

Evaluating Performances and Events

A recipe for evaluating performances and events



Welcome

This recipe is for researchers and engagement facilitators who would like to evaluate their performance or Public Engagement with Research event.

Follow this Performances and Events Evaluation Recipe and learn how to gather your own data and evidence to:

- Understand what works well and where improvements can be made
- Demonstrate outcomes and impacts (i.e. what difference has been made)

Photo: © KekeÇa Body Percussion Ensemble

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A RECIPE FOR AN EFFECTIVE EVALUATION

INGREDIENTS

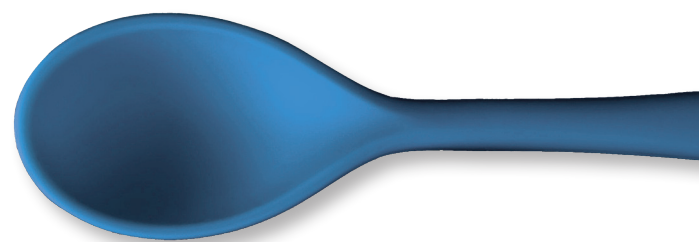
- 1 event or performance
- 3–5 project objectives
- 3–5 evaluation questions
- 10+ participants

RECIPE METHOD

- a bowlful of feedback booklets
- a dollop of data gathering
- a spoonful of data synthesis
- a splash of data visualisation

This recipe will take you through six key steps for planning and conducting an evaluation of an event or performance.

- Step 1:** Define your project objectives
- Step 2:** Articulate your evaluation questions
- Step 3:** Design your feedback booklet
- Step 4:** Build in ethical and data protection requirements
- Step 5:** Synthesise and visualise the data
- Step 6:** Write the report and share it



It includes guidance and top tips and demonstrates a real evaluation of *Into Silence*, a Public Engagement with Research project involving events and performances, which you can adapt to evaluate your own project.

The *Into Silence* evaluation, on which this evaluation recipe is based, used multiple evaluation methods to gather data and evidence, including:

- Feedback booklets
- Filmed interviews
- De-brief workshops

This evaluation recipe focuses on the feedback booklet method (see Appendix 1 for details about the filmed interviews and de-brief workshops).

However, there are **many other different evaluation methods and tools** that you can consider for your particular evaluation, such as:

- Questionnaires
- Online voting tools
- Feedback postcards
- Observations
- Creative methods e.g. drawing or photography
- Graffiti wall and post-it notes

Selecting the appropriate evaluation method and tools depends on the nature of your engagement activity and its objectives; the purpose of your evaluation; your respondents and how you can reach them; and the resources available for the evaluation.

About *Into Silence*

Into Silence was a Public Engagement with Research project that aimed to challenge and broaden people's perspectives of the meaning of silence. The project took place in 2019, and was facilitated by Professor Kate McLoughlin (Faculty of English) and Dr Suzan Meryem Rosita Kalayci (Faculty of History) at the University of Oxford.

Into Silence brought together adults living in and around Oxfordshire from a range of backgrounds, including those who identify as 'D/deaf' or hearing impaired, and creative practitioners to experience different kinds of performed silence. A total of 69 members of the public attended across two *Into Silence* events: *Silence and the Body*, which took place at the Ashmolean Museum; and *Silence and Touch*, at the Pitt Rivers Museum in Oxford.

During the events, audience members were invited to reflect on different interpretations of silence through a museum tour, academic talk and performances – including a performance by the body percussion group, *KeKeÇa*, and theremin player, Lydia Kavina.

An evaluation of *Into Silence* was undertaken to explore the outcomes and impacts of the project on members of the public, the researchers and their research; and to provide recommendations for how *Into Silence* events could be enhanced in the future.

The aim of the evaluation was to provide:

- Valuable evidence and data for the researchers and creative practitioners.
- A real example of an evaluation case study to share and encourage others facilitating events and performances at the University of Oxford to conduct their own evaluations.



"The evaluation helped us to explore the outcomes and impacts of *Into Silence*; and to better understand people's experiences of the events and whether their perceptions of silence had changed. While writing my book, *Reading Silences*, I have often gone back to the recordings of our de-brief workshops, the many feedback booklets our audiences filled out for us, the reflections they shared in the booklets. It is an incredibly rich archive documenting not just on what we have done, but also how our thinking about silence has developed in the many conversations we had with both our audiences and our performers."

DR SUZAN MERYEM ROSITA KALAYCI,
FACULTY OF HISTORY

LINKS & RESOURCES

For more information about *Into Silence*, see: <https://www.pmb.ox.ac.uk/news/pembroke-undergraduates-reflect-their-participation-silence-dr-suzan-kalayci-and-professor-kate>.

