



Family Arts
Campaign

EVALUATION AND AUDIENCE RESEARCH TOOLKIT



SUPPORTING EVALUATION OF FAMILY ARTS EVENTS

Commissioned by the Family Arts Campaign

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WELCOME TO THE FAMILY ARTS EVALUATION AND AUDIENCE RESEARCH TOOLKIT

Everyone involved in the Family Arts Campaign to date should be proud of their success, and the success of the thousands of events that formed them, showcasing the wealth of arts opportunities for families across the UK.

This toolkit has been created for the Family Arts Campaign by Catherine Rose's Office, for use by organisers of family arts events. It provides guidance, information and ideas on evaluating your family arts events and researching your audiences.

A well-planned evaluation, however basic, will reap many practical benefits: the process and insights can help you identify areas for improvement and understand more about your audiences. This toolkit explains the factors to put in place now, in the planning stages, in order to most accurately measure the level of success of your family arts event after it has taken place.

The toolkit includes top tips for basic evaluation and audience research for smaller organisations with limited resources, followed by information for organisations that want to produce a more in-depth evaluation. Whatever your involvement in the Family Arts Campaign, there will be something relevant to you to inform your planning for future family arts events.

Happy to help: what to do if you want to discuss anything further

The Family Arts Campaign are happy to help if you need some support or have any queries about evaluation of your events. Contact: ✉ info@fantasticforfamilies.com

THE FAMILY ARTS EVALUATION AND AUDIENCE RESEARCH

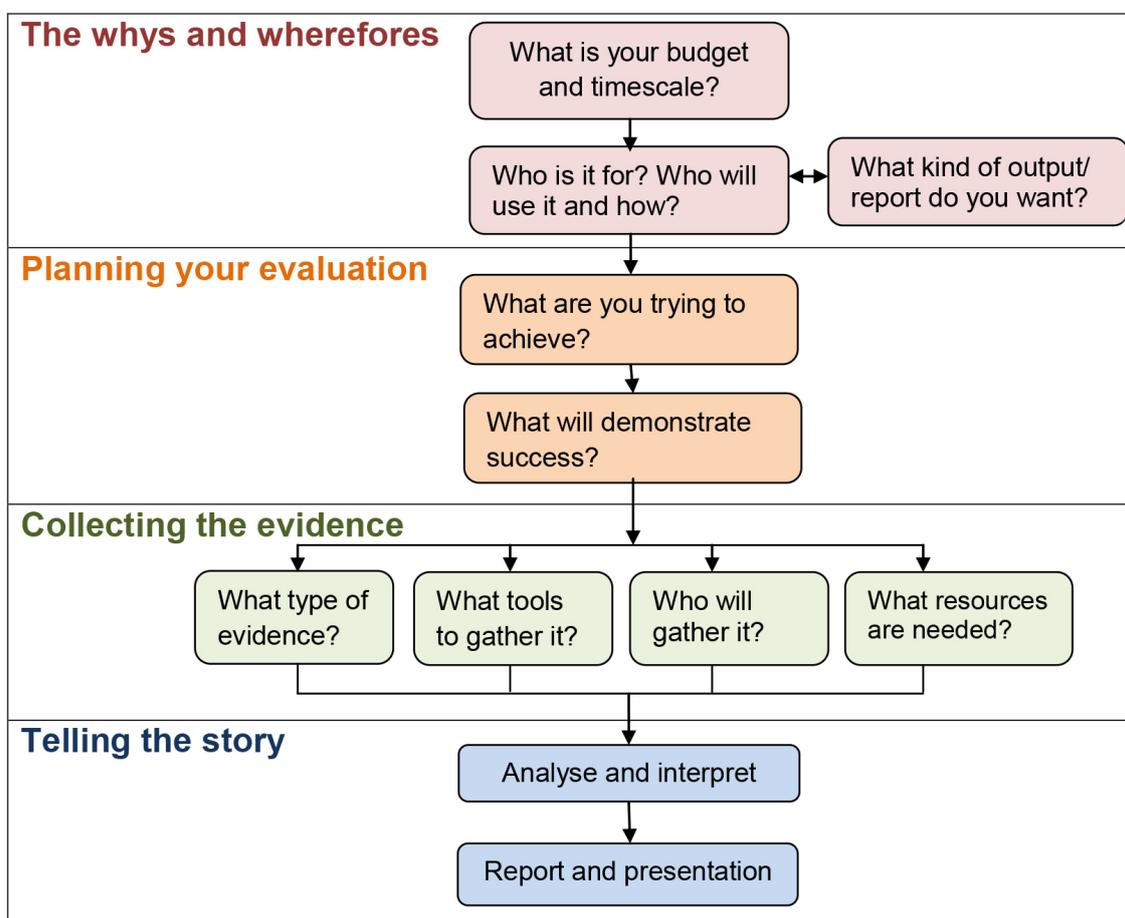
TOOLKIT

Evaluation, however small-scale, can provide you with insights about the effectiveness of your activities and help you to plan events in the future. This toolkit has been put together to support evaluation of your family arts events, but the guidance within it can be applied to any aspect of your programme.

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STAGES OF EVALUATION OF YOUR FAMILY ARTS EVENT



EVALUATION – WHYS AND WHEREFORES

What is evaluation?

Evaluation is a process which enables you to judge the success and value of your work. The process involves collecting relevant evidence, then analysing and interpreting it in order to reach informed conclusions.

