will be feasible to examine, particularly through qualitative methods.

The evaluation questions are in draft form and will continue to be sense-tested and refined on an ongoing basis in collaboration with Comic Relief, the funded partners and other key stakeholders. The version of the questions that appear below were up-to-date as of April 2023, when they were revised to reflect changes in our approach to the PoP Fund. Specifically, the number of evaluation questions was reduced and the questions were re-written to place greater emphasis on relationships, partnerships and collaborations in order to explore the growth of the pop culture for social change field in the UK.

Table 1 – Process evaluation questions

No.	Evaluation questions	Interviews	Observations	Data analysis	Case studies
1	**How is the Fund helping strengthen the funded partners and their work?** a) How are the funded partners using the funding, e.g. to hire new staff, to formalise internal governance, processes and policies, to develop new projects etc.? b) What relationships, partnerships and collaborations are being developed?	✕		✕	✕
2	**What approaches and strategies are the funded partners using in their work and how effective are these?** a) What projects and activities are being developed and tested by the funded partners and how are these being developed? b) What capacity-building support is being delivered to the funded partners, and how effectively is it contributing to increasing the capacity and sustainability of their organisations? c) How are the funded partners scaling up their existing practice?	✕	✕		✕
3	**Is the target audience being reached as intended?** a) What role are Black, POC, migrant, refugee and marginalised individuals playing in the delivery of the funded partners' work? b) Who is being reached by the funded partners' work? Are target groups being reached as intended?	✕	✕		

No.	Evaluation questions	Interviews	Observations	Data analysis	Case studies
4	**What approaches are being taken to increase the capacity and sustainability of other Black, POC, migrant, refugee and marginalised creatives and organisations working in the pop culture for social change field in the UK?** a) How are the funded partners increasing opportunities to access and influence the broadcast and creative industries for people of colour and those with lived experience of the migration system in the UK? b) How are the funded partners helping to develop the skills, knowledge and experience of Black, POC, migrant, refugee and marginalised creatives, and how effectively is it contributing to increasing the capacity and sustainability of the pop culture for social change field? c) What is emerging as expected and what have we not anticipated?	✕		✕	✕
5	**What best practice learning is being identified?** a) Are the funded partners improving their understanding of how to successfully measure and evaluate the impact of pop culture for social change work? b) Are there any unintended outcomes? c) What is being done in an innovative way? d) What are the common strengths, challenges and areas for improvement for the funded partners?	✕		✕	✕

Table 2 – Impact evaluation questions

No.	Evaluation questions	Interviews	Observations	Data analysis	Case studies
1	**To what extent have the funded partners and their work been strengthened?** a) Have the funded partners developed a shared commitment to, understanding of, and vision for growing the pop culture for social change field in the UK? b) Have the funded partners developed their skills, influence and networks? c) To what extent are the funded partners' processes, structures, and activities sustainable once the funding comes to an end?	✕		✕	✕
2	**To what extent and how has there been improvement in Black, POC, migrant, refugee and marginalised creatives' experiences of transitioning into careers in Film & TV?**	✕			✕
3	**To what extent has knowledge and practice in authentic representation, inclusive practice, safeguarding and pastoral support within the Film & TV industry been improved?**	✕			✕
4	**Do Black, POC, migrant, refugee and marginalised creatives have greater access to spaces for joy and hope?** a) What types of spaces have been created? b) What have been the outcomes of these spaces?	✕	✕		

No.	Evaluation questions	Interviews	Observations	Data analysis	Case studies
5	**To what extent have the funded partners provided capacity-building support and care for Black, POC, migrant, refugee and marginalised creatives working towards racial justice?** a) Are Black, POC, migrant, refugee and marginalised creatives aware of and able to access this support? b) Do they feel it is appropriate and helpful?	✕			
6	**Has there been a growth of the pop culture for social change field in the UK within the timeframe of this evaluation?** a) To what extent have the funded partners increased partnerships and collaborations within the field? b) Are Black, POC, migrant, refugee and marginalised creatives empowered to navigate, collaborate, influence and improve the mainstream creative industries? c) To what extent has a global creative network/community formed or grown during this funding period?	✕		✕	✕
7	**To what extent have the <u>funding partners</u> implemented good practice as a result of participating and learning from the PoP Fund?** a) Has the awareness of UK funders about the power of narratives to create social change increased over the funding period? b) Have the funders practised the Guiding Principles of the PoP Fund? c) Has there been increased investment into the PoP Fund?				✕

