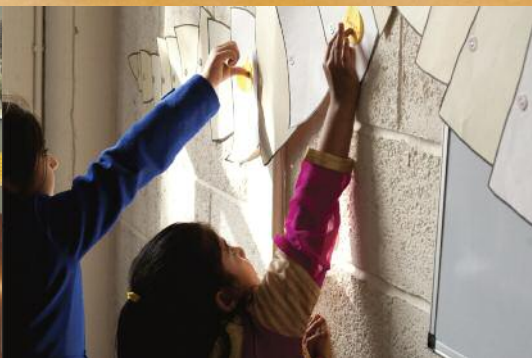


Public Engagement Evaluation Guide



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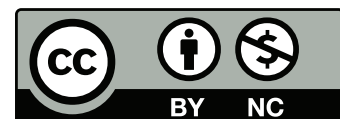
The podcasts were produced by Lindsey Chapman and Jez Coram
www.kalkulatorfilms.com

Image credits: David Oates; Chris Foster; Jan Chlebig; Jez Coram and Suzanne Spicer.

We would like to thank all those above who gave their time and expertise to the development of this guide.

The guide and podcasts are available for download at: www.manchesterbeacon.org

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About Manchester Beacon



The Manchester Beacon is a partnership between The University of Manchester; Manchester Metropolitan University; the University of Salford; the Museum of Science and Industry (MOSI) and Manchester: Knowledge Capital.

The Manchester Beacon facilitates staff, students and community groups to create a culture that encourages public and community engagement to become a valued part of everyday university life. We engage participants to influence culture change, develop creative learning partnerships and attract local audiences by networking, collaboration and the celebrating and sharing of learning.

We welcome feedback on this evaluation guide. Please pass any comments to your Beacon project manager or via www.manchesterbeacon.org/about

How to Use this Guide

This guide provides support for quantitative and qualitative evaluation for those running public engagement events or projects supported with Beacon funding, for example community groups, cultural organisations, academics, researchers, students and public engagement staff.

This is a practical, 'hands-on' guide to help you draw out the information you need for your evaluation. It is accompanied by podcasts, available via the Beacon website, that offer an introduction on how to use the support pack, plus stories and top tips from people who have used the guide.

The guide supports you in gathering the information that will help you reflect on your successes and challenges. It also gives us what we need to demonstrate and share the lessons learned, wider benefits and impacts of the Beacon's initiative. If you would like additional help or wish to understand more about the processes of evaluation you can find further reading suggestions in Part Two (see pages 12-31).

We know that one size doesn't fit all. Projects we support will be widely varied in their aims, objectives, ideas, participants, organisers and activities. The guide is broad enough to support all of these without being prescriptive. Our approach is to explain which information we need to gather, and support you in collecting it in a way that is appropriate to your specific situation. For each section we have provided examples of methods and templates. You are welcome to use and adapt these, or to use your own methods. Please feel free to apply your own judgement and common sense throughout.

If you have any questions now or at any point, your Beacon contact will be happy to help you.

Commitment to the evaluation process is a criterion of all Beacon funded activity. Please ensure you are aware of your evaluation requirements before starting your activities.



Part One: Evaluating public engagement activities

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Why Evaluate?



“A key to learning from projects such as this is to embed appropriate evaluation at the outset. The evaluator and co-ordinator feedback reports will be the most valuable reference tools for future projects”. Jane McFadyen, Manchester Metropolitan University

Evaluation is a way of asking and answering the questions, “What was the point of our work? What difference did it make? What happened that wouldn’t otherwise have happened? What did we learn from this? What should we do next?”

Because this guide has been created to support people carrying out Beacon funded activity, we know through the application stage you have already completed the first stage of the evaluation process: developed your ideas, partnerships, aims and objectives.

Evaluation is a learning or research process; it helps identify what is working well and what can be done to improve your work even

further. It can help you see the value of what you are doing, establish the people and participants you already work well with or those who you are missing and would like to work with more. It can also help you understand how and where to prioritise your time and budgets; look at who else you could work with to achieve your aims, or understand where your work sits in the bigger picture of your organisations, communities and society.

Evaluation is more than just information gathering. It is the process in which you explore information and ask questions about what it means, how it can be interpreted, and who has contributed to the information you

have. It is the analysis of this information which helps you move forward more successfully and efficiently. Without the analysis, information gathering or ‘data collection’ is meaningless.

The answers you arrive at, and the evidence which helped you reach your conclusions, will enable you and your organisations to continue developing. It also forms evidence which you can use to promote the value of your work (the benefits, outcomes and impact) to those interested in what you do such as members, the media, directors and funders.

Our Approach to Evaluation

The Manchester Beacon includes evaluation at the heart of its programme to demonstrate the value of understanding public engagement to:

- share learning with all the other Beacons across the country
- keep the funders and the other Beacons up to date
- help all involved continue to develop and improve their activity
- gather a body of evidence which can be used to advocate for investment in the future.

Manchester Beacon collates quantitative and qualitative information. Our approach to evaluation with partners is to be:

- rigorous
- ethical
- people centred
- use plain English
- reflective, to encouraging continuous learning.

This guide supports these values and the gathering of qualitative and quantitative data.

Different guidance is offered according to whether you are running:

- a one-off or small number of repeated events
- a project.

Events and projects are all unique. Use the methods that are most appropriate to your work and the audiences, participants or visitors in your activity. Only collect information you will use.

Please be sure to read the appropriate information relevant to your activity and ensure you are clear about what you are being asked to provide. Contact your Beacon project manager if you have any questions (see inside front cover).

KEY POINTS TO REMEMBER

- Events and projects are all unique.
- Be sensitive and use common sense.
- Use the most appropriate methods for your work and audiences, participants or visitors.
- Check which information you need to collect for your event or project.
- Only collect information you will be able to analyse.
- Explain to participants why you are collecting the information.
- And that contributing information is optional for them.
- Use a combination of visual, auditory and kinaesthetic methods.
- Keep your aims and objectives in mind when using or creating evaluation tools.
- Plan to collect both qualitative and quantitative information; use a combination of open and closed questions to help this process.
- Put yourself in the shoes of your participants, make it easy for them to complete your evaluation requirements.
- Consider how the learning from your evaluation will be shared with those involved and more widely.

Single Events

For a one-off or small number of repeated events please collate:

1. Evidence of the number of people at your event

Guidance

We collect evidence showing the actual number of people who have taken part in public engagement activity.

TIPS

- If you are running more than one event with the same people just collect this evidence once. Otherwise please collect the number of attendees at every event.
- Example template is provided for your convenience should you wish to use it (see page 14).
- Apply common sense, for example if your event is with a group of school children the teacher can confirm how many children are present and provide their contact details not those of the children.
- Or use/create your own versions for example you could 'collect autographs' by asking children to sign all their names collectively in a big box on a side of paper; or each draw a little person, portrait or doodle relevant to the activity all on one sheet, to demonstrate how many children attended. The same approach may also be appropriate for other groups, and is more engaging than filling in forms.
- Try to do this at the start of your events to ensure you capture everyone.
- See Monitoring section (pages 20-24) – if everyone provides monitoring information that is also evidence of the number of people.