For information about the *Silence Hub*, a TORCH (The Oxford Research Centre in the Humanities) Network, see: <https://www.torch.ox.ac.uk/silence-hub>.

¹ Deaf (uppercase D) is used to describe people who identify as culturally Deaf and are actively engaged with the Deaf community, while deaf (lowercase d) refers to the medical condition of having hearing loss. People who identify as Deaf are often those who were born deaf, or since before they started to learn to talk.

Step 1 | Review or define the project objectives



Firstly, review the objectives of your performance or event.

If your objectives have not yet been articulated, do this now (even if your project is already underway and you are doing this retrospectively). We advise setting between 3–5 objectives which should be **SMART**:

- S** **pecific:** well-defined, clear and focused on what you are aiming to achieve.
- M** **easurable:** how will you measure your progress towards these objectives? How will you know once the objective is achieved?
- A** **chievable:** the target is realistic and can be achieved with the available resources, skills and people.
- R** **elevant:** the objectives are consistent with each other and directly relevant to what you are aiming to achieve.
- T** **ime-defined:** within a particular time period that is realistic and achievable.

01 | Into Silence: objectives



Silence and the Body – KeKeÇa performance at the Ashmolean Museum

The key project objectives for *Into Silence* were as follows:

- 1 To facilitate a space for members of the public, creative practitioners and academics to come together to experience curated silences at two *Into Silence* events.
- 2 To challenge and broaden people's perceptions of silence through performances, an academic talk and museum tour around objects of silence.
- 3 To explore people's thoughts about silence and any changes in their perceptions of silence as a result of engaging in the events.



Student-led tour at the Pitt Rivers Museum

TOP TIP

Setting clear objectives is an important first stage when planning an evaluation. Take a step back and think 'what am I hoping to achieve through this event/activity?'.

Step 2 | Draft your evaluation questions



Explore the overall **purpose** of your evaluation. This might be:

- To provide feedback on how to enhance an activity (**formative evaluation**), whereby you gather evidence on the successes and challenges and then make changes in response to the findings.
- To gather evidence of the outcomes and impacts of your performance or event (**summative evaluation**).

Many evaluations are a combination of both formative and summative.

Then write out 3–5 clear and focused **evaluation questions**:

- These are not the questions that you ask in the evaluation i.e. the questions that might appear in a survey; these are high-level questions that you would like to be answered by your evaluation.
- These questions capture: what you REALLY need to find out from this evaluation – for yourself, the project team and any other parties such as funders (or potential future funders) and/or project partners.
- Your objectives will help shape your evaluation questions – as they remind you what the project aims to achieve.

TOP TIP

It's important to consider why are you conducting an evaluation and what are you hoping to achieve. Be strategic about how you use evaluation efforts and remember: evaluation should be purposeful, and you don't need to evaluate every single aspect of a project.

02

Into Silence: evaluation questions



Participants at the de-brief workshop learning and taking part in body percussion exercises with *KeKeÇa* performers

The purpose of the evaluation was both summative and formative and the key evaluation questions for *Into Silence* were as follows:

- 1 What were the inputs and outputs of the project?**
 - i. How many events and workshops took place?
 - ii. How many people, and who engaged in the *Into Silence* events?
- 2 What were the outcomes and impacts of *Into Silence* on members of the public?**
 - i. What did people experience (feel, think) in relation to the events?
 - ii. Did people's perceptions and thoughts about silence change?
 - iii. Did people enjoy the events?

- 3 What were the outcomes and impacts of *Into Silence* on researchers and their research?**

- i. What was the benefit (if any) to researchers involved and/or their research?
- ii. What was the legacy of the project?

- 4 What learning and recommendations can be made for future *Into Silence* events?**

TOP TIP

When planning your evaluation questions, think about what is most important to find out. Prioritise your key questions over those that would be 'nice to know' – as this will help you focus your energy on gathering evidence and data that is most relevant for your project.

Step 3 | Design your feedback booklet

Before designing the feedback booklet – ask yourself: is this the right tool to gather the data you are looking for? Which evaluation method will be most appropriate to reach your target respondents? What resources are available to conduct the evaluation?

For the *Into Silence* evaluation, **feedback booklets** were used as a creative way to explore audience members' experiences of the events and any changes in their perceptions of silence; and were designed to feel part of the event, rather than an 'add-on'.

Audience members received a feedback booklet as they arrived at the event registration area. They were invited to complete the left-hand side of the booklet **at the start of the event**; and the right-hand side **at the end of the event**.



TOP TIP
Make your feedback booklet colourful and eye-catching for your respondents; and print the booklet using thicker paper or card so that respondents can easily write their answers.