4.2 Evaluation approach

4.2.1 Guiding Principles

The approach is based on the following Guiding Principles of the PoP Fund:

1

Adaptability
We recognise that working with people who have lived experience requires sensitivity and flexibility. Narrative change work often involves responding to cultural and societal moments so we need to be able to respond to external change with a certain degree of fluidity. Where our learning objectives or assumptions need to shift in line with or against our initial thoughts, we will be open, brave and willing to make adaptations together.

2

Collective learning
Learning is at the heart of our approach to strengthening and growing the pop culture for social change field in the UK. This includes learning from the work that is taking place and from the experiences of the funded partners and the funders. It also means harnessing learning that arises from the pop culture for social change field in the US. A key aspect of learning identified by the funded partners relates to improving their knowledge and expertise around monitoring and evaluation, in order to help them observe and measure their impact.

3

Embedding lived experience
Being intentional about valuing and embedding lived experience in this process is key to ensuring the authenticity of the PoP Fund and the work being funded.

The centring of lived experience will also help to forefront the Black, POC, migrant, refugee and marginalised creatives at the heart of this work. Being understanding of people's time, capacity and wellbeing is also vital to this principle.

4

Risk-taking
Due to the experimental and innovative nature of this pilot phase of the PoP Fund, taking risks is encouraged regardless of whether there will be an immediate impact. We want to test new approaches and strategies and work without unnecessary boundaries. We must all be tolerant of delay, 'failure' and challenges that are part and parcel of cultural change work.

5

Patience
Having patience for the individuals and organisations at the centre of this work is crucial for the PoP Fund and for future investment in the field. Patience must be embedded from the application stage to the end of the funding period, taking into account the personal and organisational needs of each funded partner. For some organisations, this is their first experience with philanthropic funding, and it will take time to learn how to navigate the journey. Funders can help by being flexible, responsive and allowing space for different approaches.

4.2.2 Methodology

The following methods will be used to carry out the research for this evaluation:

Semi-structured interviews

I will carry out semi-structured interviews with the key stakeholders during both the process and impact evaluation. I intend to carry out interviews when appropriate; this will be guided by the funded partners' time, resource and capacity.

During the process evaluation these interviews will focus on implementation and during the impact evaluation, they will focus on impact.

About a semi-structured interview approach

A semi-structured approach will allow each interview to be adapted to the funded partners' role and insight into the PoP Fund and the popular culture for social change field in the UK. It will also provide an opportunity for the funded partners to highlight the areas that they identify as important.

I recognise that not every funded partner will be able to comment on every topic and will focus on the areas on which they have the most insight. I will also reflexively adapt my interview approach accordingly as needed.

Observations

I will carry out observations at key meetings and events, including workshops hosted by Comic Relief and the funded partners, workshops hosted by myself, the Learning Coordinator, the funded partners' events and relevant external events, such as Counterpoints Arts' Pop Culture and Social Change Retreat.

I will discuss and agree with the funding and funded partners the approaches to carrying out these observations as follows:

- I will inform participants that I will be observing sessions and will present my observation notes for review following each session.
- I will discuss and agree the best time to conduct observations in each site.
- I will agree the best approach to organising and conducting the observations in practice.

Analysis of monitoring/outcomes data

As part of the PoP Fund, the funded partners will submit reports to Comic Relief every 6 months. During the process evaluation, my analysis of this reporting data will focus in particular on the process and implementation of the funded partners' work, and during the impact evaluation it will focus in particular on qualitative outcomes to understand the growth of the funded partners' work and the popular culture for social change field during the lifetime of this evaluation and beyond. The research questions will be most effectively addressed through qualitative methods with the option for partners to share quantitative outcomes that reflect the impact of their work.