2. A short summary about the successes and challenges of your event

Guidance

Maximum one side A4.

Outline what the successes of your event were, and what elements you could improve upon. Also add what will happen next as a result of your event.

A combination of quantitative and qualitative feedback would be especially useful.

TIPS

- Quantitative results might include information measurable by numbers e.g. statistics, monetary, days or hours, percentages, pieces of work created, number of people taking part or numbers remaining involved from start to finish.
- Qualitative results might include experiences, emotions, relationships, learning, personal or professional development. These are more likely to be in the form of quotes, anecdotes, changes in attitude, 'light bulb moments', new connections and partnerships made, new skills discovered, people finding something else to move onto as a result of this event – new employment or training.
- Please collate and analyse your feedback and send us a summary of the pertinent findings. We do not need to receive copies of each individual response.
- Apply common sense, if all your events are the same, with similar types of attendees, you may wish to collect this information once half way through and/or again at the end of a run of similar events. However if you run the same event but the format, venue or attendance type changes then it might be useful for you to capture feedback every time as it will be different.
- Example templates are provided if you need them, or to be used as guidance for the sorts of feedback that would be useful to us (see pages 15-19). You may have an existing form or other system – please feel free to use it.



3. Monitoring information to be completed by attendees

Guidance

We need to know which Beacon University or other organisations people are part of; their employment role, the level at which they are studying if relevant, or other status (e.g. volunteer; retired etc); where their organisation is based, and whether they have attended Beacon events before.

You can collect and present this information how you like, though please use the headings provided on our example template (see page 21).

TIPS

- A sample template is included for your convenience, or please use your own.
- Alternatively you may ask people to provide this information on post-its, by a show of hands, on a map, in one-to-one conversations etc.
- However you collect this, please ensure you do so sensitively, for example where confidentiality/anonymity may need to be offered.
- However you collect the information your attendees should be told it is optional, and please explain to them why we collect this information – i.e. it is requested by funders and helps track the impact of the programme.
- Try to do this at the start or early on in your event to ensure you capture everyone.
- Monitoring systems can be combined with evidence of the number of people at your event. For example if everyone completes a monitoring form that is the evidence of how many people attended.
- Or it can be combined with event feedback (see examples on pages 15-19).



Projects

The data required for projects will be:

1. A formal application / expression of interest

Guidance

Guidance will be provided separately with each call for applications or expressions of interest.

2. Evidence of the number of people at your events / activities

Guidance

We collect evidence showing the actual number of people who have taken part in public engagement activity.

TIPS

- If the same people are taking part in your project from start to finish just collect this evidence once. Otherwise please collect the number of attendees at every event.
- Example template is provided for your convenience should you wish to it (see page 14).
- Apply common sense, for example if your event is with a group of school children the teacher can confirm how many children are present and provide their own contact details not those of the children.
- Or use/create your own versions for example you could 'collect autographs' by asking children to sign all their names collectively in a big box on a side of paper; or each draw a little person, portrait or doodle relevant to the activity all on one sheet, to demonstrate there were that many children in attendance. The same approach may also be appropriate for other groups, and is more engaging than filling in forms.
- Try to do this at the start of your events to ensure you capture everyone.

3. End of project

Guidance

The case study takes the place of a traditional project report. A template is provided with specific headings to enable us to gather a balance of consistent and varied information across the diversity of the programme.

TIPS

- Full guidance on each heading is provided on pages 8-9.
- The case study should not require you to duplicate other reporting. If you are required to write other reports for your event we hope the template will help you provide all the information you might need; alternatively it may offer you a structure for your executive summary of a larger report.



4 Monitoring information to be completed by attendees

Guidance

We need to know which Beacon University or other organisations people are part of; their employment role, the level at which they are studying if relevant, or other status (e.g. volunteer; retired etc); where their organisation is based, and whether they have attended Beacon events before.

You can collect and present this information how you like, though please use the headings provided on our example template (see page 21).

TIPS

- A sample template is included for your convenience, or please use your own.
- Alternatively you may ask people to provide this information on post-its, by a show of hands, on a map, in one-to-one conversations etc.
- However you collect this, please ensure you do so sensitively, for example where confidentiality/anonymity may need to be offered.
- However you collect the information your attendees should be told it is optional, and please explain to them why we collect this information – i.e. it is requested by funders and helps track the impact of the programme.
- Try to do this at the start or early on in your event to ensure you capture everyone.



The case study template replaces a traditional end of project report. You are not required to complete a case study report for one-off events, only projects. To see an example of a completed case study for reference, please ask your Beacon contact.

How you collect this data depends on what works best for your project and participants. However you do this, eventually you will need to take the findings from your information gathering and translate them into the case study headings on the template page.

For gathering this information initially we encourage the use of:

- plain English (if English is the shared common language)
- other languages (including sign language) to be taken into consideration where relevant
- accessible methods which are inclusive of different levels of experience and ability
- tools which complement different learning styles (i.e. giving and receiving information in a combination of visual, auditory or kinaesthetic [hands-on/physical] ways)
- creative consultation: techniques which avoid form-filling, can be fun, and where possible are integrated directly into project activity for example games, quizzes, drawing, mapping, journals, collaborative blogs, collage, doodles, comments wall/board/book or artworks
- selective documentation: if including photography, video, quotes, samples of feedback or other examples, please choose a few poignant examples which most strongly communicate the key findings from your project.

Further guidance on the case study headings is provided below:

NAME:

Please provide the name of the person writing the case study

- 1. Name of case study/project:** Please give your project or case study a name.
- 2. Organisations and groups involved in case study:** Please list all the groups and organisations that led or participated in your project.
- 3. Quote:** Please provide a quote which demonstrates the value (in its widest sense) of your project.
- 4. Job title or role of person who gave the quote:** Please check this person has provided permission to be named. Or give them the option to be quoted and credited anonymously.
- 5. Knowledge of public engagement with universities at the start of your project:** Explain briefly what, if anything, you knew about public engagement with universities before the project and what your opinions, fears, aspirations etc were about it.
- 6. Short summary of project:** Summarise briefly what happened, why, when, how and by whom. (Max. 50 words)
- 7. Three key learning points:** Following your analysis, briefly state the three most important findings and conclusions from your project. Please also include any unexpected findings. Summary as bullet points.

8. Background and aims of this project:

What big picture ideas and specific goals did you hope to achieve and why? For example, why was it of value to your learning and experience, and that of your organisation or group, to run this project? What did you want to find out, what problems did you want to explore answers to? (Max. 250 words)

9. Which public engagement priorities and objectives does this work fulfil, and how?

See the priorities and objectives on page 11. You do not have to fulfil all priorities or objectives; focussing on one or two is welcomed.

