

# Engaging Science

## Grant Expectations



*Illuminating  
ideas, inspiring  
imaginations*

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# Engaging Science – Grant Expectations

Dear Grantholder,

Welcome to our growing community of people supported by our Engaging Science funding programme. We hope ‘Grant Expectations’ will help you get the most out of your grant by setting out what we expect from you and what support you can expect from us.

Our Engaging Science department supports individuals, projects and ideas that enable people of all ages and all walks of life to enjoy, understand, challenge and shape biomedical science and the humanities. It is pivotal to making the Wellcome Trust a leader in public engagement with science.

We hope your grant will help catalyse conversations about health and the human condition as well as generating new learning that can help inform and develop the work of others in our sector.

This pack will give you an overview of what it means to be a grantholder. Included are tips on monitoring and evaluation, dissemination of findings and information on our media team and our library and what they can do to support your project.

I look forward to hearing about your progress and hope to meet you at one of our Engaging Science conferences, our biannual get together for our diverse community of grantholders and stakeholders.

Yours sincerely,



Rachel Hillman  
**Head of Engaging Science, Wellcome Trust**

## About the Wellcome Trust

The Wellcome Trust is a global charitable foundation that was established in 1936 under the will of Sir Henry Wellcome (1853–1936). Sir Henry is said to have been one of the most fascinating men of his time: he was a businessman, collector and philanthropist, who was born in a log cabin in the American Wild West but ended his days as a knight of the British Realm.

Sir Henry co-founded a multinational pharmaceutical company and used this wealth to amass a huge collection of objects with the aim of creating a ‘Museum of Man’. Fascinated by the “art and science of healing throughout the ages”, he collected books, paintings and objects on a colossal scale. By the time of his death, his collection of around 1.5 million items dwarfed those of Europe’s most famous museums and took more than 50 years to disperse.

Sir Henry, ever the pioneer, produced a collection with a very different perception of value to his peers. Instead of collecting classical masterpieces based on arts advisers’ opinions, he collected items based on a theme: the worldwide, everyday experience of medicine through the ages. It wasn’t until after his death that the true value and quality of Sir Henry’s collection was fully appreciated.

Sir Henry’s will stated that after his death, his entire share capital of the Wellcome Foundation Ltd was to be held in Trust by five Trustees. The income from the capital was to be used for two broad purposes: to advance medical research and advance understanding of its history. Over the years, the Wellcome Trust has developed into the UK’s largest charitable foundation and the second largest medical research charity in the world, with an international spend of around £700 million a year.



The Wellcome Trust’s core aims remain broadly the same as when they were first established. We are dedicated to achieving extraordinary improvements in health by supporting the brightest minds in biomedical research and the medical humanities. Our breadth of support includes public engagement, education and the application of research to improve health.

You can find out more about Sir Henry’s history on [our website](#).

# Getting your grant and setting expectations

## Getting started

There are three important things that need to be done before your grant can be activated.

- (1) By now you will have received your award letter, which details the financial nature of your grant and any additional terms and conditions of its award in PDF format. Where appropriate, please forward this letter to:
  - the Head of your Organisation/Administering Party
  - your Head of Procurement
  - your Finance Officer
  - any coapplicants.
- (2) To pay your grant funds, we will need your current bank details. The Wellcome Trust's Bank Details Form can be downloaded [from the Wellcome Trust's website](#). You must fill in this form, even if we have your current bank details for a previous award. If you don't, it will delay your first payment!

If you have been instructed to set up a separate bank account, please provide details of that account, including confirmation from the bank (e.g. an opening bank statement or a confirmation letter).

- (3) The Grant Start Certificate needs to be signed by the Administering Party to confirm acceptance of the grant on the conditions detailed in the award letter. This can also be downloaded [from the Wellcome Trust's website](#).

Further information about the terms and conditions for Engaging Science Grants can also be found on the Wellcome Trust's website. You should ensure that you have read the Grant Conditions before you start your project.

## What to expect from us

In addition to financial support, you will have a project contact to provide guidance for the duration of your grant. They will be able to help you to connect with other professionals, additional scientific advisers and/or Trust staff. Your project contact will give advice and discuss progress and alterations, and he or she will probably want to visit the project at a suitable milestone and see the final output.

For most Engaging Science grants, you will receive funding in two or three instalments. A percentage breakdown of how you can expect to receive the funding for your grant is outlined in the table below.

Grant type					
	Large Arts Awards, Society Awards, International Engagement Awards and Science Media Studentships	People Awards and Small Arts Awards	Development Awards	Capital Awards and Co- Production Awards	Engagement Fellowships
First payment, made once we have received your Grant Start Certificate and bank details	50%	90%	100%	Custom	Normally quarterly
Second payment, paid upon satisfactory receipt of your interim report (and interim spend report for Large Arts and Society Awards only)	40%	N/A	N/A		
Final payment, made upon satisfactory receipt of your End of Grant Report and End of Grant Spend Report forms	10%	10%	N/A		

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## Keeping in touch

We accept that it is sometimes necessary to make changes to your project (e.g. for improvements or owing to unforeseen circumstances). If the need to make changes does arise, we ask that you liaise with your project contact. They will be willing to discuss any alterations to the original proposal or schedule, and any significant changes need to be approved by them.

Throughout your project, good housekeeping and record keeping are important. Keeping all your receipts and invoices will make it a lot easier to produce the required reports. In addition, some of our projects are audited, so this will prepare you in case yours is one of the projects chosen. More information on finances and audits can be found in the section ‘Advice on financial records’.

For the majority of grants, the final 10 per cent of your grant payment can only be released when we are happy with the [End of Grant Report](#) and [End of Grant Spend Report](#) that you submit at the end of the grant. You have up to three months from your end-of-grant date to complete this reporting. If you think you will have trouble meeting this deadline, you should talk to your project contact as early as possible.

We try to see outputs of funded projects as much as possible because it helps us to get to know your work. Please try to give us as much notice as possible about your upcoming events so we can make arrangements to attend. If we are unable to attend, we would like to hear about how the event went: what you thought went well, areas that could be improved, and any preliminary findings.