As part of this, I will:

- Explore the available data, drawing on the insight of the funding partners.
- Agree which data will be analysed as part of the evaluation.
- Establish any data-sharing arrangements required for programme monitoring data to be shared between Comic Relief and myself.

Case studies

Case studies will be a useful way for the evaluation to capture and demonstrate the progress of the funded partners' work. This methodology is inspired by the case studies produced by Pop Culture Collaborative.[2]

Qualitative data collected through the other evaluation methods will contribute to the production of case studies, which will spotlight a range of stakeholders including the funded partners and the Black, POC, migrant, refugee and marginalised creatives impacted by their work.

Case studies will also facilitate the creative and innovative communication of partner impact across and outside of third sector funding. This will ensure that clear achievements, challenges and learning are shared widely.

4.2.3 Considerations

Managing the burden on funded partners

The funded partners commented that it will be important to consider the demand of evaluation activities and ensure this is manageable throughout the evaluation.

To do this, they suggested:

- Providing the funded partners with the Learning Coordinator's work plan so that they are aware of upcoming deliverables.

- Giving the funded partners advance warning of any online or in person workshops, feedback sessions and events that they will be requested to take part in.
- Carrying out in person workshops/ events where possible.

---

2. https://popcollab.org/learning/#casestudies

The nature of social change work

The funded partners highlighted that due to the nature of social change work, which is long-term and not linear, the outcomes of their work within the funded period may not be 'traditional' or tangible.

This could include Black, POC, migrant, refugee and marginalised creatives experiencing feelings of personal growth and development, a sense of community or building sustainable legacies within the creative industries.

To address the challenges in measuring the impact of their work, the funded partners suggested:

- Managing expectations with the funding partners around the results and impact of the funded partners' work within the three year period.
- Equipping the funded partners with tools and resources around how to monitor and evaluate social change work, with a focus on innovative methods of data collection, such as reaction walls.
- Providing the funded partners with opportunities to challenge traditional processes and ways of working and to be experimental in creating new ways of working.

4.3 Evaluation deliverables

I will produce the following outputs over the course of the evaluation:

1. A revised and expanded Theory of Change (ToC) for the Fund

2. An Evaluation Framework (this document)

3. A collective learning workshop with the funding partners to present the ToC and Evaluation Framework

4. A Guiding Principles Blog

5. A briefing paper for funders

6. A Monitoring & Evaluation Toolkit

7. An Annual Insight Report in Year 1 and 2, including key findings from the process evaluation

8. A collective learning workshop with the funding/funded partners to present the learnings from the process evaluation so far (following Year 1 Annual Insight Report)

9. An Annual Insight Report in Year 2, including interim findings from the impact evaluation

10. A collective learning workshop with the funding/funded partners to present the learnings from the process and impact evaluation so far (following Year 2 Annual Insight Report)

11. An Annual Insight Report in Year 3, including key findings from the impact evaluation

12. A collective learning workshop with the funding/funded partners to present the learnings from the impact evaluation (following Year 3 annual insight report)

Reports will summarise findings for the funding partners and will identify wider learning that could inform future funding of the funded partners and the sector more broadly.

I will develop, share and agree all outputs with the funding partners before finalising.

I propose using workshops to support dissemination and action planning, however I will welcome the opportunity to discuss and agree my approach.

POWER OF POP FUND

The Power of Pop (PoP) Fund is a pooled UK fund supported by Comic Relief, Unbound Philanthropy, Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Oak Foundation. The PoP Fund supports organisations working at the intersection of popular culture and social change, with a particular focus on migration and racial justice.

The first cohort of funded partners is made up of: 2POCC, Skin Deep and We Are Bridge. The second cohort is made up of: Counterpoints Arts, Heard and OKRE. Collectively, their inspiring work amplifies the experiences and testimonies of Black, People of Colour (POC), migrant, refugee and marginalised creatives through bespoke support, network building and cultural production.

With thanks to Emma Frobisher, Monitoring, Evaluation & Learning Manager at Comic Relief, for editing this report.