10. What actually happened (including any outputs):

Expand on Question 6 to explain what actions were taken, how you approached the project, what activities took place, what the phases of the project were, and how you planned to explore your aims and objectives. Did anything tangible arise out of this project either through your activity or its evaluation? For example a book, journal article, piece of artwork, dance, poetry, drama or film? A website, research paper, funding application or new steering group? Any awards, accreditation, new places to play or work? New subscribers to a newsletter or database? (Max. 250 words)

11. Outcomes and impacts of the case study:

Please explain anything not already covered in Question 9 about the value of this project. For example what have you achieved that would not have happened otherwise? How it benefitted, challenged or made a difference to you and other people involved? What impact has/will this have in the short or long term? Will there be any continuation of something started within your project? Has the project changed the way you or your partners work?



- 12. Lessons learned from the case study:** What else have you, partners or participants learned as a result of this project? For example, what would you do differently if you could repeat the work? How has being part of the Beacon programme specifically helped you? What would you like to develop further? Please include successes and challenges. (Max. 250 words)
- 13. Next steps:** What will happen to the progress you've made, new relationships and partnerships built, and any works that have come out of your project? What aims, ambitions or objectives do you have as a result? What will you need to do to achieve them and how will you start this?
- 14. Contact details:** Your contact details and any other lead colleagues you worked in partnership with.
- 15. Image name/number:** if you are providing an image from your project please list the details of it e.g. file name, title and short description of what the image shows.
- 16. Image caption:** Please tell us how you wish the image to be captioned if used in print or online.
- 17. Name of photographer:** We will ensure photographs used in print or online are properly credited.
- 18. Additional logos/websites:** If you require logos or websites to be included on any printed or web based material please include these with the information sent to us.
- 19. Publishing:** If you wish to publish your findings please let your Beacon contact know, they may wish to include specific wording about the Beacon programme or help promote your publication.



Case Study Template

Please refer to guidance on pages 8-9

| | |
|--|--|
| NAME: | |
| 1. Name of case study/project: | |
| 2. Organisations and groups involved in case study: | |
| 3 Quote: | |
| 4. Job title or role of person who gave the quote: | |
| 5. Knowledge of public engagement with universities at the start of your project: | |
| 6. Short summary of project: | |
| 7. Three key learning points: | |
| 8. Background and aims of this project: | |
| 9. Which public engagement priorities and objectives does this work fulfil, and how? | |
| 10. What actually happened (including any outputs): | |
| 11. Outcomes and impacts of the case study: | |
| 12. Lessons learned from the case study: | |
| 13. Next steps: | |
| 14. Contact details: | |
| 15. Image name/number: | |
| 16. Image caption: | |
| 17. Name of photographer: | |
| 18. Additional logos/websites: | |
| 19. Publishing: | |

Public Engagement Objectives



For the purposes of developing a bespoke and structured monitoring framework, key aims and objectives have been articulated to embed public engagement within universities.

Priority 1: Behavioural change

- **Objective 1:** Public Engagement is encouraged, valued and supported

For example staff, researchers and students are offered time to take part in public engagement events.

- **Objective 2:** Change public perceptions of universities and make them more accessible for communities and the general public

For example ensuring local communities know how to contact someone within the university who can help them with a particular ambition; to know which department to go to for support with a certain challenge; to find a team who can help recruit staff or volunteers; or to understand the resources available to members of the public such as libraries, historic collections, events programmes, consultation sessions, IT and sports facilities.

Priority 2: Levels of engagement

- **Objective 3:** Increasing the relevance of institution activity and connectivity with communities

For example finding out how the resources of the university can be used to help communities address aspirations and challenges they have.

- **Objective 4:** Improve opportunities for sustainable two-way learning

For example building lasting, respectful relationships; learning from public or community knowledge and experience.

Priority 3: Partnerships and collaboration

- **Objective 5:** Develop deeper partnership working across the Beacon partners and with the community

For example developing a project as a result of a conversation held at a public, networking or professional development event; collaborating with another Manchester Beacon university; seconding staff from universities to communities or vice versa; inviting staff from universities to join community boards or trusts, or vice versa; developing new projects together after taking part in pilot projects; communities or Beacon partners joining together in professional development.



Part 2

Further Resources



Image 1

Capturing audience attendance at a public engagement event

Image 2

Capturing participant attendance

Image 3

Capturing audio feedback

Attendance Numbers



13

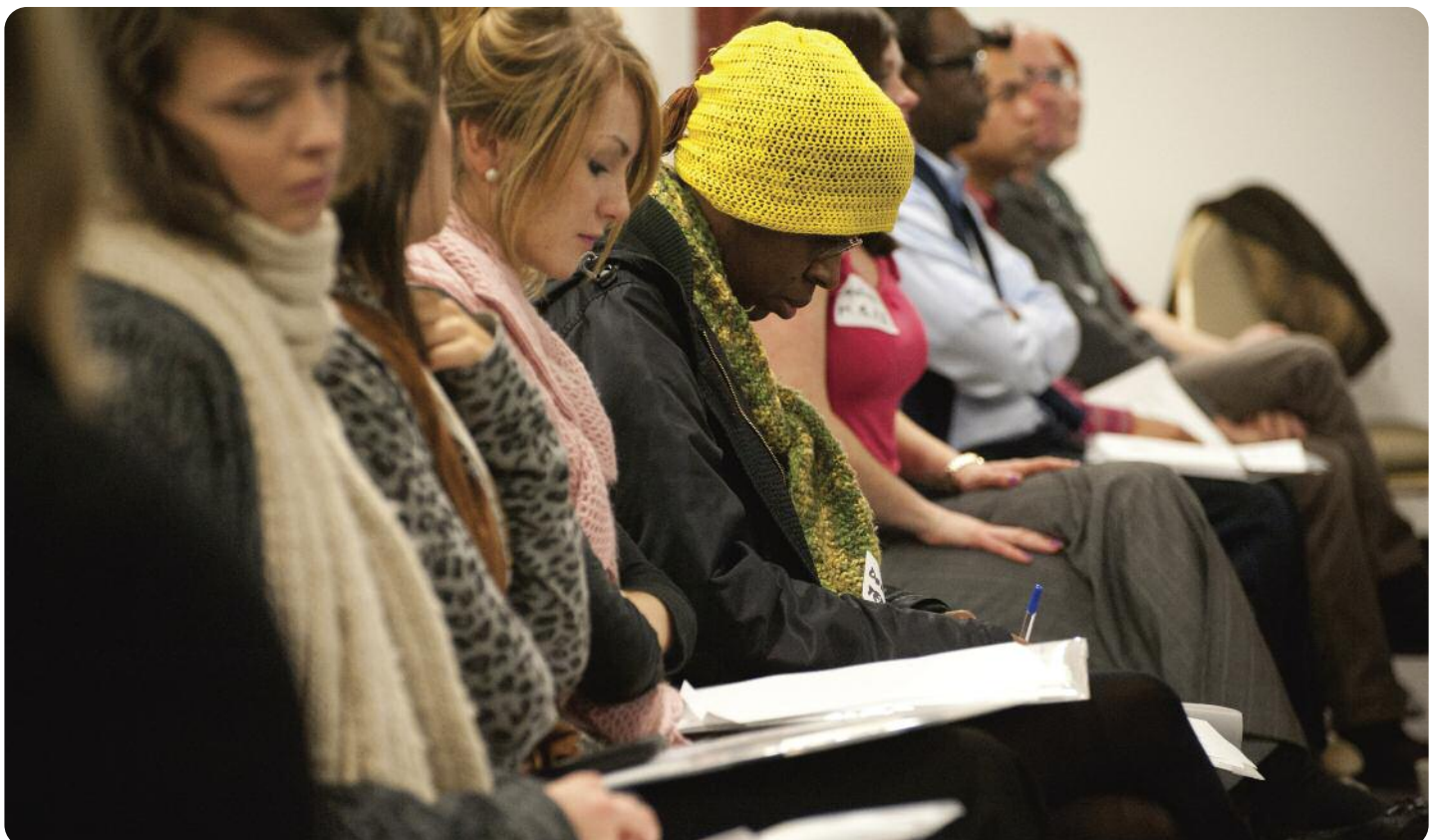
Please remember to summarise your attendance numbers alongside the following information:

- the start and finish times; date; and venue of your event
- if there is one, the name of the event/project
- name of event organiser
- total number of attendees (e.g. participants, audience, panel, visitors etc).

The Manchester Beacon signing-in sheet template is provided on page 14.

You could also:

- ask participants to call out their first names by way of introduction (staff to write names as evidence)
- ask people to sign a signing-in sheet
- write a list of expected attendees and ask them to tick themselves off
- pass a piece of paper round and ask each person to doodle themselves on it
- collect 'autographs' - ask children to sign all their names collectively in a big box on a sheet of paper
- ask everyone to put one hand in the air and take a photo of the hands
- include data from your ticket sales/box office or collect ticket stubs
- tie it in with your evaluation by asking each person to draw a face that shows how they felt about the event (happy, sad, frustrated, excited...)
- record each person saying their name
- if everyone consents, take a photo showing all the participants involved in the event (in action, not posed)
- create printed name labels for everyone booked in and count how many were used/how many are left.



Feedback is used to collect quantitative and qualitative information for one-off events and projects.

REMINDER

- Use the most appropriate methods for your work and audiences, participants or visitors.
- Use a combination of visual, auditory and kinaesthetic methods.
- Keep your aims and objectives in mind when using or creating evaluation tools.
- Plan to collect both qualitative and quantitative information; use a combination of open and closed questions to help this process.
- Put yourself in the shoes of your participants; make it easy for them to complete your evaluation requirements.

TIPS

- Forms or surveys can help, but they're not always the most appropriate or accessible way.
 - Cross referencing different types and levels of feedback will help you build a strong picture of the strengths and weaknesses of your work.
 - There are pros and cons to all methods, think about what will work best for you and your group.
- Other ways to collect feedback include:
- interviews
 - focus groups
 - quotes and comments.
- Or creative consultation such as:
- film and photography
 - asking people to make something (e.g. a model, sculpture, mask, poem, dance) that shows what they've learned/experienced/gained and asking them to describe it
 - mapping (people can mark out actual and symbolic journeys or place themselves on specific sites that represent different things – so categorising themselves)
 - group mind-maps
 - games (which enable people to choose, vote, score, or rate their experience or learning)
- collecting written comments on cards, in books, on tags, postcards, stickers or post-its
 - drawing: simple things like expressions on faces to show how they felt about an activity or issue can be enough
 - observations: remember to note down your observations and if you can, discuss these with another person to validate your interpretation of events
 - social media: for one-off events you can use a hash-tag to collect feedback via twitter; for longer projects participants (and staff) can contribute to a blog
 - journals, diaries or sketchbooks
 - recordings: on mobile phones, mp3 recorders.
- Included on pages 16-19 are:
- Manchester Beacon event feedback form
 - examples of genuine quotes and comments
 - examples of creative consultation
 - example templates from Manchester Science Festival.

Public Engagement Feedback Form



We value your feedback to help us improve what we do in the future.
Please hand the completed form to the organiser. Thank you.

| | | | |
|-------|--|------|--|
| EVENT | | DATE | |
| VENUE | | | |

| | | | | |
|---|--|--|--|--|
| 1 | In what ways did you hope this event would help you? | | | |
| A | | | | |
| B | | | | |

| | | | | | |
|---|--|---|---|---|---|
| 2 | How much did the event help you with these? 1 = not at all 5 = fully | | | | |
| A | 1 | 2 | 3 | 4 | 5 |
| B | 1 | 2 | 3 | 4 | 5 |

| | | | | |
|---|---|--|--|--|
| 3 | If only one thing from this event changes your activities in the future, what will it be? | | | |
| | | | | |

| | | | | |
|---|-----------------------|--|--|--|
| 4 | What went well today? | | | |
| | | | | |

| | | | | |
|---|-----------------------------------|--|--|--|
| 5 | What could be improved next time? | | | |
| | | | | |

| | | | | |
|---|---|--|--|--|
| 6 | Is there anything else you'd like to tell us? | | | |
| | | | | |

| | | | | | |
|---------------------------------|--|---|---|---|---|
| 7 | How would you score this event (1 = low 5 = high) for: | | | | |
| | 1 | 2 | 3 | 4 | 5 |
| Interest | | | | | |
| Relevance | | | | | |
| Enjoyment | | | | | |
| Meeting new people | | | | | |
| Learning new information | | | | | |
| Being more able to do something | | | | | |
| Venue / facilities | | | | | |
| Event timing | | | | | |
| Speaker(s) | | | | | |
| Catering | | | | | |

Thank you for your time

Courtesy of Manchester Science Festival



| | | | |
|-----|--|----------|--|
| Age | | Postcode | |
|-----|--|----------|--|

Did you learn something new today? If so, what?

Do you think any of this relates to your own life? Why? Why not?

What have you enjoyed most about this event?

What did you enjoy least or what could be improved?

Thank you

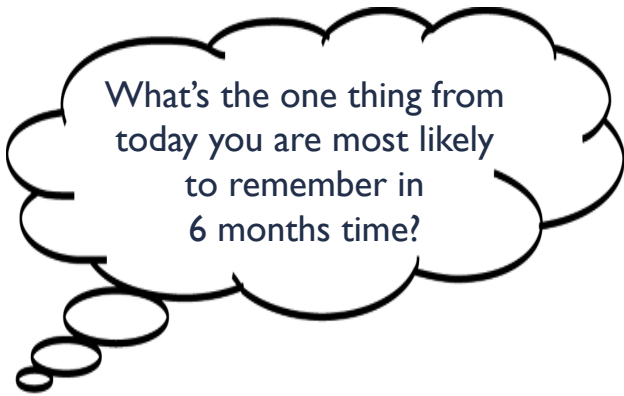
Courtesy of Manchester Science Festival



What did you enjoy most today?
Why did you enjoy it so much?



What did you enjoy least today?
Why didn't it seem so good?