Robust evaluation relies on being courageous about what works and what doesn't in order to learn what successes can be built on and where there is room for improvement.

Why evaluate? The benefits to your organisation

Evaluation of your family arts events will help your organisation to:

- Know the extent to which your programme and your approach is effective and what you might need to adjust
- Better connect with your family audiences by understanding their priorities and values, and improve the effectiveness of your offer and communications
- Make informed choices about programming and planning, strategies and tactics, based on evidence of what actually happened during the event
- Allocate resources wisely to achieve the desired results
- Provide strong evidence to make your case to funders and stakeholders, both internal and external.

What might you want to find out?

More about your audience

When engaging with the Family Arts Campaign we ask you to report on how many people attended your event so that the results can be aggregated for the funders and partners, and the evaluation of the overall Campaign.

For your own purposes you will also want to know who came to your family arts events, the ages of attenders and the profile of families (e.g. ratio of children to adults, extended families), where they live and how they found out about your event. This information will support your future planning for programming and marketing.

More about your offer

If you tried something new or aimed to reach a new audience you may want to ask your audience what they thought. For example: was the event at the right time of day? Was the venue easy to find and access? Did your audience feel that the event was well-described? Did it meet their expectations? Was the target age-range judged correctly? Was the pricing right? Gauging your audience's response to these questions will enable you to judge whether your work is being positioned and presented effectively.

Perceptions of quality

Finding out how audiences perceive the quality of your offer and understanding the values and preferences that inform their view is likely to be an important aspect of your evaluation.

Did you achieve your aims? What are the outcomes?

Your events will have particular aims that are relevant to your organisation, programme and audience. Your evaluation will gather evidence that enables you to judge whether your aims and measurable specific outcomes have been met.

Attitudes and behaviours

Evaluation is also a chance to find out more about your audiences, their interests and preferences, the other activities they engage in as a family and their attitudes to the arts. You can find out whether your event has led to any changes in your audiences' thinking and whether they are likely to attend again. You can also find out if there are any barriers or negative issues you may need to address.

Benchmarking your success

In recent years there has been a great deal of research into family audiences, and this work has highlighted particular barriers to participation as well as examples of successful practice. (See *Further Resources p20 for examples.*) Your evaluation will help you to benchmark your activities and see where your approach is particularly effective.

TOP TIPS IF YOU ARE NEW TO EVALUATION

Organisations new to evaluation can sometimes find the process daunting or are concerned that special expertise is required. However, many small arts organisations and voluntary organisations have found ways to evaluate their work well and have reaped benefits in understanding what works well and what they could improve on. The important thing is to be focused about what you want to find out, to plan carefully and to use methods that feel comfortable with. This toolkit will guide you through the process so please read on through the toolkit and bear in mind these top tips...

Read these top tips and then read on through the toolkit.

1. **Keep It Short and Simple.** Plan your evaluation by asking yourself what you want this evaluation to show. Ask yourself what success will look like for your family arts event.
2. **Set goals together.** Start by agreeing the objectives of your family arts event and what you intend to achieve, and the expectations of the evaluation with others in your organisation. This step is basic to the way you will approach evaluation. Get them involved from the start and encourage them to note down information that helps you to tell your story.
3. **Get organised.** Identify and agree the most meaningful information you will need - you don't need lots of figures that won't actually tell you anything. Assess the resources and time you need to gather this information. Identify who needs to be involved, and that they understand their roles and responsibilities.
4. **Be prepared.** Think about what you already know. Have you run similar events in the past? If so, who came, and what feedback did you get? This information is 'baseline' data, and if you have this in place then you will be able to compare your next family arts event with your previous events. For example, did more people come? Did they rate your event more highly? Did you attract repeat attenders? Did you attract a new audience?

5. **Numbers and stories.** Set up simple mechanisms that will work for you to collect basic information about your audiences. You will need the numbers of how many people attended each event, who they were, where they came from and postcodes. This is numerical or quantitative feedback. You also need feedback on what they thought of your event and their experience (qualitative). You can do this through basic questionnaires, online feedback forms, social media responses such as Twitter comments as well as trying out some more creative ways to engage your audiences such as comment walls, vox pop and so on.
6. **Test** these mechanisms beforehand with your colleagues to ensure that questions are clear and forms are easy to complete.
7. **Be alert** for surprises about your audience and their experience – look out for unexpected outcomes.
8. **Set up ways of analysing** the information. Entering the data against each key objective/ outcome in an Excel spreadsheet is the most straightforward. Group audience comments together by theme.
9. **Keep focused.** Allow enough time to reflect and talk with colleagues and stakeholders before you write up your report. Be honest about how what happened has met your objectives. Structure your report by stating each objective; what you did to achieve this; sum up what worked about these activities, and any challenges faced; use your evidence to illustrate your findings. Case studies will bring your findings to life and make an interesting read. Repeat these steps for each objective. Briefly sum up on balance the overall extent to which you have achieved your objectives. What have you learned as a result and how can you use this to enhance your organisation?
10. **Share the insights.** Show colleagues, volunteers and stakeholders the impact of the organisation's work. Celebrate your achievements and use your stories and evidence to build your profile in press and media

PLANNING, PLANNING, PLANNING! – THE KEY TO SUCCESSFUL EVALUATION

What makes good evaluation?

Taking time to plan your evaluation from an early stage will reap benefits and enable you to make best use of time, resources, and expertise to carry out the process. Start early on. To produce any evaluation, you should expect to spend about 30% of your time planning, 20% collecting data, and the remaining 50% analysing, interpreting and writing up your findings.