## Branding

As you will have seen in the Award Letter, any materials funded by us must have appropriate acknowledgement of our support. Our logos and guidelines for use on different platforms can be downloaded [from the Wellcome Trust website](#).

Please make sure that you forward all drafts of use of the Trust logo to [logo@wellcome.ac.uk](mailto:logo@wellcome.ac.uk), copying in your contact, for approval before publication. We aim to respond to any queries to the logo email address within two working days.

## Grant outputs

Please note that completing the End of Grant Report and End of Grant Spend Report is a minimum requirement. To help assess your grant and the impact of our funding, we need further supporting documentation about your project, such as evaluation reports and/or press cuttings, as well as electronic and hard copies of any outputs created (e.g. films, photographs, audio files and so on). For example, for a film, we would like to receive an electronic copy plus three hard copies (one of which will be stored in

the Wellcome Library). The full list of outputs we would like to receive can be found in Appendix 1, along with the most appropriate formats for submitting them.

We would like to store one copy of each output in the Engaging Science Outputs Archive in the Wellcome Library, which has recently been created in order to preserve and showcase the work produced by Engaging Science grantholders and to help inspire future projects.

The archive provides registered members of the Wellcome Library with direct access to project outputs on Library premises and signposts to other repositories that contain relevant outputs (such as the UK Web Archive). It is our ambition that, in the future, the archive will also provide access to selected content online, through the Wellcome Library catalogue.

The End of Grant Report form contains a section requesting further information about the outputs that have resulted from your project and asking for additional permission for copies of the outputs to be made available online (under a Creative Commons licence) to registered Library users in the future. At the end of your project, we would appreciate it if you could complete this section in full, indicating whether you are happy for the outputs to be made available in this way.

Please send any copies of digital outputs to your project contact’s email address and non-digital outputs to your contact at: Engaging Science, Wellcome Trust, 215 Euston Road, London NW1 2BE.

We hope you agree that the archive is a fantastic opportunity to extend the impact and reach of the outputs and will prove a useful resource for our community of grantholders and others interested in scientific engagement. A list of frequently asked questions about the archive can be found in Appendix 2.

We also ask that you send any images or video files you have to us, so we can include them if we are publicising your project and when talking about our portfolio of funded projects.

The grant conditions state that any outputs reasonably perceived as having an educational benefit need to be presented to the National STEM Centre and be made available for use in an appropriate form as soon as possible.

We would like to hear how your project progresses, even after your grant period ends. For example, if the project develops further or is picked up by the media, please do get in touch with your contact to let him or her know.

## Advice on financial records

As a Trust-funded grantholder, you must be able to report accurately on what you have spent. This is a requirement that you accept when you sign up to our grant conditions, and it refers to both how you have spent the money (the project finances) and what you have spent it on (the engagement activities).

### Managing your finances

It is important that you use financial management processes as part of your management of grants. We strongly recommend that you consider using financial accounting software packages, particularly where simultaneous projects are being carried out. This enables budget information to be recorded, which can provide a real-time monitoring tool across different expenditure categories.

We also recommend that, where possible, project managers segregate processes such as ordering and paying expenses. This helps reduce the risk of error and misallocation of funds while working on multiple projects. Monitoring of the grant against budget should also be performed at regular intervals (monthly or quarterly) to ensure expenditure is in line with expectations and that you have sufficient time to address any issues that arise.

### Spending reports and audits

As part of the project reporting processes, interim spend reports are required for Society Awards and Large Arts Awards. These enable us to have an overview of how the spend on the grant is progressing in line with your predictions and expectations.

You should retain copies of all invoices and receipts associated with the project for your financial records. Although we do not require these to be submitted with your reports, you may be asked to provide them at a later date. To check our funding is being used to further our charitable objectives, a small number of grants are audited each year. These audits are normally done on projects that are about two-thirds of the way through or have just finished, and they are split between large and small grants. If your project is chosen for auditing, we will initially require you to provide a transaction listing, which contains all items of expenditure on the grant to that point. Several of these will then be selected for further testing and require the actual invoices and/or receipts for those items to be sent in.

Finally, as part of the final reporting on your grant, our Finance department require an End of Grant Spend Report to be submitted, which confirms the total amount spent on the grant. This is important because it confirms the amount to be released from any retained funds, as well as allowing our Finance department to close down the grant on their systems.

# Monitoring, evaluation and assessing impact

Evaluation and monitoring can provide valuable information about how your project is progressing and how successful its outcomes are; however, getting your project assessment right demands careful thinking and clarity about the methods used to evaluate whether you have achieved your aims and objectives.

If it is done well, good monitoring and evaluation allows you to:

- know whether you've done what you set out to do
- understand the successes (and failures) of your project
- learn from what you've done, for future projects and for your peers
- tell us what you've spent our money on.

Although there is no single best way to monitor and evaluate projects, there are some guiding principles. To be a useful process, project evaluation should ideally:

- be considered at the start of a project
- be in place during the lifetime of a project
- be flexible and capable of adapting to changes in the project
- meet the needs of the project team and those of external stakeholders
- be appropriate for the objectives and audiences for the project.

If you need assistance in planning your monitoring and evaluation, please contact your project contact, who will be able to advise you.

## When to assess your project

Monitoring and evaluation should be carried out throughout the project: during planning (front end), during development (formative) and on completion (summative).

*Summative evaluation* assesses whether the project has met its aims and objectives. This is likely to be the type of evaluation that most public engagement practitioners are familiar with. An example is asking workshop participants to complete a questionnaire to assess their understanding or views following the workshop.

However, there is also a process from idea inception to project delivery, and formative evaluation is an important tool that can help guide your project's development and monitor its progress.

*Formative evaluation* is an iterative process. By assessing your progress and pilot activities, you can generate information that feeds back into the development of the project. This allows you to improve your outputs and to identify and fix problems as the project progresses. For example, based on audience and peer feedback on a pilot workshop, you might make changes to the workshop when it is next delivered and assess it again.