What have you learned about yourself today?



Thanks for your answers, because of you our next event will be even better!

Anecdotes and Quotes

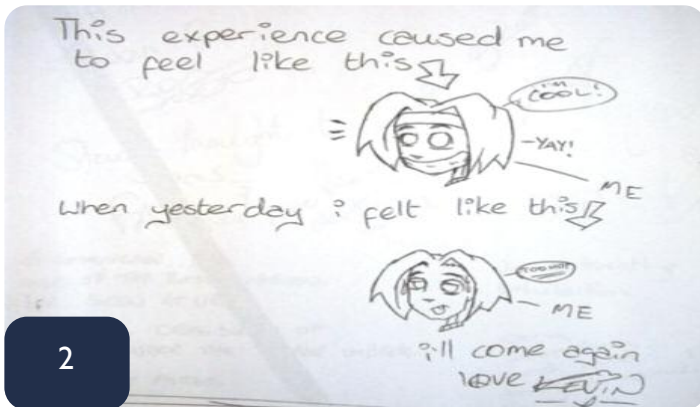


19



1

"I think it was very helpful to prepare me to interact with the public especially young children."

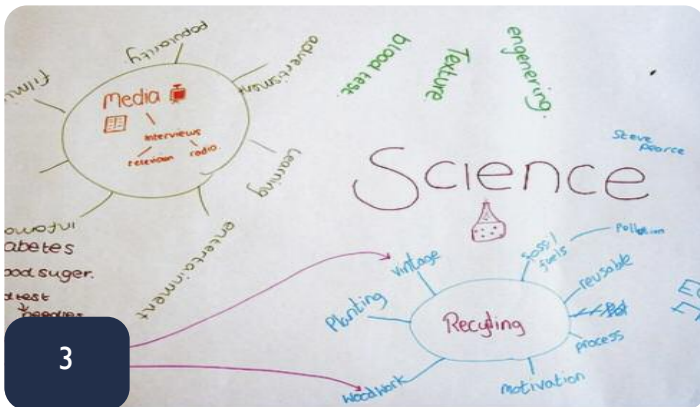


2

"I would have adopted an entirely different (and inappropriate) approach without the training."

"We were able to talk about issues and took time out to reflect; How did you see it? Could it be done better?"

"She taught me to be bigger and bolder. I learnt to look at what I do in new ways."



3

"The inspiration day was crucial and helped people [staff] feel confident about their ideas. If we had only had that one day we would still have seen a lot of impact."

"I've learned always to be fair to everyone and get everyone's opinion."

"Sometimes it was hard, if the group got stuck, but we carried on until we found an answer."

"Working with people made things easier because when I had a problem they listened."

Image 1

Ask for comments creatively; on a washing line or post-its on walls.

Image 2

Encourage doodles

Image 3

Create group mind-maps

"I've found out I can take my time, not having to be really quick at things."

TIPS

- Remember to explain to people that monitoring is optional, confidential and is collected to help you assess how well you are attracting the people you most want to work with.
 - Monitoring does not all have to be done on paper; you can do some of these as a group exercise or ice-breaker activity. For example asking people to put their hands up or stand up if they live in a particular area; or move to a certain part of the room if they are undergraduate/postgraduate/academic/support staff etc.
 - Be mindful of the need to protect anonymity of private information. Some monitoring information does need to take place individually, though not necessarily on a form. It can be done as a group sheet with the relevant headings on a large piece of paper – ask people to tick or stick a sticker on the category that describes them throughout the event.
 - If time and staffing allows, monitoring can be done by quick one-to-one interviews (again remembering to take care of confidentiality and sensitivity around personal or private information). This is particularly helpful for people with visual, learning or fine motor disabilities, or if English is not the first language of your participants.
 - Consider combining monitoring requests with event or project feedback where appropriate to avoid overburdening participants.
 - There are lots of types of monitoring information you could capture, remember to capture just the information that you will use and which relates to your aims and objectives.
 - Always be ready to talk to participants about how you have chosen which information to ask them about.
- Included on pages 21-24 are:
- Manchester Beacon suggested monitoring form
 - example template – Manchester Science Festival
 - example template - Birmingham Museum & Art Gallery
 - example template – NHS.



Public Engagement Monitoring Form



This information will be kept strictly confidential and used for statistical purposes only. The information you provide below is optional, but requested by our funders to monitor participants we have contact with. The information will be used for anonymous monitoring only and will be treated in confidence.

Please tick one box only in each section. Thank you

| | | | |
|--|--|---|--|
| 1. Which organisation are you part of? | <input type="radio"/> The University of Manchester | <input type="radio"/> University of Salford | <input type="radio"/> Manchester Metropolitan University |
| | <input type="radio"/> Museum of Science & Industry | <input type="radio"/> Community Organisation / Group | <input type="radio"/> Other including self-employed |
| | <input type="radio"/> If Other please state: | | |
| 2. Are you currently...? | | | |
| <input type="radio"/> Senior academic staff | <input type="radio"/> Lecturer or researcher | <input type="radio"/> Senior Manager | <input type="radio"/> Support staff (including curator, admin, outreach) |
| <input type="radio"/> Postgraduate student | <input type="radio"/> Undergraduate student | <input type="radio"/> Member of the public | <input type="radio"/> Other please specify: |
| 3. Where are you / your organisation based? | | | |
| <input type="radio"/> Ardwick <input type="radio"/> Hulme <input type="radio"/> Longsight <input type="radio"/> Moss side <input type="radio"/> Rusholme <input type="radio"/> Other please state: | | | |
| 4. Have you attended Manchester Beacon events before? | | | |
| <input type="radio"/> Yes | | <input type="radio"/> No | |
| 5. Ethnicity | <input type="radio"/> Asian or Asian British – Bangladeshi | <input type="radio"/> Mixed – White and Asian | |
| | <input type="radio"/> Asian or Asian British – Indian | <input type="radio"/> Mixed – White and Black African | |
| | <input type="radio"/> Asian or Asian British – Pakistani | <input type="radio"/> Mixed – White and Black Caribbean | |
| | <input type="radio"/> Asian or Asian British – Any Other Asian | <input type="radio"/> Mixed – Any Other Mixed | |
| | <input type="radio"/> Black or Black British – African | <input type="radio"/> White – British | |
| | <input type="radio"/> Black or Black British – Caribbean | <input type="radio"/> White – Irish | |
| | <input type="radio"/> Black or Black British – Any Other Black | <input type="radio"/> White – Any Other White | |
| | <input type="radio"/> Chinese | <input type="radio"/> Other please specify below | |
| Thank you. Please return completed forms to your event organiser. | | | |

Manchester Science Festival Events Observation Sheet



Please complete one of these sheets per event, thank you. These will feedback into the overall Science Festival evaluation. Please write clearly.