Insight and experience: you already know a lot about your audiences, organisation and environment – so make use of what you already know to inform planning your evaluation of your family arts activities.

Focusing on what you need to know: asking yourself what is really relevant and meaningful helps you to be selective about the evidence you want to collect and informs how you design the evaluation process.

Listening: assessing whose viewpoints you want to capture from the different perspectives of those involved, as well as listening to what your audience is saying.

Honesty: recognising the strengths of your experience as well as the limitations, so that you can draw on lessons learned for the future.

Rigour - designing the process to the best standard possible: ensuring your data collection methods and data analysis are accurate so that you can be confident about your findings.

Reporting: thinking how the information will be used – for reporting, to inform future planning, for advocacy. Who is the audience for your report – funders, internal colleagues and potential partners?

Steps for effective planning

Aims and Outcomes

Be clear at the outset what the aims of your programme are. These might be for your organisation, your audience or other stakeholders such as your artists, and are likely to be very broad, e.g. to offer high quality and accessible arts activities for families.

Consider also what outcomes you hope your programme will produce. For example:

- Can we increase participation by families from a particular demographic?
- Can we help families to develop new craft skills which they will be able to use in their home setting
- Can artists gain experience of leading workshops with a new type of audience?

For resources to help with evaluation planning, please see Further Resources p20.

Outcome Indicators

In order to know whether an outcome has been achieved, it is necessary to consider what this outcome might look like in practice. For example, if the outcome you are hoping for is that your new catering for families is an improvement on your past offer, then your outcome indicators might be:

- are our sales increasing?
- are our profits increasing?
- do a high percentage of those surveyed rate our family catering offer as Excellent or Very Good?

A clear set of Outcome Indicators helps you to identify the information you need to gather, how to gather it and how to interpret it. In the above example you know that you will need to look at sales figures, compare them to past sales figures on days of family events and include a question about catering in the audience survey / interviews. You could also brief front of house and catering staff to make a note of anecdotal feedback.

Create an evaluation framework

Think about your evaluation plan in good time and put it in writing. Even if your evaluation is small in scale, it will help if you pin down the materials, questions and resources at the earliest stage. Typically, your evaluation framework should include information about your aims, activities, expected outcomes, outcome indicators, the evidence you need to gather and how you will gather it.

Example framework headings:

Overall Aim	Activities	Expected Outcomes	Outcome Indicators	Evidence required	How will it be gathered
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Be selective and use your evaluation resources well

Focus your evaluation on key areas where you need information - don't be tempted to evaluate areas on which you already have evidence. For example, if you have recently improved your facilities for young children with a baby change and pushchair park and already have the positive feedback, then this topic is not the best use of your evaluation resources.



Planning checklist: ask yourself

- what data do you need to collect
- how will this data answer your questions
- what skills and resources will you need to carry out this evidence collection
- when will be the best opportunities to do this so you can schedule timings into your plan
- how will you analyse the data
- who will do this and take responsibility for different tasks
- who will want to see this evaluation and how will it meet their needs
- when will you need to report on the data
- how will you present your final report and what will it contain

COLLECTING THE EVIDENCE

What tools could you use to collect evidence and data for your family arts event? Once you are clear about what questions you need to ask and why, there are a number of choices open to you as to how you collect the data:

- **Quantitative information:** quantifiable data and numerical analysis, expressing the data as numbers and percentages
- **Qualitative information** gives narrative or descriptive information which adds depth and richness to data from quantitative research

Asking questions

Asking good questions to get the results that you need is not always as straightforward as you might imagine. Thinking carefully about what question to ask, and the format for its lay-out, can immensely improve the feedback that you receive from your family audience.

Question formats

Below are the four most frequently used formats in questionnaires and surveys. Some evaluators tend to rely on 'essay box' questions, but using other types of simple question format can enormously enhance the information that you get.

Type of question	Type of info it will generate	Pros	Cons
Comment box (also called essay box)	Qualitative	Generates very individual responses. Can be used to enrich 'tick-box' or rating questions.	Requires people to write. Can result in one-word or 500-word answers. Questions must be carefully framed to prompt useful responses
Tick-box	Qualitative and quantitative	Quick and easy to respond to. Simple 'yes-no-don't know'.	Does not give space for individual opinions.
Rating (1-5 or 1-4)	Qualitative and quantitative	Can be used to rate statements, or give marks out of 4 or 5 for specific things.	Does not give space for individual opinions
Ranking (putting statements in order)	Quantitative	Allows people to respond specifically to a range of options.	The results this type of question generates can be complex to interpret.

Rating scales

If you are using a rating scale, there are a number of things to consider.

- Should you use 1-4, 1-5 or 1-10? Some people prefer 1-4, because it doesn't allow people simply to tick the middle one. Others would argue that giving the option of 1-5 enables people to express neutrality or indifference, which can be valuable. Using 1-10 allows people to be more specific, but makes the results a little more complex.
- If you are using a rating scale in a paper survey, there will always be at least one person who creates a box of their own halfway between two numbers and ticks that.
- You should consider using descriptors and not just numbers. These can enormously enhance the quality and usefulness of the answers, and the way that you can report them. Examples are:
 - Poor - unsatisfactory - average - good - excellent
 - Disagree strongly - disagree somewhat - neither agree nor disagree - agree somewhat - agree strongly

If your respondents are young children, you can use the tried and tested 'smiley face' ratings.