We created a feedback box to collect the completed booklets at the end of the event.

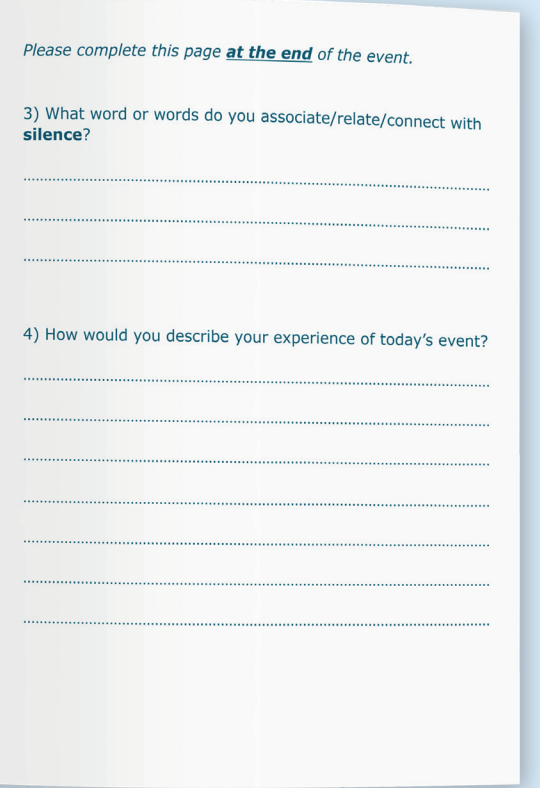
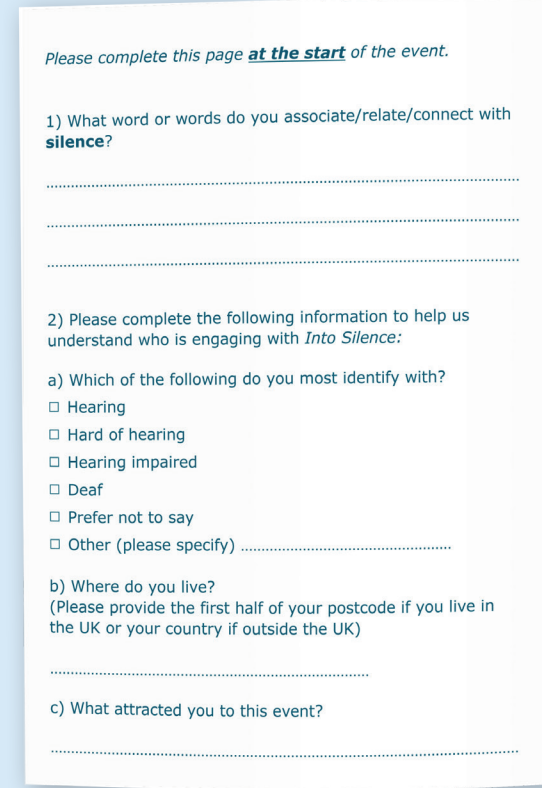
03 | Into Silence: feedback booklet



Front page



Back page



Inside spread

03

Into Silence: feedback booklet

Writing your questions

The inside pages of the *Into Silence* feedback booklet included different types of questions to explore audience members' experiences of the event; understand any changes in their perceptions of silence; and gather key demographic information about the respondents.

This is an example of a **closed question**, where respondents have pre-defined answer options to choose from. Closed questions provide you with quantifiable data and responses that are easy to collate and synthesise.

The feedback booklet gathered key **demographic information**, to gain an understanding of who was attending the event – including whether respondents identified as hearing; hard of hearing or D/deaf; and locality (first half of postcode only).

Before-and-after questions were used to explore what word(s) the audience members associated with silence at the start and end of the events, in order to understand whether people's perceptions of silence changed or remained the same.

Please complete this page **at the start** of the event.

1) What word or words do you associate/relate/connect with **silence**?

.....

.....

.....

2) Please complete the following information to help us understand who is engaging with *Into Silence*:

a) Which of the following do you most identify with?

- Hearing
- Hard of hearing
- Hearing impaired
- Deaf
- Prefer not to say
- Other (please specify)

b) Where do you live?
(Please provide the first half of your postcode if you live in the UK or your country if outside the UK)

.....

c) What attracted you to this event?

.....

Please complete this page **at the end** of the event.

3) What word or words do you associate/relate/connect with **silence**?

.....

.....

.....

4) How would you describe your experience of today's event?

.....

.....

.....

.....

.....

.....

.....

.....

.....

This **open question** invited respondents to provide feedback in their own words. Open questions can provide rich, qualitative data and answers that you would not have predicted. At the same time, they can be more time-consuming and challenging to synthesise.