Thanks for your help.

| | | | |
|---|--|------|--|
| DATE OF EVENT | | TIME | |
| ORGANISER (i.e. name of organisation) | | | |
| EVENT TITLE | | | |
| VENUE NAME | | | |
| ATTENDANCE NUMBER | | | |
| Please estimate if an exact count isn't possible based on for example the capacity of the room, number of tables available, a quick headcount if possible etc | | | |
| | | | |
| VISITOR PATTERNS: Please estimate numbers or % - Festival funders ask us to collect this | | | |
| Male / Female | | | |
| Estimated or known people with disability | | | |
| Estimated or known people of Non-White British origin | | | |
| Age: Under 5 | | 30s | |
| 6-10 | | 40s | |
| 11-16 | | 50s | |
| 17-19 | | 60s | |
| 20s | | 70+ | |
| Were there any prominent types of people at the event - e.g. Families? Students? Teenage girls? Adult men? Young couples? Any specific community or social groupings? | | | |
| Atmosphere: What was the mood of the event? Focussed? Attentive? Distracted? Fun? Humorous? Lively? Quiet? | | | |
| Feedback: Was there anything especially successful about this event? And / or especially challenging? | | | |
| Other: Any other notable comments you'd like to add? | | | |

Courtesy of Manchester Science Festival (monitoring and feedback combined)

Courtesy of Birmingham Museum & Art Gallery

Please help us find out what we're doing well or what we can improve. If you'd like, feel free to ask someone to help you with these questions. Thank you so much for taking the time to give us your answers.

Please write as clearly as you are able.

| | | | |
|---|--|--|--|
| 1. Name (or anonymous) | | 2. Postcode: (The first half is sufficient, thank you) | |
| 3. I live in: (tick or circle your choice) | | | |
| | | | |
| 4. I would describe my ethnicity as: (or leave blank if you prefer not to answer) | | | |

| 5. Please tick yes, no or unsure | Yes | No | Unsure |
|--|-----|----|--------|
| a. I had heard of Birmingham Museum & Art Gallery before this | | | |
| b. I have been to Birmingham Museum & Art Gallery in the last five years | | | |
| c. I have been to another museum or gallery in the last five years | | | |
| d. I know something about the exhibition this work is part of | | | |
| e. I will go and see the exhibition when it opens | | | |
| f. I will take friends or family to see the exhibition when it opens | | | |

| |
|--|
| 6. Tell us briefly what you did? |
| 7. What did you enjoy most about it? |
| 8. What did you enjoy least about it? |
| 9. In 6 months time, what will you remember most about what you learned with us? |
| 10. Will you carry on anything you started in this work? If so, tell us what, how or why? |
| 11. Is there anything else you'd like to tell us? |

(monitoring and feedback combined)



This is pinned on the wall and participants asked to tick their category during the event.

| |
|---|
| <input type="radio"/> White British |
| <input type="radio"/> Irish |
| <input type="radio"/> Other White |
| <input type="radio"/> White and Black Caribbean |
| <input type="radio"/> White and Black African |
| <input type="radio"/> White and Asian |
| <input type="radio"/> Other Mixed |
| <input type="radio"/> Indian |
| <input type="radio"/> Pakistani |
| <input type="radio"/> Bangladeshi |
| <input type="radio"/> Other Asian |
| <input type="radio"/> Caribbean |
| <input type="radio"/> African |
| <input type="radio"/> Other Black |
| <input type="radio"/> Chinese |
| <input type="radio"/> Other ethnic group |
| <input type="radio"/> Not stated / refused |

1. Project: Exploring Yemeni Community History in Salford

2. Organisations and Groups involved:

Ahmed Iqbal Ullah Education Trust
(cultural partner)

University of Salford, Faculty of Art (university partner)

Yemeni Community Association, Salford
(community partner)

3. Quote:

"The wider community should know about the Yemeni community. We want people in Salford to know that we are here, that we contributed to the history of Eccles. Hard-working men worked in Pilkingtons and Gardners; the elderly hold stories that need to be passed down. With help from the Ahmed Iqbal Ullah Centre and Salford University we can create a big project to collect photos and interviews, to create a booklet about the Yemeni community in Eccles; a website of our history so children can know their identity" Yusuf Bagail

4. Role of person who gave the quote:

Member of the board of the Yemeni Community Association.

5. Knowledge of Manchester Beacon at the start of your project:

At the beginning, members of the community had not heard of the Beacon project and some challenged the benefits the community might expect from it. Jackie Ould had a previous meeting with Antonio and then the Manchester Beacon Cultural Workshop, so had some awareness of the aims and of the programme. Harriet Morgan-Shami had attended Salford launch event and the Culture Lab. Had basic awareness of the Beacon's aim to bring HE institutions and communities closer together but unsure

about the practical methodology underlying the project

6. Summary of Project:

Our project provided starting points for the development of a larger project bid to creatively record and disseminate individual and community histories. After various project development and partnership building meetings, we conducted a questionnaire survey of the community to assess the level of interest in a history project and held a celebration day to talk directly to community members about the future. It built on project experience of both the AIUET and the Arts Development Officer of Salford University and offered a potential model for working with other culturally diverse communities in Salford.

7. Key learning points:

- People feel their history and particular identity as Yemenis is invisible to the wider public and there is real enthusiasm for a larger history project in the Yemeni community.
- There is a need for a high level of cultural sensitivity with regard to future work in this community organisation, particularly around gender norms.
- More time is needed to develop relationships between partners in order to fully understand how each organisation works and build trust.
- It is important to manage the expectations of the partner organisations and juggle different agendas so that all needs are met, including those of Manchester Beacon.

8. Background and aims:

We were responding to a request for assistance from the Yemeni Community Association, about setting up a history project in Salford. We believed that a heritage project that combines oral history-making with a strong arts element could help this community to enjoy creative ways of recording and expressing their understanding of their own history which could then be

shared with other communities. This would build on previous project experience in the partner organisations and develop potential models of working.

We knew that Yusuf Bagail was very passionate about developing a project, but we wanted to find out if other community members would also be interested in a larger project and what they would like to see developed. We also wanted to meet and take contact details from other individuals in the community and to start introducing our organisations to community members.

Finally, we wanted to explore using creative methods of history-gathering, introducing artist Lesley Sutton (who we hope to use in a larger project) to the women in the community, and talking to the women about which artistic practices might be of interest to them.

9. Beacon Priorities & Objectives:

Priority 2, Objective 3:

increasing the relevance of institution activity and connectivity with communities – *most community members had little or no previous contact with our organisations.*

Priority 2, Objective 4:

improve opportunities for sustainable two-way learning – *we are now in a better position to have further meaningful contact with members of this community. The project fits with the Salford Faculty's interest in engaging innovatively with Communities of Practice.*

Priority 3, Objective 5:

develop deeper partnership working across the Beacon partners and with the community – *this was a completely new partnership, but one which we will work to sustain.*

10. What actually happened:

Initial meetings were held with YCA Board members to explain the project, clarify the objectives and seek community permission to begin the investigation. The questionnaire was devised by the three partners and checked by a member of staff of the Sociology Department at Salford University. Community members were recruited to deliver a questionnaire survey – 70 interviews were conducted, with spoilage on just 4, so 66 interviews formed the basis of the data analysis that was completed, and provides evidence of community interest in a larger project. We organised a celebration day within the community, that was held on March 13th. This was attended by approximately 60 men and 30 children in the morning; 50 women and 40 children in the afternoon. These sessions consisted of explorations of the type of history projects we have undertaken before and what this community would like to see happen in future. A video record was made of the celebration day and adds to the written material on the questionnaire to provide clear evidence of the community's desire for a larger project. This is now being formalised into a project bid to the Heritage Lottery Fund, which we hope to submit in the near future.