## Planning your project assessment

Coming up with an assessment plan for your project essentially involves thinking about what will be done, with what audience and with what end in mind, then planning a process to monitor what happens to evaluate whether you have met your aims. It is advisable to plan your evaluation early, keeping in mind the following points:

- Establish which information you will need to collect to know how you are doing, both during development and on completion of your project.
- Ensure you have access to key information and that you have someone to manage its collection, analysis and reporting.
- If it's possible, it will be useful to have benchmark data or trends to provide context for your project and its progress and/or impact.
- Be proportionate and practical. Don't let monitoring and evaluation take over the project: it's there to help you (and us) learn!

# Engaging Science – Grant Expectations

## How to measure

The methods used to evaluate a project will depend on the nature of the project and its objectives. There are no absolute rules, and you should choose methods that are appropriate for your project.

You should plan to capture both internal evaluation (the individual or team's judgement about the project, and the impact it has on them or the project's audience) and external evaluation (formal and informal feedback from the project's audience, peers and respected sources, and media coverage). There are several traditional and more creative methods you can use, both quantitative and qualitative. Some of these are outlined in the table below and in the case studies at the end of the section.

Quantitative: metrics and measurement	Examples
Enables overview of activity	Attendance, participation and visitor data (reach)
Can enable trends analysis	'Audience' characteristics analysis (e.g. demographics)
Systematic collection where possible	Amount raised/follow-on funding Multiple choice questionnaires
Qualitative: richness and understanding	Examples
Enables understanding	Interviews
Important for understanding how different team members or audiences are experiencing the project	Case studies and/or narratives Focus groups Observations
Reflective	Comment boards
Can lead to hypotheses	Visitor books
Caution with extrapolation	Open questions and/or feedback on questionnaires

## Pitfalls to avoid when measuring

For some completed projects, the evaluation framework set up did not allow grantholders to analyse whether they had met their objectives or provide us with material to assess the project. For example, one project had an objective that 80 per cent of a performance piece's live audience would learn something new about specific aspects of the topics covered. Although the performance contained subtle information and thought-provoking questions, their audience feedback was limited to a simple questionnaire and social media observations that, while interesting, did not evaluate whether the audience members had learned anything.

Another evaluation of a research and development project focused on the results of post-show questionnaires that had been given to an invited audience at a work-in-progress showing. The data – from a very small sample of invited attendees – suggested that the performance was very successful in engaging the audience with science. While soliciting feedback from audience members can be an important part of evaluation, it should not be the only focus. For this project, an evaluation of the R&D process and what individual collaborators thought could be improved would have been helpful for the next stage of the project.

To avoid common pitfalls:

- Use appropriate methods to assess your project.
- Choose appropriate goals and/or objectives to monitor and evaluate. Do not pick something that is impossible to measure or test.
- Be careful in formulating your questions (for example, avoid leading questions or ones that are likely to bias answers).
- If you are sampling audience feedback, make sure you are taking a representative sample of the audience.
- Allow sufficient time and resources for monitoring and evaluation.
- Be willing to be flexible and change to more appropriate evaluation methods as you progress.

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## Confidentiality and data protection

You must take all reasonable steps to make sure that the respondent is not adversely affected by taking part in your evaluation. You must keep their responses confidential, unless you have their permission, and you must not do anything with their responses that you did not inform the respondents about when you were collecting them. You may need to take particular care with children and teenagers, as permission from a parent or responsible adult (e.g. a teacher) is required for interviews with children aged under 16.

Two useful sources of information are the [Data Protection](#) website and the [Market Research](#) Society, which have various codes of conduct relating to data protection and confidentiality issues.

## Honest reporting

We know that sometimes things simply do not work or go as originally planned, and it is important for you to feed this information back in conversations with your project contact and through your reports.

We don't want to penalise grantholders for trying and failing – we're keen to take risks, particularly through our smaller grant schemes. Innovation and development are impossible without taking risks, and this means failing from time to time. We do not expect all of the projects we fund to succeed in all of the ways envisaged at the outset. We do, however, hope to learn when things do not go to plan so we can help future projects avoid similar problems.

To achieve this, we need you to be honest in your reporting of both success and failure. We would much rather have an honest account of what happened and understand your thinking about what the problems were, and how you would address them in the future, than be presented with spin. For example, if there were misunderstandings between team members or you found that your press and marketing budget was too small, then tell us. In some cases, we may be able to help resolve the situation. In others, we

will be able to draw a line under an idea that didn't work and allow everyone to move on rather than try to force something that is not working further down a failing path.

Grantholders of projects that have not gone to plan are not penalised when they submit further funding applications if they demonstrate that they understood what happened and have a plan to avoid the same pitfalls for their future projects.

## Why we need to assess public engagement funding

We are accountable to our Board of Governors, who are in turn accountable to the Charity Commission, for the funding spent on public engagement grants. They need to understand that we are spending the Trust's funds on the best public engagement projects that engage people with biomedical science.

We assess your projects to:

- understand the impact of our funding
- improve our funding decisions
- discover the elements that lead to impact
- learn from, and improve, practice.

When your grant ends, we look at your End of Grant Reports and any other evaluation reports you produce. In addition, we look at reviews from critics, the outputs of the project and our own observations of your events or activities. These outputs provide us with information that we use in our assessment process.

The End of Grant Report form [is available online](#) and is required for the majority of projects. It has recently been refreshed and covers:

- the extent to which objectives were or were not met, and why
- outputs and progress 'metrics' and indicators, which can be qualitative or quantitative (e.g. audience reach and profile)
- key findings and learning
- project communication and dissemination.

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## Audience details

Within the End of Grant Report we have added additional categories for defining audiences. We hope to improve the information we gather as a community about the people and groups being reached through your projects.

If gathering details about your audience is new for you, we've included some things to consider:

- Build data gathering into evaluation plans.
- Decide at the start of your project what data can be viably collected and how, e.g.:
  - Will you gather data at event registration or when gathering feedback?
  - Is it easier to gather in-depth data from a sample or fewer metrics from your whole audience?
  - How long do you have to collect data?
- Consider what information your audience will share and how you will adhere to the Data Protection Act.
- What data will be useful to you in the future and for your sector?
- How do you want to analyse the data?
  - Ensure formats for collecting data are easily analysed.

If you do collect more information about your audience profile as part of your Engaging Science funded project or beyond, we would be really interested to receive more details alongside your End of Grant Report, including how the audience compared to the audience profile you reach in other work.