Thinking through your questions

When deciding how to ask your questions, think through what information you are seeking.

Who needs this information and why?	<ul style="list-style-type: none"> • Marketing team for quotes/advocacy • Programming team for evaluation and planning • Our fundraiser, for her report...Etc.
Does the question relate to specific aims?	<ul style="list-style-type: none"> • Your own organisational aims or targets • Aims, information needs or key performance indicators set by a funder or a partner.
Who is going to answer the question?	<ul style="list-style-type: none"> • Is it an adult, a teenager, or young child? How old are they? • What kind of response medium would they prefer? E.g., on paper, online, face-to-face? • How much time have they got? • Are they answering for themselves or on behalf of others? • How many respondents are there? For large numbers, it may be better to limit the amount or length of open responses, to avoid spending hours analysing and interpreting your data.
What is the clearest way of asking this question?	<ul style="list-style-type: none"> • What format should I use? • What kind of language should I use? • Is it clear what the respondent is being asked to do, e.g., tick a box, make a comment, agree or disagree with a statement?
What kind of information will I get out of this question?	<ul style="list-style-type: none"> • Quantitative information, such as statistics or ratings • Qualitative information, such as comments or suggestions • Demographic information, such as ages and post codes.

The hierarchy of surveys

How many questions can you ask? This is important, as you are asking people for their time and effort. This is a basic rule of thumb:

For these respondents...	A maximum of...
Off-the-cuff, public surveys and exit surveys	6 questions
Project or workshop participants	10 questions
People who have specifically agreed to in-depth evaluation	20 questions

Other tips

- Do not use jargon. This can be as simple as avoiding phrases such as '*were there any unexpected outcomes for you?*' Instead, ask: '*Did anything unexpected happen?*'
- You cannot *make* people say what you *want* them to say, but you can guide them to give feedback on the things you are interested in knowing about.
- However, avoid 'leading questions', such as "*Which part of our event was best?*" as this can ultimately make the responses invalid. Always give people the opportunity to express a full range of opinion, including negative responses.
- Ensure that you follow accessibility guidelines, such as using an appropriate font size and avoiding coloured print on coloured paper. You may also need to provide extra support to disabled participants or attenders.
- Always test your questionnaire in advance. You may find that you are not getting the kind of responses you hope for, in which case it is time to think again. This is particularly important with online questionnaires, since it is easy to set up a question wrongly, such as only allowing people to tick one option instead of multiple options.
- If you do a paper questionnaire, you should always be aware that people can write outside the boxes. Also, set aside time to type up what people have written.

Example question

Scenario: you want to find out whether your event has delivered specific experiences and benefits to your audience. You can combine this in one question, gaining qualitative and quantitative information at the same time.

	Disagree completely	Disagree a little	Neither agree nor disagree	Agree a little	Strongly agree
The event was fun for all the family					
The event was educational					
The event was not appropriate for families					
We would like to see more of this kind of event					
The event was good value for money					
The event was too long					

Please add your comments

Note: it is useful to mix positive and negative statements in questions of this kind.

From these answers, you should be able to:

- Report statistics such as '80% of families agreed strongly that the event was good value for money', or '50% of families said that the event was too long'
- Tell your programming department whether the audience wants more of the same
- Assess (with the help of comments) whether you are appealing to all ages within your family audience
- Use the information to re-visit your pricing structure
- Gather useful comments to pass on within your organisation, including positive feedback to add to advocacy documents.

SURVEYS – WHAT IS THE BEST CHOICE?

You can administer a survey in a number of ways: face-to-face, on paper, or using online software. Each of these methods has its own advantages and disadvantages.

Type of survey	What it entails	Pros	Cons
Paper	<ul style="list-style-type: none"> • Create and print out enough surveys • Distribute surveys, and pens/pencils if necessary • Ensure attenders have time to fill in the survey, or provide a means for them to send it to you later • Ensure you gather up all completed surveys 	<ul style="list-style-type: none"> • This is very immediate and easy to do • You can include drawing or funny faces for younger respondents 	<ul style="list-style-type: none"> • It requires quite a lot of supervision • Many people dislike writing, and will provide very short answers • If people take the surveys away with them, you may never see them again • You have to transcribe all the information which can take some time
Face-to-face	<ul style="list-style-type: none"> • Set up a paper or online survey in advance • Use a clipboard or a tablet computer to record responses • Ensure you speak directly to a sufficient number of respondents to make it worthwhile • Possibly use a voice recorder 	<ul style="list-style-type: none"> • Again, this is very immediate, and gives you direct contact with your family audience • It is easy to get responses from the younger participants • You do the writing, so respondents don't have to • If you are using an online survey, there will be no transcription tasks 	<ul style="list-style-type: none"> • You need to be quite assertive and very active in order to gain enough responses • It is quite heavy on staff time, and you may need support • Some people prefer not to give feedback face-to-face, especially if they have a negative things to say
Online	<ul style="list-style-type: none"> • Choose the right software for you, and learn to use it properly • Set up questionnaires correctly • Decide on the method of gaining responses, e.g. by using an open link or individual, emailed links 	<ul style="list-style-type: none"> • You can reach a vast number of people with an online survey • Such surveys are very easy to use for the respondents • Provided you have set everything up correctly, it should be very easy to download and analyse your responses • You will have no transcription to do, although there might be some editing required 	<ul style="list-style-type: none"> • It is difficult to reach people if you haven't gathered contact details or those who are not online • It can be difficult to ensure that people fill in the survey by a certain date • Those who dislike typing may give very short answers • On the other hand, you can receive immensely long answers if you use the 'essay box' type of question

Carrying out surveys online

A large number of websites offer survey software, many of which may be familiar to you. Possibly the best-known are Survey Monkey (www.surveymonkey.com) and SmartSurvey (www.smartsurvey.co.uk), but there are many others.