11. Outcomes and impact:

Analysis of the questionnaire survey shows the following results:

- On a scale 1-5 in response to the question "How confident are you that you know about the history of Yemeni people in Salford?", only 6 people described themselves as very confident, 9 quite confident; 13 sat in the middle. Most people (36) expressed themselves as not confident, with 24 marking the lowest point on the scale: i.e. 24 people said they had no confidence in their knowledge of their own community's history in Salford.
- On a scale 1-5 in response to the question "How interested are you in finding out more about the history of the Yemeni people in Salford?" 24 said they would be very interested and a further 10 said they would be quite interested. 7 sat in the middle with only 7 and 14 ticking the 'not very interested' boxes.
- When asked "Would you be interested in taking part in a future project" 36 ticked yes, and 42 indicated that they would be willing to be interviewed themselves to share their memories and recollections.
- Individual members of the community made specific requests to be interviewed, being extremely keen to share their own histories. One member specified that she has photographs to show us.

It is clear that there is a significant level of interest and commitment in this community and we will be pursuing a bid to the Heritage Lottery Fund, led by the Ahmed Iqbal Ullah Education Trust and seeking to maintain the partnership into this new project.

Harriet Morgan-Shami has raised awareness of the project within her Faculty and across the University in order to see how it may fit in to larger initiatives being developed in relation to Community Engagement. The future project fits well with the Vice Chancellor's 'Listen' strategy and has received his endorsement.

12. Learning points from the case study.

One of the most difficult aspects was that Yusuf was the only person with regular contact with the community. This put a disproportionate burden on his shoulders and the two organisational partners were very dependent on Yusuf's time, availability and energy. We have now extended our contact points to try to lessen the burden on Yusuf in future. This was a particular concern with regard to contact with women in the community: at the moment there is no female member of the Yemeni Community Association Board and it was difficult for us to meet with women in advance of the celebration day. Consequently we did not predict the scale of the turn-out of women and children on the day and had to make last-minute adjustments to our planning in order to cater for the very large numbers.

However, positive working relationships developed between partners who had never worked together before, in a very short space of time and in the face of a tight schedule. We are aware that it is important to manage the expectations and agendas/priorities of all partners.

We have learned about practical issues, particularly around the gender norms in this community that will affect the way we structure future activities, expected outputs and a project bid. There are time and cost implications for any future projects: for example, there might need to be female and male interviewers appointed; public events would have to be organised separately for women and for men.

In addition, there are restrictions on using photographic or video recordings of the women in the community, which has direct implications for the shaping of a website of community history (one of the desired outputs). We will need to employ creative methods of illustrating such a site because it will probably not be possible to use the historical personal photos that commonly illustrate community history sites.

This is a community in which children are cherished and included at community events. Planning has to accommodate the presence of children and make provision for their entertainment and needs.

14. Contact details:

Jackie Ould,
 Ahmed Iqbal Ullah Education Trust, 0161 275 2920, Jacqueline.ould@manchester.ac.uk

Yusuf Bagail,
 Yemeni Community Association,
 07840438469, yca@hotmail.co.uk

Harriet Morgan-Shami,
 University of Salford, 0161 295 2826,
 h.morgan1@salford.ac.uk

15-17 Image

One of the Yemeni boys dressed in traditional costume, on the day of our celebration. The video made by LittleStar-TV on behalf of Beacon, was made with permission of the Yemeni Community Association.

18. Additional logos/web site

We would be grateful if our logo could be included, and reference made to our website: www.racearchive.org.uk

| General Evaluation Kits and Guidance | |
|---|---|
| http://bit.ly/cuQuFg | <p>Beacons for Public Engagement guidance <i>National Co-ordinating Centre for Public Engagement</i></p> <p>Includes Festivals & Events; Partnership Management; Science Engagement; Working with the Media; Involving Users with Research Projects; Working with Minority Groups; Community Engagement; Consultation, Decision Making and Policy Development; Working with Young People; Evaluation.</p> |
| http://bit.ly/bWCXRY | <p>First steps in monitoring and evaluation <i>Charities Evaluation Services</i></p> <p>Breaks the process down into five easy steps, with checklists.</p> |
| http://bit.ly/bTj0pq | <p>Your project and its outcomes <i>Charities Evaluation Services</i></p> <p>Offers a simple, step-by-step approach to identifying and assessing your project's outcomes. A useful "before and after" guide to describing the changes/learning that could occur, and making the best use of this information for funding reports and PR.</p> |
| http://bit.ly/cqvuRk | <p>Questionnaire Recipe Book - guidelines for evaluation <i>Science Museum</i></p> <p>An overview of questionnaire design. Examples are used to illustrate good practice and common pitfalls. Although written for those developing visitor questionnaires, many of the issues discussed in this 11-step guide are widely applicable.</p> |
| http://bit.ly/909AC2 | <p>Explaining the difference your project makes - A BIG guide to using an outcomes approach <i>Big Lottery Fund</i></p> <p>Sets out some of the main steps needed to plan and manage a project using an outcomes approach. Outcomes are the results of what you do, rather than the activities or services provided.</p> |
| http://bit.ly/aEWx5e | <p>The Evaluators Cookbook: Participatory evaluation exercises for children and young people <i>National Evaluation of the Children's Fund / Katrice Horsley</i></p> <p>Contains ideas for participatory evaluation exercises for use by anyone involved in evaluation activity with children and young people.</p> |

| Science Communication | |
|---|--|
| http://bit.ly/cRNkIV | <p>Evaluation: Practical Guidelines <i>Research Councils UK</i></p> <p>For those leading projects to engage general audiences in science, social science, engineering and technology. It is intended to help project managers evaluate individual projects, regardless of their experience of evaluation. (Thanks to Dr Suzanne King, People Science & Policy)</p> |
| http://bit.ly/djUPUC | <p>Ingenious Evaluation Toolkit <i>The Royal Academy of Engineering & People Science & Policy</i></p> <p>This online toolkit contains resources for grant holders to evaluate their Ingenious projects and share good practice.</p> <p>(Thanks to Dr Lesley Paterson, Head of Public Engagement, The Royal Academy of Engineering)</p> |
| http://bit.ly/bcITnE | <p>Evaluation Toolkit <i>Aim Higher Greater Merseyside</i></p> <p>Easy steps to evaluation for practitioners. (Thanks to Laura Grant Associates)</p> |
| http://bit.ly/9kBjI8 | <p>So Did It Work? <i>Copus</i></p> <p>A guide to help organisers through the evaluation of their science events.</p> |