## Non-traditional audiences

We would also like to know if your project has been engaging 'disadvantaged groups', also described as 'under-represented audiences' or 'hard-to-reach groups'. Various groups have been identified that fall into these categories and this commonly includes those from lower socio-economic groups, as well as black and minority ethnic groups.

You may have other reasons to believe you are reaching audiences that would otherwise not be engaged with ideas about science. If so, we would be interested to hear about those too. For more information about how this relates to young people, please see the [Review of Informal Science Learning](#) that we commissioned. The Association for Science and Discovery Centres have also produced [a report](#) of case studies demonstrating effective engagement of under-represented groups in their sector.

If your project has particularly aimed to engage with non-traditional groups we would be really interested to hear more about how successful you've been, how you've measured it, and what you think the impact has been on your audience, on you and your practice. The question in the form is there to act as a trigger. If you haven't engaged these groups there is no shame in answering 'no'!

## Keep in touch

Please don't consider the submission of your End of Grant Report as the end of the road for updating us. If your project continues to live on beyond the end of your funding period, please do drop your project contact a line and let us know significant developments.

# Engaging Science – Grant Expectations

## Our assessment framework

Our framework is used to give an overall rating of your project during our assessment process. These assessments are fed back to funding committees and are intended to help us continually improve our funding decisions by reflecting on the outcomes of previous awards.

Our assessment framework focuses on four main areas:

- impact
- quality
- reach
- value.

### Impact

This looks at the impact of the project on the public and/or participants and on the practitioners involved.

#### *Impact on the public and/or participants*

- knowledge and/or awareness
  - enhanced understanding of scientific or historical topic, theory or concept
  - enhanced engagement and awareness of topic, and so on
- behavioural and/or attitudinal change
- skills acquisition
  - development or reinforcement of skills, such as practical skills or scientific inquiry skills (observing, exploring, questioning, and so on).

#### *Impact on practitioners*

- evidence of change in practice of project team
- evidence of impact on other professional areas
  - direct (e.g. funding, copying of idea or concept)
  - indirect (influence of practice in others; influence on local or national policy).

### Quality

This is often a subjective view of the quality of the project output(s). It will take into account production values and presentation, artistic expression, content rigour and so on, and it will also look at the quality of the engagement experience.

- Enjoyment, emotion, engagement.
  - Enhanced interest, expressed enjoyment of experience.
- Coherence of the project.
  - Did the project make sense to the audience/participants?
- Production values and presentation.
  - Views on all aspects of the production and delivery of the project.
- Artistic expression.
  - Was the project true to its artistic values?
- Content rigour.
  - Was the content scientifically or historically accurate and valid in the way in which it was portrayed?

### Reach

This looks at who the project was for and whether it reached the intended audience.

#### *Primary audience*

- Did the project reach its intended audience and numbers?
- What were the numbers reached?
- How was the audience defined?
- Were there any surprises in the audience(s) reached?

#### *Secondary audiences*

- Were others reached through intermediaries (e.g. media) or via the primary audiences?
- If so, who were they?

### Value

- This looks at what the project cost and whether it was worth it. This includes the overall cost of the project, the cost per head, and whether this was appropriate for the type of project.
- Cost per head: does the project fall within acceptable parameters for the medium of engagement deployed?
- Sustainability: is there evidence of sustainability for the project, if appropriate?
- Leverage: is there evidence of additional investment – of other people's time, talent and resources – into the project?
- Legacy: will the project continue after Trust funding has finished?

# Monitoring and evaluation case studies

## Dekha Undekha

International Engagement Award, Wasundhara Joshi (Society for Nutrition, Education and Health Action)

Dekha Undekha ('Seen Unseen') is an initiative that introduced people from Mumbai slums to professional artists, to use textiles, ceramics and photography to foster dialogue about themes including sanitation, domestic violence, maternal health and superstitions. The professional artists worked with the local people to develop their skills, and their artworks were displayed at an exhibition in a school at the heart of one of the slums, Dharavi.

The project leaders were aware that some of the objectives of the project were inherently hard to evaluate and were careful to put a strategy into a place that both documented and evaluated the project as it progressed. They recruited a local journalist to follow the project from its inception. On completing the project, they were able to produce a book that documented the project's progress over time and clearly outlined its pitfalls and successes. It will also be used to share what the group learned from the project with other individuals and organisations.

## Research.ms

People Award, George Pepper (Shift.ms)

Research.ms aims to engage young people affected by multiple sclerosis (MS) with current research. The Shift.ms community worked with the Barts and The London School of Medicine and Dentistry MS Research Team to improve the understanding of MS research by encouraging two-way communication between people with MS and researchers. The aim of engaging MS in the research process in this way provides a mechanism for their input into what needs to be researched. It also helps with recruitment for clinical studies and provides a means to disseminate the results.

The People Award-funded project enabled people with MS to directly inform the research for a Queen Mary University team. A trial had previously been discounted based on the assumption that MS sufferers wouldn't want to undergo a voluntary lumbar puncture. However, through information gathered directly from people with MS on a Research.ms-supported blog, the group showed that sufferers would be willing to undergo a voluntary lumbar puncture if it meant the trial for the neuroprotective therapy could go ahead. The group took this information to the funders, who then allocated money for the trial to proceed.

This demonstrated the success of a new method of consultation for designing trials and the benefits of training researchers to communicate directly with people with MS. Through careful monitoring of the project, it was possible to show that the project had an unintended positive impact.

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## For the Best

Large Arts Award, Anna Ledgard and Mark Storor

For the Best was a participatory arts project, culminating in a public performance in June 2009 at the Unicorn Theatre, London. The performance was an exploration of a family experience of living with renal disease inspired by and created with nine children in the Dialysis Unit of Evelina Hospital School. The team developed the project with the children's peers and a group of professional artists and performers. It was adapted for an adults' renal centre in Liverpool, using a similar process to the London show with local schoolchildren.



For the Best was able to provide numerous benefits to those involved in the project, but there were also unexpected and unintended outcomes that were uncovered by thorough evaluation. A BA Design student working on the project was able to approach studying with a renewed vigour after working on For the Best and seeing the real world of a designer, saying: "Back in the classroom, I know exactly why I'm here...Both my peers and my tutors have seen massive improvement...to my overall understanding of the process of 'creating'."