Many online survey tools offer a free option, which gives you limited access in terms of the number and type of questions that you can use, the number of respondents allowed, and also the extent to which you can download the results, create charts or have access to various analytical tools. Always check whether your organisation already has an account with a provider, and, if not, you may find it is worthwhile making the argument for an annual subscription which any member of staff can use.

Any good quality survey tool will offer tutorials and tours of its features, functions and facilities. It is extremely worthwhile spending time familiarising yourself with what is available and how it works. This will save you from repeating everyone else's elementary mistakes.

When contacting people to elicit responses, you normally have two options.

1. You can provide a **single clickable link** which anyone can use. This is easy to access, and can reach people for whom you have no contact details (e.g. via social media), but doesn't tell you who has filled in the survey. This link can also be disseminated through a QR code.
2. Entering email addresses into a list allows you to send **individual links** to each potential respondent, and allows you to chase them up individually too. Each link can only be used once.



Survey checklist: some tips

If possible, you should **customise the appearance of** your surveys with your logo and colours. This is not difficult, but you may need a low-resolution version of your logo.

Write an **introduction** which includes advance **thanks** and the following information:

What the survey data will be **used for**

The **anonymity** of respondents and their responses. Include a tick-box at the end for this if needed, e.g. "I am happy to be quoted anonymously", etc. How **long** it might take, or how many questions ("answer our 5 questions") Whether respondents have to **complete it** at one sitting or can return later to complete it.

Your **deadline**.

Your introduction can also form the basis for your covering emails, web-links or other social media messages.

If you are able to **incentivise** your survey, e.g. by offering free tickets or vouchers, you should mention it as early as possible in all messages ("Fill in our survey and WIN TICKETS.") Add **further thanks** at the end of the survey.

If you add **clickable links** to your survey (which is not possible with all online software), make sure they open in a new window, so that people do not navigate away from the survey without completing it.

IT'S ALL ABOUT PEOPLE: TOP TIPS FOR FOCUS GROUPS

The process of... standing back, observing and listening...is invaluable

A focus group is the opportunity to genuinely connect with your audiences and can give you understanding and insights about their experience and attitudes. This requires being clear about what you need to know. We have outlined some guidelines for conducting a focus group and making sense of all the information you collect from your groups.

Simple and straightforward

What exactly is it that you want to find out? Why? What will you do with the information? Limit yourself to a few simple questions. The aim is to spark off in-depth conversations that tell you what you need to know (instead of trying to find out everything about everyone)

Who do you want to talk to?

What target groups do you want to talk to? How do they fit your audience objectives: what characteristics are you looking for? You might select first time attenders, regulars or particular types of family. What behaviours or needs do they share and how is this relevant to what you hope to find out?

✓ **Make the plan: checklist**

Size of group: invite at least 6 people and a maximum of 12 who can contribute to an open discussion where everyone can put forward their viewpoints and opinions. All should have key things in common: age/life stage (max 15 year span); presence of children; where they live; what else they do in their spare time

Day and length of time: Midweek works better than weekends when families tend to be busy, and sessions should be 45 to 90 minutes; timing needs careful thought if you are targeting parents with younger children.

Content: structure the discussion around 3-4 key questions on the issues you want to explore or ideas you'd like to test

Setting: a convenient, comfortable and neutral space, with no distractions or interruptions and where the group can sit in a circle. Refreshments should be available for when participants arrive

The important thing is to reduce any barriers to participants attending in the first place and then participating in the session.

Find the right people

If you want participants in specific age groups or areas, or particular family types, you will need a screening questionnaire to ensure eligibility.

Participants can be **recruited** in a number of ways, including: inviting individual attenders at a family arts event from your database, members of an existing group, for example, if your organisation has a family panel, volunteers, people attending events recruited via flyers.

- Participants need to know- who? why? where? And what's in this for me?!
- Offer participants an incentive aimed at increasing engagement with your organisation, such as free tickets or a gift voucher; other incentives such as a crèche or free transport are also useful.
- Once you have found recruits, contact each one to confirm interest and availability. Give them time and location, length of time you will need them for and email them shortly before the session to remind them.

Running the sessions

- People need to feel special, so have someone to meet and greet and give everyone a name badge.
- Block out your timing to allow for covering all the questions you want to cover.
- A warm up introduction: "we want you to do the talking", about the purpose of the group.
- Everyone's opinions are important: there are no right or wrong answers. Build rapport, get to know more about them and align with them. Notice how they are - their posture, energy level, tone of voice.
- Talk through what will happen in the session, emphasising that their perspective/input is really valued. Tell them the session is being recorded.
- Start with a general question that gives each member a chance to speak and gives you some idea of their attitudes.
- Move into your key questions - you are looking for facts, opinions and feelings.
- Wrap up and thank them and talk about next stages.

Try a run-through with your colleagues to test how the format, timings, balance and phrasing of questions work.

Mind your language: check that you are avoiding jargon and that your body language is relaxed and open

The centre of attention - listen hard

Focus on the idea of meeting fascinating new people

- Forget what they think of you
- Focus entirely on them
- Relax and take your time
- Let go of being right
- Let go of needing to know.

