Know your grant in Public Engagement

Contents:

Dear grantholder,

Welcome to our growing community of people supported by our Public Engagement funding programme. We hope this guide 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 Public Engagement team develops and supports the best ways of bringing science and health research closer to the society in which it operates. It is pivotal to making Wellcome a leader in public engagement with science.

We hope your grant will help people explore, debate and shape science and health research, as well as generating new learning that can inform and advance the work of others.

This guide includes advice on keeping in touch with us and how we can support your project, as well as guidance on managing your finances and on monitoring and evaluating your project.

I look forward to hearing about your progress.

Yours sincerely,

Imran Khan

Head of Public Engagement, Wellcome

Keeping in touch

In addition to financial support, you will have a project contact to provide guidance for the duration of your grant. Your project contact will give advice and discuss progress and alterations, and he or she may wish to visit the project at a suitable milestone.

What to do if your project changes

Sometimes you may need to make changes to your project (e.g. to improve it or to deal with unforeseen circumstances). If so, talk to your project contact. They will be happy to discuss it, and they will need to approve any significant changes.

Branding

Any materials you produce with Wellcome funding must have appropriate acknowledgement of our support. On our website we have **logo files and guidelines** for how you can use them on different platforms.

Please send any proposed use of the Wellcome logo to logo@wellcome.ac.uk, copying in your project contact, for approval before publication. We aim to respond to any queries to the logo email address within two working days.

Media

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 send it to media.office@wellcome.ac.uk in advance, copying in your project contact. Unfortunately we cannot help with writing and issuing press materials but we'd love to hear about the outcomes of your project. Make sure you tag @WellcomeTrust in any social media posts so we can pick them up, and repost them if it is appropriate for our channels.

Check out our guide on **How to work with the media**. It has some great tips, including advice on how to write press releases and issue statements.

Grant outputs

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. We ask that you send us the outputs of your project as they are completed. We can use these to promote your project, to talk about what we fund, to assess your grant and to share learning with others.

At the end of the project, along with your End of Grant Report and End of Grant Spend Report, we would like to see both what you have created (such as films, games, scripts, audio, images, articles, leaflets, learning resources) and your documentation about what happened and how it worked (including evaluation reports, press cuttings, photos, films).

With your permission, we will store one hard copy of each output in the Wellcome Library so they can be viewed by Library users interested in your work or public engagement more generally. The library is free and open to anyone.

If you have created educational resources, you must present them to the National STEM Centre, which houses the UK's largest open collection of resources for teachers of science, design and technology, engineering, and mathematics. You can email them at resources@nationalstemcentre.org.uk.

Please email digital outputs to your project contact and send three hard copies of outputs to your contact at: Public Engagement, Wellcome Trust, 215 Euston Road, London NW1 2BE.

See below for the formats we would like to receive.

Type of output	What we need to assess your grant
Film or television 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 5,000 Kbit per second, with audio stems
Artwork, exhibition, theatre, dance or debate	Photos (high-resolution if possible), leaflets and handouts
Books and literature	Three hard copies and a PDF copy
Music or audio	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 5,000 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 a PDF copy
Film or series treatment, script or bible	A PDF copy

Managing your money

Advice on financial records

Throughout your project, good record keeping is 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.

You must be able to report accurately on your grant spending – 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 may be required for some larger awards (we will let you know if this applies to your award). 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. 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.

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.

Monitoring and evaluation

We're interested in knowing the impact your project will make. Effective monitoring and evaluation will help you measure its success and learn what went well and what challenges you may have encountered. Clarifying in detail at the start of the project what the goals are and what you want to achieve for the people involved will direct how you monitor and evaluate, and improve the project's quality.

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 useful, evaluation should:

- be considered at the start of a project
- run throughout 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).

Front end evaluation explores what the audience/visitors want to learn or experience and is done at the start to test how parts of the project might work.

Formative evaluation helps you understand your project's development and monitor its progress, from idea inception to project delivery. By regularly assessing your progress and pilot activities, you can generate information that feeds back into the development of the project. This allows you to improve what you're doing 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 then assess it again.

Summative or impact evaluation assesses whether the project has met its aims and and achieved impact for the people involved. 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 about it to assess their understanding or views.

Planning your evaluation

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

- Have a clear idea of what you want to achieve. You might want to consider the impact of the project on the audience, and, if relevant, the broader societal impact, once the project is finished.
- 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 the appropriate budget, and that you have someone with an appropriate level of knowledge 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!