A patient at the renal centre in Liverpool, who used to be a singer and musician, got involved in the project and was provided with an enjoyable way of regaining fitness by getting "the breathing apparatus going" to "get fit". He was able to sing for a recording used in the show and has used the quality of his voice to track his improvement in a very personal way, which might not have happened if it were not for the time the artists took to engage with patients.

## Uluzuzulalia Research and Development

Small Arts Award, Yvon Bonenfant (University of Winchester)

Artist Yvon Bonenfant and his creative team developed an interactive performance installation that invited children aged 6–10 to explore vocal sound and speech, as well as allowing them to create their own experimental sounds and compositions. Through characters that interacted with them, such as the Vocal Wizards, the children were encouraged to find out more about their vocal anatomy and what it can do.

By working with specialists in voice medicine and linguistics, and by refining the interactive performance based on the responses of young people, teachers and carers, the work was successfully developed and accompanying educational material linked to the national curriculum was produced.



Yvon was careful to put an evaluation structure in place to contact the progress of the different elements of the project, drawing on feedback from multiple sources. For example, in addition to giving verbal feedback, the children were asked to draw 'what they liked' and/or 'what they remembered most' about their experience, which provided evidence of the impact of the work and allowed him to see which aspects had been most influential. This was used in conjunction with the feedback from teachers, parents, artists and scientists to enable Yvon to recalibrate the balance of art, science, play and educational aspects in the performance to make sure that the piece achieved its aim of being a magical experience for the participants that literally gave them a voice in how they learned about the science of their own bodies.

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## SICK! Pilot festival 2013

People Award, Helen Medland and Tim Harrison  
(The Basement)

SICK! was a pilot festival for an international cross-art-form festival featuring theatre, dance, film, public installations, digital media and debates. Drawing on personal experience and factual knowledge, the festival seeks out new ways of dealing with illness that are unflinching, informed, irreverent and humane. The programme is delivered in partnership with leading arts organisations, medical and academic institutions, charities, and community groups.

The pilot festival programme consisted of a diverse programme of events that aimed to have a significant impact on the perceptions and understanding of illness, both for the festival participants and for their audiences. To evaluate this multifaceted project, the organisers worked with the [Community University Partnership Project](#) to find a researcher, who then worked in collaboration with them to develop an audience feedback and evaluation plan. This was then put into action by an MSc student from Brighton University. The evaluation consisted of in-depth audience response questionnaires, numerically rated audience feedback forms and partner questionnaires, and a diverse focus group who attended a minimum of five events for free. This allowed an in-depth evaluation of whether the project had the impact it set out to and was particularly useful in tracking the extent to which the different events worked together. In particular, the focus group helped the organisers to consider people's experiences of the festival as a whole, beyond the assessments of individual performances or events.

## How to Build a Bionic Man

People Award, James Pope (Darlow Smithson Productions)

*How to Build a Bionic Man* was a 60-minute documentary produced by Darlow Smithson Productions that aired on Channel 4 in 2013. It followed Dr Bertolt Meyer, who has a bionic hand, on a scientific journey to learn about the cutting-edge technologies that are now available to replicate and replace parts of the human body. Bertolt's journey was framed by a unique project, which brought together scientists, clinicians, engineers, materials experts, and nearly \$1 million worth of artificial limbs and organs to build a 'bionic man'.



The project resulted in a successful build of a 'bionic man' and the documentary on Channel 4 was viewed by more than 1.2m people in the UK. In addition, the project team monitored press coverage, social media and the impact of the relationships between people that emerged from the project, and this enabled them to get an understanding of the demographics watching the programme. Through Twitter, they found the programme was being used in school science classes (the extent to which this happened is unknown, but it was interesting nonetheless).

There was also an unexpected but important additional impact: new collaborations have been springing up between scientists who were previously working separately on different artificial replacement body parts. By coming together to create the 'bionic man', they have identified connections between different fields of work that might speed up the development of the products that will eventually save and improve lives.

## Introduction to the Media Office

The Media Office is one of the most useful resources available to our grantholders for increasing the reach of projects. Although there are many ways of engaging the public, getting coverage in a national newspaper or on primetime television can greatly help encourage interest in your work. The Media Office has a handy [e-booklet](#) containing tips on how to work with the media, including advice on how to write press releases and issue statements.

The Media team have also put together some key tips for working with them effectively:

- Keep us informed about your projects and any sensitive issues that might generate media interest. If you are planning on issuing a press release about your project, please let the Media Office know.
- The Media Office can advise on the best way to tell the story, help prepare a press release or news story, and even offer media training. Please tell them about your activities at an early stage so that they can work with you, and any other partners, to plan an effective communications strategy.
- We are also keen to help grantholders in other ways, so please let us know if you would like to write something for our [blog](#) or if you have any upcoming activities that you would like us to Tweet about.
- Your project contact can put you in touch with the media team who can advise on all aspects of press and PR activity.

Please note that the Media Office will not necessarily be able to help in writing and issuing all press materials, but they are a resource for grantholders and would be keen to hear about the outcomes of your project.

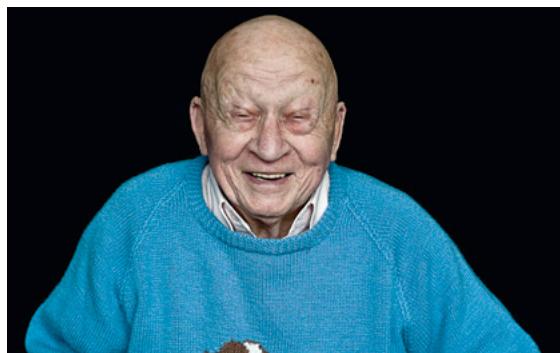
Although the Media Office is a great resource for helping to publicise your project, there are many other ways to disseminate your activities, outputs and learning (see 'Dissemination', page 21).