Ask good questions - and keep on track

Ask open questions to start and throughout the bulk of the conversation, but beware of starting with 'why?', which can feel challenging, or critical. 'What?' often works much better (e.g. 'what is it about X that's so appealing?')

Specific questions to clarify/summarise and round up the discussion

I was interested in what you said about [x] could you tell me more about that? What is it about X that's so attractive?

'What is it that's good (or not so good) about X?'

'What else?' or 'anything else?'

'How do you think people generally feel about X?'

'What is it you're looking for when you...?'

'What I'm understanding here is that you ...'

Wrapping up

- Summarise your understanding of what you have heard from the session.
- Ask if they want to add anything.
- Talk about what will happen next
- Tell them how much their input is appreciated
- See if you can build the relationship by asking them to come back to an event

What next: analysing the data

You now have a lot of information which needs to be stripped to its essentials. After you have transcribed the data the most straightforward step is to set up an Excel spreadsheet on which to record the information. This makes analysis of each of the questions easier.

- Group the data by entering the responses to each question
- Assess what information each answer tells you
- Critical aspects: how does this information answer your core research questions?
- Meaning: what are your findings telling you? What common themes and issues emerge?
- What is the balance - is there consensus or are there differing views?

TELLING THE STORY: ANALYSING AND INTERPRETING FINDINGS

What does our data tell us? How do we make sense of the results?

A crucial element of interpreting your data is to relate it back to the questions you were hoping to answer at the beginning of your evaluation process. Does it tell you what you were hoping to find, or is it telling a different story?

A second crucial element is to look out for unexpected results and outcomes that you did not anticipate. If you are looking for a certain thing and do not find it, do not let that blind you to what is actually there.

A third important issue is that it takes longer to analyse data than you might anticipate. Bear in mind when you set your questions how much time you have to spend on analysing and interpretation. If you ask a high proportion of questions inviting open comment, they will take longer to analyse, but will often give more detailed information.

There are a number of other principles which you should bear in mind.

- Avoid filtering out positive information and discarding the negative. If anything, negative feedback may be more useful, even if it is temporarily depressing.
- Avoid making large claims based on small amounts of data.
- Similarly, do not blow individual comments out of proportion: a single particularly happy or unhappy respondent must be seen in the context of all the responses.

Analysing quantitative data

The quality of quantitative data (that is, numerical and statistical information) is highly dependent on how good your questions are to start with. If you have asked your question in a clear way, the results will be just as clear.

It is easy to look for standout statistics, such as 80% of people loving your event. However, look out for apparent anomalies: e.g., if 60% of your respondents rate something as excellent, and 40% say it is poor, there is something going on to which you need to pay attention.

If you are using an online survey website, it is easy to download useful charts showing your statistics. However, you should always be aware that these numbers can be shown in different ways. For example, the two charts below are drawn from the same data. The first shows the exact responses to the question, while the second one gives the average values (out of five), extrapolated from their responses. Both are useful in different ways.