How to measure

The methods used to evaluate a project will depend on the nature of the project and its objectives.

You should plan to capture both internal evaluation (your or your team's judgement about the project, and the impact it has on them or the project's audience) and external evaluation (feedback from the project's audience, peers and respected sources, and media coverage). Comparing the results of both the internal and external evaluation will enable you to understand if what the audience felt about the project is similar to what your team expected.

Your broad evaluation approach – quantitative, qualitative or a mixture of both – will depend on the nature of your objectives. In some cases you may have a very fixed idea of what you want to measure, such as levels of satisfaction or increases in knowledge about a certain subject. In other cases you may either not be clear about what you want to find out, or feel that the issue is intangible and hard to measure, in which case a more exploratory, qualitative approach might be more appropriate.

Some examples of quantitative and qualitative methodologies are outlined below. Some monitoring and evaluation case studies are provided at the end of the section.

Quantitative evaluation: metrics and measurement using numbers

Features

- Enables summary of activity and trends analysis
- Should be systematically collected where possible
- Allows you make generalisations about an audience
- Is usually collected via questionnaires

Examples

- Visitor numbers or % reach of a certain audience
- 'Audience' characteristics (e.g. % male/female, ethnic breakdown)
- Proportion of people saying they enjoyed or learnt something

Qualitative evaluation: exploration using language

Features

- Explores the way in which different team members or audiences experience the project
- Allows for a more nuanced understanding of the impact of the event on the audience
- Can reveal new outcomes of project on the team members and audiences that were unexpected
- Is reflective
- Can lead to hypotheses
- Requires caution about generalising

Examples

- Ideally depth interviews, case studies/narratives, focus groups, observations
- Comment boards, visitor books and views on social networks are also worth monitoring but don't provide an opportunity to further probe people's responses

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 the research and development of a 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.

You should avoid:

- picking something that is impossible to measure or test. Choose SMART objectives to monitor and evaluate
- using the wrong methods to monitor and evaluate your project
- using poorly worded questions that are leading, ambiguous or hard to understand
- interviewing a non-representative sample of the audience; try to survey randomly or select a representative cross-section
- spending insufficient time, cost and resources on monitoring and evaluation
- being inflexible and unwilling to change to more appropriate evaluation methods as you progress.

Confidentiality and data protection

You must take all reasonable steps to make sure that nobody taking part in your evaluation is adversely affected by doing so. You must keep all responses anonymous and confidential, unless you have the individual's permission, and you must not do anything with their responses that you did not inform them about when you were collecting their data. 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 under-16s.

Two useful sources of information are the government's guide to **Data Protection** 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. 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 are accountable to the Charity Commission, for the funding spent on public engagement grants. They need to understand that we are spending Wellcome's funds on the best public engagement projects.

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 Report 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.

Most grantholders will need to complete an **End of Grant Report form**, available on our website. It 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.

Audience details

In the End of Grant Report we ask you to define your audience.

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

- Make sure that from the beginning you are capturing the data that will help you know what you are achieving.
- 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 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.

'Underserved' audiences

We are interested in projects for people who do not usually engage with science, whether because they are excluded, because appropriate opportunities are not on offer, or because they feel it is simply not 'for them'. These audiences could be described as 'disadvantaged groups', 'underserved audiences', or the 'hard to reach'. We are particularly interested in projects for people from lower socioeconomic groups, and black and minority ethnic groups, as we have historically supported fewer projects reaching these audiences.

If your project has particularly aimed to engage with underserved groups, we would be really interested to hear more about how successful you've been, how you've measured your success, and what you think the impact has been on your audience, on you and your practice.

Keep in touch

We'd be keen to hear about any significant developments after your End of Grant Report. If your project continues to live on beyond the end of your funding period, please drop your project contact a line and let us know.

Monitoring and evaluation case studies

Uluzuzulalia Research and Development

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.

Yvon was careful to put an evaluation structure in place to monitor 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.

SICK! Pilot festival 2013

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. 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. 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 had 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

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. The project team monitored press coverage and social media, 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.

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

Wellcome exists to improve health for everyone by helping great ideas to thrive.

We're a global charitable foundation, both politically and financially independent.

We support scientists and researchers, take on big problems, fuel imaginations and spark debate.

Wellcome Trust, 215 Euston Road, London NW1 2BE, United Kingdom
T +44 (0)20 7611 8888, E contact@wellcome.ac.uk, wellcome.ac.uk

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