## Media Office case studies

### Mind Over Matter

People Award, Dr Bronwyn Parry and Ania Dabrowska

Mind Over Matter was a People Award collaboration between Dr Bronwyn Parry (Queen Mary, University of London) and the artist Ania Dabrowska. It is a project about dementia and the contribution that a unique cadre of 12 brain donors, aged between 84 and more than 100, will make to finding a cure for this devastating disease in the 21st century. It was launched in October 2011 with a site-specific multidisciplinary exhibition, a book, a website and a series of events. Mind Over Matter demystifies what happens behind the doors of brain bank laboratories, and in doing so seeks to rehabilitate – and even celebrate – the practice of bodily donation in the public imagination.



The Media Office was able to assist Ania and Bronwyn in producing a press release and, as the story was thought to have great potential, circulating it. The project gained substantial coverage: it was included in the *Culture Show Frieze* special, as well as featuring on the [BBC News website](#) and the [New Scientist website](#).

### Donor Unknown

People Award, Hilary Durman (Redbird Productions), Jerry Rothwell and Al Morrow (Met Film)

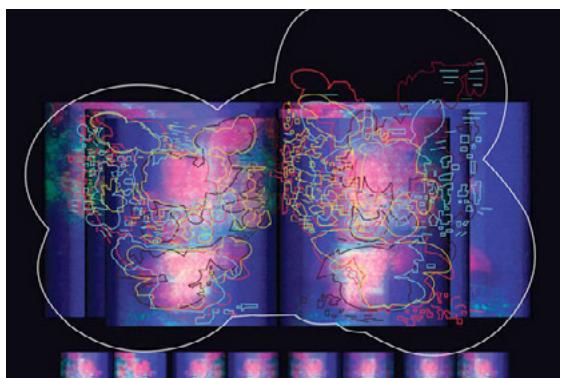
*Donor Unknown* was the result of a People Award that combined film, television, online resources and workshops to explore a 21st-century tale of identity, genetic inheritance and family. As a generation of children born through donor conception search for their biological fathers, *Donor Unknown* follows three of them on their extraordinary journeys to discover who they are. Alongside the film's release, a programme of special screenings with Q&As was supported by the Wellcome Trust.



The Media Office met with the film's producer and helped publicise *Donor Unknown*. The film-makers were introduced to some of the Wellcome Trust's ethics researchers and experts who are working in this area, to partake in Q&A sessions associated with the cinema tour of the film. It was also suggested that the producers get in touch with women's interest magazines, and they were sent a list of contacts from a national database. After a feature in the *Sunday Times* and a developing festival profile, there was so much publicity that an external agency was employed to handle it. *Donor Unknown* received coverage and articles in *Grazia*, the *Guardian*, the *Big Issue*, the *Evening Standard* and many other international newspapers and magazines.

### Highjacking Natural Systems

Small Arts Award, Jo Berry



Highjacking Natural Systems was an arts-science relationship that enabled the production of laser-cut light boxes and animations that represent cell activity from a pharmacological perspective. The hunger hormone, ghrelin, was used to alter cells with the pharmacological effect assessed using fluorescence microscopy; these images were translated into digital drawings. The scientific process was documented into a short film. The drawings were shown across Derby and further afield to be available to a lay, academic and arts audience and resulted in an abstract publication to the British Pharmacological Society conference with the artist (Jo Berry) as the first author.

The Media Office saw the potential appeal of the images and issued a press release to national and trade (scientific) press. They distributed the images for interested parties and pitched the story to potential journalists. The project received widespread coverage in both scientific and mainstream media and the images proved very popular, which led to coverage of the related exhibition. The work was very well received by the scientific community: the pictures were used as the *British Medical Journal's* picture of the week, appeared on the front cover of the British Pharmacological Society's *Pharmacology Matters* magazine and were included in the Royal Microscopical Society's magazine, *Infocus*. There were also glowing reports in the non-scientific media such as the *Daily Telegraph* and the *Huffington Post*, which also included an interview.

# Dissemination

There are many ways that you can disseminate information about your project: the events you hold, your outputs, and what you have learned. This gives an overview of a small selection of the different options available to you.

## Activities, news and events

Although the Media Office can help publicise your activities, there are other ways you can increase awareness of your project. It is possible to circulate information through science communication networks, such as [Jiscmail](#) and their [PSCI-COM mailing list](#), [Group for Education and Museums](#), and the British Interactive Group's [BIG Chat mailing list](#). Members of these networks are likely to be interested in your activities, and may have their own networks that they send information out to. Other outlets such as the [BBC's Focus magazine](#) might also publicise your events.

You might benefit from thinking about specific audiences that would be interested in your activities. Groups such as community groups and associations may be able to circulate information through their newsletters or mailing lists.

It is also possible to harness social media to your advantage. Using Twitter, Facebook pages, blogs and other outlets can raise the profile of your activities.

## Sharing learning and outcomes

To support the wider reach and dissemination of outputs and learning from Trust-funded projects, grantholders are strongly encouraged to put the materials created as a result of their grant into the public domain as soon as reasonably possible. We would suggest the use of the 'Attribution–Non-Commercial-NoDerivs 2.0 UK: England and Wales' Creative Commons licence ([www.creativecommons.org](#)) for this purpose.

If any outputs funded by your grant could be reasonably perceived as having an educational benefit, you must present them to the [National STEM Centre](#), which houses the largest open collection of resources for teachers of science, design and technology, engineering, and mathematics in the UK. They can be contacted at [resources@nationalstemcentre.org.uk](mailto:resources@nationalstemcentre.org.uk).

Other online outlets, such as the [British Science Association's Collective Memory](#), can also be used to disseminate your project evaluation. We ask that you submit your evaluations to these collections to increase the depth and breadth of the resource.

As well as online outlets, it is also possible to share what you have learned at conferences, such as the [British Interactive Group's BIG event](#) and the [British Science Association's Science Communication conference](#), and events, such as our Engaging Science workshops.

# Introduction to Wellcome Collection

Wellcome Collection is the public venue of the Wellcome Trust. It opened in 2007 as a free visitor destination for the incurably curious and is located next door to the Trust. It aims to explore medicine, past and present, in a broad cultural context alongside history and art, and it can be a great source of inspiration.



A Vincent Van Gogh etching.