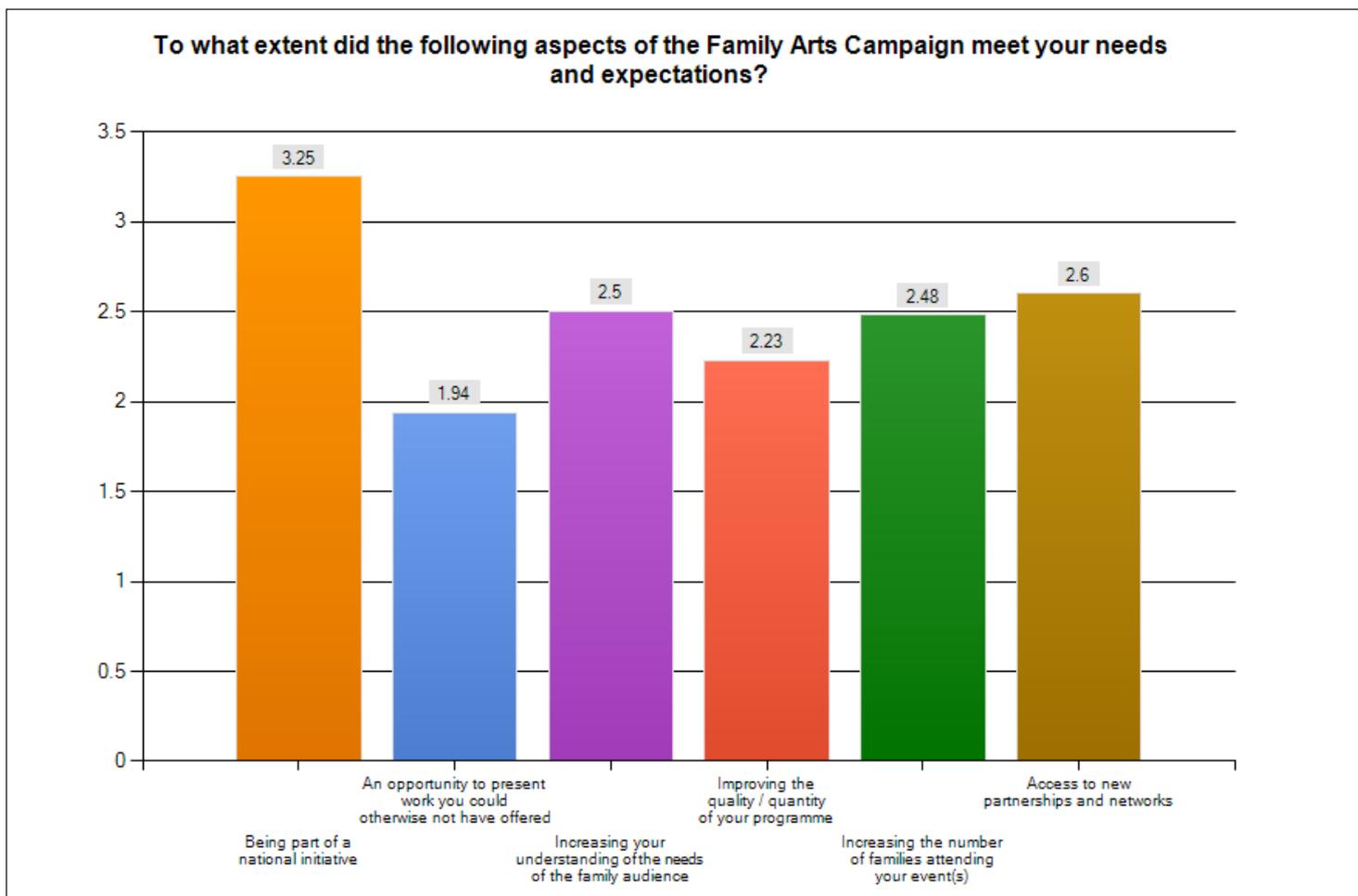
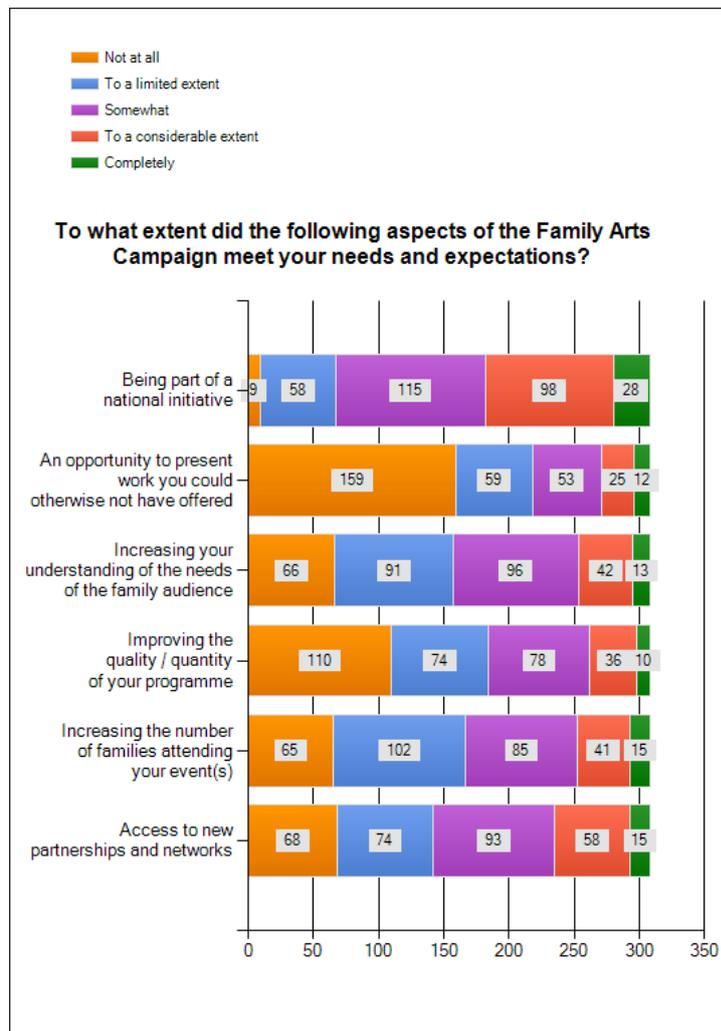
You can create charts and diagrams with most word-processing software. It is worth spending time learning how to use these functions to a competent level: it will assist you in telling the story to a range of recipients (management, funders, the public).

Analysing qualitative data

It is easy enough to separate positive comments from negative. It is more important to gain an overall view of the range of comments and opinions, and to draw out any significant comments or suggestions which may help you to develop your work.

If you have a large volume of comments, which include a great many disparate suggestions, then the following exercise can yield very useful results.

1. Read quickly through the comments and jot down the issues that arise. For example, if you read 'the event was too long', write down 'duration', or if you read 'the catering was just right for my kids', write down 'catering'.



2. Create a table in which each of the issues are listed in column one, and label columns two and three 'positive' and 'negative'.
3. Go through the comments once more in more detail, making a mark in each column when you come across a positive or negative comment. From this you can generate statistics: for example, 80% of people who filled in the survey commented positively on the catering.
4. On this the second pass through the comments, you should also highlight any particularly interesting, detailed or unusual comments, for future reference.

Analysis of comments may lead you to asking your questions differently in future. If an issue on which you have asked no specific question comes up often in comments, you might consider asking about it in your next evaluation exercise.

Analysing social media data

This is a huge subject in itself, not least because collecting information from social media and other online sources can be difficult and time-consuming.