| Community Engagement | |
|---|---|
| http://bit.ly/cjscXs | <p>Passport to Community Engagement</p> <p>Produced by the Home Office Crime Reduction Centre, this "beginners' guide" covers everything from planning to evaluation. Includes case studies with clear and simple explanations of engagement in the context of crime reduction and drug prevention.</p> |
| http://bit.ly/a7p3pl | <p>Communicating with Communities using Outreach</p> <p><i>Central Office of Information</i></p> <p>A guide for communicators using outreach, based on the experiences of outreach practitioners across and beyond government. It includes information on measuring and evaluation the impact of outreach.</p> |
| http://bit.ly/bCYLJD | <p>Making a Difference: Guide to evaluating public participation in central government</p> <p><i>Involve / Department for Constitutional Affairs</i></p> <p>This guide to evaluating public participation is intended to help those involved in planning, organising or funding these activities to understand the different factors involved in creating effective public participation. It helps set and measure attainable objectives, evaluate impact, and identify lessons for future practice. Using clear language, simple instructions, illustrative case studies and a glossary, this guide is a valuable tool for anyone involved in running or commissioning public participation in central government and beyond.</p> |
| http://bit.ly/d6CW07 | <p>Empowering Evaluation</p> <p><i>CDX</i></p> <p>This report is part of an ongoing dialogue towards the development of a shared understanding of what empowering evaluation can be, and how it can be used to improve practice, empower communities and contribute to better policy making.</p> |
| http://bit.ly/bsCvpG | <p>Proving and Improving</p> <p><i>nef / Charities Evaluation Service</i></p> <p>The online version of Proving and Improving: a quality and impact toolkit for charities, voluntary organisations and social enterprise. Here, mission-driven organisations can explore practical ways to measure their impacts and demonstrate the quality of what they do and how they operate.</p> |
| http://bit.ly/9nVNUf | <p>Toolkit of evaluation guidance for projects increasing access by underrepresented people</p> <p><i>Natural England</i></p> <p>This toolkit has been developed to guide project staff in understanding and then setting-up monitoring and evaluation processes for projects. It was used with the four action research projects to test ways of increasing outdoors access by under-represented groups in England.</p> |

| Arts and Heritage | |
|---|---|
| <p>One: http://bit.ly/aGKwUI</p> <p>Two: http://bit.ly/bApNK3</p> | <p>Tear Up Your Tick Boxes: A guide to creative evaluation of participatory arts projects <i>Voluntary Arts Wales</i></p> <p>A guide to the creative evaluation of participatory arts projects. Also transferable to other types of participatory activity, particularly with schools and community groups.</p> <p>Part One: introduction and background Part Two: case studies and templates</p> |
| http://bit.ly/cO3Llr | <p>Evaluating Your HLF project <i>Heritage Lottery Fund</i></p> <p>This document explains more about evaluation forms and reports and also provides an introduction to some of the evaluation tools and techniques that you might want to use.</p> |
| http://bit.ly/che4vH | <p>Inspiring Learning for All: Measuring Outcomes <i>Museums, Libraries & Archives</i></p> <p>The Inspiring Learning Framework helps museums, libraries and archives to capture and evidence their impact by identifying generic learning and social outcomes for individuals and communities.</p> |
| http://bit.ly/bn9xE7 | <p>Making the Case <i>Engage / Sally Fort</i></p> <p>A practical toolkit for gallery educators, compiled in consultation with practicing artists, gallery staff and evaluators.</p> |
| http://bit.ly/aD342L | <p>Partnerships for Learning: a guide to evaluating arts education projects <i>Arts Council England / Felicity Woolf</i></p> <p>Partnerships for Learning aims to help everyone involved in arts education projects to understand evaluation clearly and to evaluate effectively, according to their particular needs. In the long term, the aim of the guide is to raise the standard of arts education projects.</p> |
| http://bit.ly/dD9Tkm | <p>Self Evaluation Framework <i>Arts Council England</i></p> <p>This online framework focuses on six key areas: vision; external environment; artistic aspirations and programme; participation and engagement; organisational capacity and capability; business model.</p> |
| http://bit.ly/c02yTM | <p>Evaluation toolkit for the voluntary and community arts in Northern Ireland <i>Arts Council Northern Ireland / Annabel Jackson Associates</i></p> <p>This toolkit aims to increase the consistency of evaluation work so that individual arts organisations can better understand and explain their effects, but also so that the entire sector can make a stronger case to the Government.</p> |

| Arts and Heritage | |
|---|---|
| http://bit.ly/b8htyT | <p>Guidance notes: feedback, evaluation and review</p> <p><i>Group for Education in Museums / Heritage Sector Partnership / Learning Outside the Classroom</i></p> <p>A short practical guide for heritage organisations engaging with the public.</p> |
| http://bit.ly/buQUPV | <p>Friendly Evaluation Toolkit</p> <p><i>National Trust / Nicky Boyd</i></p> <p>This toolkit aims to help you understand different types of evaluation and offers real, practical, useful examples of evaluation techniques that other people have used to modify for yourself.</p> |
| http://bit.ly/9ff87m | <p>The Participatory Museum: Chapter 10 Evaluating Participatory Projects</p> <p><i>Nina Simon</i></p> <p>This book introduces core principles of participation in cultural institutions. It presents approaches to improve participation, models of participation and recommendations ways to develop, evaluate, manage, and sustain participation in ways that advance institutional missions.</p> |

| Health and Well being | |
|---|--|
| http://bit.ly/9ktofd | <p>A Guide to Measuring Children's Wellbeing <i>nef / Action for Children</i></p> <p>This guide is a supplement to the report, <i>Backing the Future: why investing in children is good for us all</i>. The guide explores subjective indicators (e.g., life satisfaction, optimism about the future) and objective indicators (e.g., child obesity, numeracy and literacy) in how children experience their lives – from their own perspectives. It discusses practical approaches to measuring child well-being and designing a well-being measurement tool for children.</p> |
| http://bit.ly/cNLU6H | <p>Artspulse: a user friendly guide to evaluating arts and wellbeing projects <i>Rotherham Metropolitan Borough Council</i></p> <p>The toolkit is designed as a set of simple resources for the evaluation of Arts and Activity in Health projects. All of the questionnaires and templates have been tested during the ArtsPulse project.</p> |
| http://bit.ly/brg2q9 | <p>Arts & Health Evaluation Toolkit <i>Praxis Arts & Health Network</i></p> <p>In November 2009, members of praXis met to talk about evaluation techniques they have used. Everyone brought along a tool or method, which they had tried and tested out. As a group we discussed and shared experiences of using these and the result is this toolkit.</p> |

For more resources and to add your own: www.manchesterbeacon.org/resources

Get involved

Join the network, showcase your work, share resources and find out more at www.manchesterbeacon.org or contact one of the Manchester Beacon team:

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Follow us on Twitter [@mcrbeacon](https://twitter.com/mcrbeacon)

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