Wellcome Collection hosts contemporary and historic exhibitions and collections, as well as lively public events. It is also used to showcase a very tiny portion of Sir Henry Wellcome's collection of around 1.5 million items. You can find out more about what's on at Wellcome Collection [on their website](#).

Wellcome Collection is also home to the world-renowned Wellcome Library, which can be a valuable resource for grantholders and members of the public.

**What is the Wellcome Library and who can join?**  
**The Wellcome Library** is one of the world's largest collections on the history of medicine. It is a reference library, open to the public for free. Membership of the library lets you access our books, manuscripts, archives, films, pictures and artworks – a total of more than 2 million items, which are continually being added to. It might take a little preparation or advance notice for large or delicate items, but everything can be ordered by our members.

Our holdings situate medicine in its historic and cultural contexts, so our collections cover an extraordinary range of topics such as war, nutrition, religion and the occult. These topics have led to an exceptionally wide array of items, including a book bound in human skin, a film of a [leg amputation occurring in 1901](#) and a Vincent Van Gogh etching (see below). Our website and catalogues can be searched by members and non-members alike.

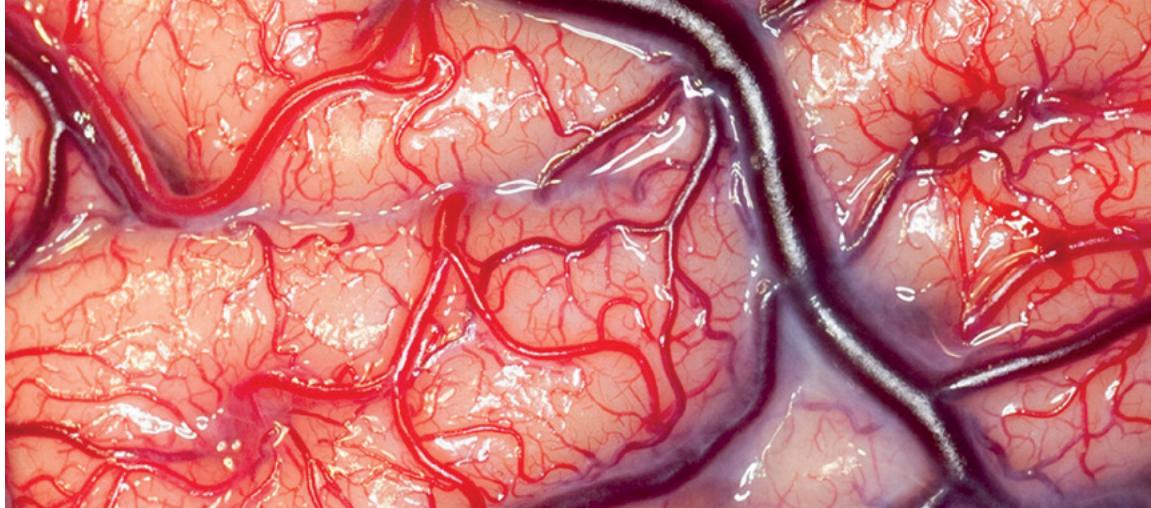
## What online and remote access facilities are available to me?

You can log on to one of our computers using your library card number to access a wide variety of resources, including online catalogues, e-journals and databases.

We also offer a range of remote access resources to registered Library users, giving you access from anywhere in the world to online databases such as The Times Digital Archive, BFI Screenonline, JISC Historic Books and a range of titles from the *Nature* suite of publications.



Rubber beauty masks, worn to remove wrinkles and blemishes.



The surface (cortex) of the brain of a person with epilepsy during surgery.

## What other online resources do you have?

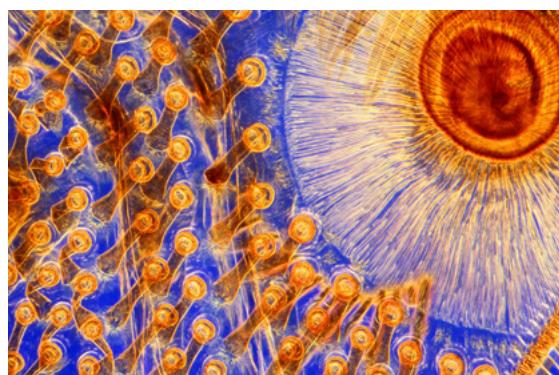
[Wellcome Images](#) is a freely accessible picture library that contains more than 120 000 contemporary and historical images from across the Wellcome Library's collections. Wellcome Image's Biomedical Collection holds more than 40 000 high-quality images from the clinical and biomedical sciences, from genetics to neuroscience, including a range of imaging techniques. Above is the winning image from the Wellcome Image Awards 2012, which is part of the collection. The picture is of the surface of a human brain.

The Library's film, video and audio [collection](#) is one of the largest of its kind. It covers all aspects of medicine, health and welfare during the 20th century and beyond. Wellcome Film also has a dedicated [YouTube](#) channel.

Content from both Wellcome Images and Wellcome Film is freely available for non-commercial purposes, but please contact us for more information if you have any questions concerning use.

## How do I find out more about the Wellcome Library?

Visit us in person, or contact us by phone (020 7711 8722) or email ([library@wellcome.ac.uk](mailto:library@wellcome.ac.uk)). We're also on Twitter (@wellcomelibrary) and the [Wellcome Library Blog](#) is regularly updated with news on Library activities.



Suckers on the foreleg of a male diving beetle.

## What are your opening hours?

The Library's opening hours are:

- Monday, Tuesday, Wednesday and Friday, 10.00–18.00
- Thursday, 10.00–20.00
- Saturday, 10.00–16.00

# Wellcome Library and Wellcome Images case studies

## ***Health Before the NHS***

Development Award, David Parker (Available Light Productions)

Available Light received a Development Award (formerly called Broadcast Development Awards) to research amateur footage of doctors' and health workers' home and work lives to develop a TV series about healthcare in the UK before the NHS was established in 1948. A two-part series was commissioned by BBC4, comprising *Health Before the NHS: The road to recovery* and *Health Before the NHS: A medical revolution*.

Available Light worked closely with the Wellcome Library, exploring our archive footage and consulting our Moving Image and Sound Curator to source additional archive material. In addition to identifying footage that was used in the series, the project resulted in the discovery of more pre-1948 content, which was then prioritised for digitisation by the Library.