If you use Twitter, you should set up a hashtag for your events – if you have a marketing department, they may already be doing so. Collecting information including comments from attenders, the number of re-tweets and the number of times you are mentioned in tweets can be done using Twitter's own analytics, or other sites such as Hootsuite and Buffer – although you would need to pay for all of these services. Twitter sends users a weekly summary which is also useful. Many free analytics services exist, including Topsy and Twitonomy, which cover Twitter and other online content. *Please note that we are not recommending any specific service: you must explore the options for yourself.*

Storify is also a useful online tool for creating a 'story' of your online presence. You can compile, save and print a document including tweets, Facebook, Google results, YouTube and other online content.

Presenting data

Data is best presented at two or three different levels:

- A short 'dashboard', which is a summary of statistics, with a few highlights or headlines to give the overall flavour of the results. This should be one page or less.
- An executive summary, which lists the main findings of the evaluation, each given a paragraph or bullet point. Executive summaries normally include a list of recommendations, though these can also be included elsewhere. Comments can be used to enhance or illustrate.
- A fuller report with all the detail and a much greater use of data and comment.

FIND OUT MORE: POINTERS TO OTHER USEFUL RESOURCES

Evaluation resources

Evaluation: Practical Guidelines A guide for evaluating public engagement activities, 2011, National Coordinating Centre for Public Engagement, Department for Business Innovation and Skills and Research Councils UK.

This guide is for researchers seeking to engage general audiences in order to evaluate public engagement activities.

<http://culturehive.co.uk/wp-content/uploads/2013/04/A-toolkit-for-evaluating-public-engagement.pdf>

www.artsimpactmeasurement.co.uk

This website, produced by Catherine Rose's Office Ltd, contains many resources related to evaluation and impact assessment and is specifically aimed at those working in the arts education field.

Partnerships for Learning, 2004, Felicity Woolf, pub Arts Council England.

A comprehensive guide to evaluating arts education projects

http://www.artscouncil.org.uk/publication_archive/partnerships-for-learning-a-guide-to-evaluating-arts-education-projects/

<http://www.ces-vol.org.uk/about-performance-improvement/about-monitoring-evaluation/ces-planning-triangles>

The Charities Evaluation Service 'Planning Triangle' is a particularly simple and user-friendly tool to help think about and organise aims and outcomes. It can be used at an organisational level or in planning a single event.

Family Arts research, case studies and resources

<http://www.familyarts.co.uk/resources>

The Family Arts Campaign website has a Resources section, bringing together reports and data that were used to inform the planning of the Campaign, as well as case studies and toolkits that may be useful when developing your family arts strategy.

www.CultureHive.co.uk

Managed by the Arts Marketing Association, CultureHive is a resource for sharing best practice in cultural marketing. The site contains reports on family friendly initiatives, details of projects to increase family engagement, case studies on developing access for family audiences, ideas for creating family friendly resources and practical guides for family friendly programming and building relationships with family audiences.

Family Friendly Toolkit, 2006, Arts Council England.

The toolkit is designed to support arts organisations who want to make it easier for families to take part in the arts, as audiences and participants. Aimed at arts professionals and drawing on extensive research and interviews, it contains experiences and practical examples of good practice from many cultural organisations.

<http://culturehive.co.uk/resources/family-friendly-toolkit>

The Audience Agency website includes a number of evaluations of outdoor and free events, including family events, and some case studies.

<http://www.theaudienceagency.org/resource-categories/festivals-outdoor-arts/>

And ADUK resource: Audience Intelligence, a guide to desk researching audiences & visitor data <http://www.a-m-a.co.uk/oldsite/images/downloads/DeskResearch.pdf>

Metrics and data sources

The following sources offer an overview on a national scale of how and why people engage in culture.

England and Wales

The Taking Part survey collects data on many aspects of leisure, culture and sport in England and Wales, as well as an in-depth range of socio-demographic information on respondents. The last survey was published in September 2013.

Full set of government documents: <https://www.gov.uk/government/collections/taking-part>
Arts Council England data: <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/taking-part-survey>

Arts Council of Wales data: http://www.artswales.org.uk/c_engagement-and-participation/taking-part-2009-2013

Scotland

In Scotland, The Scottish Household Survey collects similar data. The last Sports and Culture module ran in 2007/08.

<http://www.scotland.gov.uk/Topics/Statistics/16002/PublicationCulture>

Northern Ireland

For information about engagement in culture in Northern Ireland you should refer to the Northern Ireland Continuous Household Survey, 2014

<http://www.northernireland.gov.uk/news-dcal-290514-household-survey-statistics>

Quality Metrics

Arts Council England is currently developing new ways to measure quality and impact in relation to their Goal 1 (Excellence is thriving and celebrated in the arts, museums and libraries) and Goal 5 (Raising the standard of work being produced by, with and for children and young people). For further details about this important research:

<http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/quality-metrics/>

Demographic data

The Office of National Statistics carries a wide range of reports and statistical data about the British population and all aspects of their lives. It is a source of information on families and is helpful for researching background data.

www.ons.gov.uk

If you are seeking to work with families from areas of deprivation or low engagement you can use the **Indices of Multiple Deprivation** to identify where to target your offer and gauge whether you have been successful.

<https://www.gov.uk/government/publications/english-indices-of-deprivation-2010>

Mosaic has been developed by Experian as a comprehensive segmentation/ classification system that helps you understand consumers in detail by providing rich, accurate data on individuals and a robust methodology.

<http://www.experian.co.uk/marketing-services/products/mosaic-uk.html>

The Audience Agency has developed its Audience Finder to include a new segmentation, Audience Spectrum, through which you can find insights on audience types by sector, segment and location.

<http://audiencefinder.org/audience/>