## ***Nature's Great Experiment***

Small Arts Award, Jordan Baseman

Artist Jordan Baseman produced *Nature's Great Experiment*, a series of three separate but connected films. The works incorporate recorded interviews with world-renowned behaviour geneticist Professor Terrie Moffitt and her Twin Research Team from the Institute of Psychiatry, King's College London. The title for the project, 'Nature's Great Experiment', refers to the phrase that behavioural geneticists use to describe their research with identical twins. Twin studies use comparisons between identical and non-identical twins to explore the contributions of genes and environment to health, disease and behaviour.

The films used case studies, drawings and audio recordings, as well as archive and specially recorded footage. The films included archive footage from *Management of Twins in Pregnancy and Labour* from the Wellcome Library.

## The Engaging Science community

You are now part of a growing community, made up of a diverse group of individuals, whose work continues to engage the public with biomedical science and the history of medicine.

We hope you will find delivering your project develops your skills and experience, but we are also keen to provide additional development opportunities for you, both during and after your grant period. As a member of the Engaging Science community, you will be invited to Engaging Science workshops. These take place twice a year and provide an opportunity to meet current and previous grantholders, find out about their projects, discuss ideas and share learning.

We are also keen to hear from the community about what else we can do to help you. We hope this document is helpful but are keen to keep improving it, so please share any ideas you have for new or improved content that might benefit other grantholders.

As part of our ongoing relationship, we also encourage you to consider other funding opportunities from the Wellcome Trust. There are many different options, both for specific projects and now for personal and professional development through our Engagement Fellowships, which are designed to develop practice and further the careers of people with a proven track record in public engagement.

Once again, congratulations on being awarded a Wellcome Trust Engaging Science grant. We look forward to following your progress.

See you soon!

## Appendix I

Type of output	What we need to assess your grant
Film or programme (including trailer or teaser)	Three DVD copies, MP4 footage and for broadcast quality outputs, a version in Apple ProRes 4:2:2 HQ with a bitrate over 5000 Kbit per second, with audio stems.
Artwork, exhibition, theatre, dance or debate	Photos (high resolution if possible), leaflets and hand-outs
Books and literature	Three hard copies and an e-copy (PDF)
Music or audio  NB <a href="http://www.oralhistory.org.uk/advice/index.php">www.oralhistory.org.uk/advice/index.php</a> is a useful website for recording	Three copies on disk or memory stick, web links and uncompressed PCM WAV (or .wav) files at 48kHz 16bit
Games	Five copies or passes of the game and stills (high resolution if possible). MP4 footage and Apple ProRes 4:2:2 HQ with a bitrate of over 5000 Kbit per second, with audio stems of gameplay and the trailer.
Evaluation reports	PDF of full report
Press coverage, publicity materials or press releases	Web links and hard copies of other promotional material (flyers and so on)
Educational resources (e.g. lesson plans)	Three hard copies and an e-copy (PDF)
Film or series treatment, script or bible	An e-copy (PDF)

## Appendix II: Engaging Science Outputs Archive (FAQ)

### **What is the Engaging Science Outputs Archive?**

It is an archive in the Wellcome Library which has been created in order to preserve and showcase the work produced by Engaging Science grantholders and to help inspire future projects.

### **What is the Wellcome Library?**

The Wellcome Library, part of the Wellcome Trust, specialises in the history of medicine and holds books, manuscripts, archives, films and pictures from the earliest times to the present day. The Library is free and open to the public.

### **What is meant by the term ‘output’?**

In this context, an output is any material that is produced as a result of a project which you feel may be of interest to future grantholders or other Library users. This could include:

- film/programme
- music/audio
- books/literature
- educational resources
- publicity materials
- photographs.

We would be happy to receive copies of these outputs in digital or non-digital formats. Administrative documents such as End of Grant Reports are not considered to be outputs in this case and will not be included in the archive.

### **What is a Creative Commons licence?**

Creative Commons licences enable the creator of a work to retain copyright while allowing others freedom and flexibility to use the work. There are six main types of Creative Commons licence, each imposing different restrictions on how the work may be used.

We would prefer the contents of the Engaging Science Outputs Archive to be available online under an ‘Attribution, Non-commercial’ Creative Commons licence. This licence allows others to use the work or derivatives of it for non-commercial purposes, provided that they acknowledge the copyright owner.

### **What will it mean for material from Engaging Science grants to be included in the Engaging Science Outputs Archive?**

When a grant is included in the Engaging Science Outputs Archive, physical outputs will be held in closed stores at the Wellcome Library premises and digital outputs will be held in secure digital storage. One purpose of the archive is to maintain the material so that, as far as possible, it remains usable and accessible into the future. As such, all material held in the archive will be preserved in accordance with the Wellcome Library’s Preservation Policy.

### **How will the public access the Engaging Science Outputs Archive?**

Once the archive is publicly accessible, registered members of the Wellcome Library will be able to request items from the archive to view on Library premises. Longer-term, we hope that Library users will also be able to view digital images of selected archive material online, through the Wellcome Library catalogue.

### **How do I register to become a member of the Wellcome Library?**

You can join the Wellcome Library by applying for a three-year Library Card. You may register either in person or online and membership is completely free.

### **Will the Wellcome Library make money from the archive?**

No. The Wellcome Library will not sell copies of these works or require subscription fees or any other type of payment from the public.

### **Are creators/authors/publishers paid for granting permission to use their material in the archive?**

No. The aim of the Engaging Science Outputs Archive is to showcase the work produced by Engaging Science grantholders. We hope that copyright holders will recognise the potential benefit of the archive to our community of grantholders and to others interested in scientific engagement and allow material to be included in the archive without expectation of payment.

## **Wellcome Trust**

The Wellcome Trust is a global charitable foundation dedicated to improving health. We support bright minds in science, the humanities and the social sciences, as well as education, public engagement and the application of research to medicine.

Our investment portfolio gives us the independence to support such transformative work as the sequencing and understanding of the human genome, research that established front-line drugs for malaria, and Wellcome Collection, our free venue for the incurably curious that explores medicine, life and art.

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