TOP TIP

It is critical to word your questions well. Ensure each question is clear and unambiguous; and uses language that is accessible to the target respondents.

Step 4 | Data protection and ethical considerations

The next step is to follow appropriate ethical procedures and abide by data protection standards. Below are some key actions:

Data and informed consent

In the feedback booklet, highlight the purpose of the evaluation and how respondents' data will be used (including whether responses will be attributed or anonymised).

Only ask the questions and request the information that is needed for your evaluation and ABSOLUTELY NO MORE. It is all too tempting to think – “oh, that would be interesting, let's ask that!” – but keep your questions tightly focused on what you need find out. This is especially important for personal data. For example, if it is important to understand demographic information (i.e. geographic location) – ask respondents to provide the first half of their postcode only – do not request their full address.

Honesty

Don't just look for success, look for failure as well and be as keen to find out the negatives as well as the positives. For example, avoid asking leading or biased questions and ensure your questions provide the opportunity for respondents to share their open and honest views and experiences.

Ongoing

Think about data protection and ethical considerations throughout your evaluation. Ensure you maintain respect, confidentiality and are worthy of people's trust when carrying out data collection and also when synthesising and sharing the results.

DO I NEED TO SEEK UNIVERSITY ETHICAL APPROVAL FOR AN EVALUATION?

In short, it depends on why you are collecting data – and how it will be used. For example, if you are collecting data for evaluation purposes (i.e. to reflect and explore the outcomes and impacts of a project), then you will not necessarily need to seek ethical clearance. However, if you plan to utilise the data for research purposes and intend to share participants' data (such as direct quotes) in an academic publication, then ethical approval will most likely be required – as this would be distinguished as 'research' activity. Further advice about ethical approval at the University of Oxford can be found here: <https://researchsupport.admin.ox.ac.uk/governance/ethics>

LINKS & RESOURCES

University guidance on data protection and handling personal data: <https://www.ox.ac.uk/about/organisation/governance/dataprivacy>

04 | Data protection and ethical considerations for Into Silence

On the back page of the booklet, summarise how people's data will be used.

The mockup shows the back page of a feedback booklet with the following text:

Thank you for sharing your thoughts about *Into Silence*. Please drop this booklet into the feedback box provided.

How we use your data

We will use your data for the purposes of understanding who is engaging with *Into Silence*, and exploring your thoughts about silence and experience of the performance. This feedback will inform the overall learning and evaluation of *Into Silence*. The results will be published in internal reports and an evaluation case study, and may also be published in a Research Excellence Framework (REF) case study that will be made publicly available. This evaluation is being conducted by Annaleise Depper (Public Engagement with Research Evaluation Officer) at University of Oxford.

Please note, your responses will be anonymised and no names will be shared publicly.

If you have a question or comment about *Into Silence*, please contact Kate McLoughlin (kate.mcloughlin@ell.ox.ac.uk) or Suzan Kalayci (suzan.kalayci@history.ox.ac.uk).

Into Silence is funded by the University of Oxford's Public Engagement with Research Seed Fund.

Three callout boxes point to specific parts of the text:

- One points to the thank you message: "Remember to thank respondents for their time."
- Another points to the 'How we use your data' section: "We highlighted how respondents' data would be used and for what purpose; who was conducting the evaluation; and emphasised that any information they provide will remain anonymous."
- The third points to the contact information: "Include your contact details should respondents have a question."

As the *Into Silence* events engaged with individuals who may identify as 'D/deaf' or hearing impaired, British Sign Language interpreters were present to provide interpretation support should respondents have any questions about the evaluation. We also sought advice from the University of Oxford's Disability Advisory Service to ensure the language and structure of the feedback booklets were appropriate and accessible.

Step 5 | Synthesise and visualise the data

After the respondents have completed and returned their feedback booklets, the next step is to synthesise and visualise the data you have gathered. This involves an iterative process of categorisation, interpretation and reflection; and will enable you to make sense of the results and any patterns emerging from the data.

The following examples illustrate how we synthesised and visualised responses to different questions in the *Into Silence* feedback booklets.

05a | Open questions

This example focuses on how to synthesise and visualise responses to open questions, where respondents have provided an answer in their own words.

- 1 Input the open responses into an Excel spreadsheet. To do this, select an open question in the feedback booklet and type up all the respondents' answers to this question in the first column of your spreadsheet.
- 2 Start by reading through all the responses and then repeat twice more.
- 3 Next, think of the common themes or categories that the responses could be grouped into – and name these categories or themes.
- 4 Type your chosen theme names or categories as headers into the adjacent columns.

- 5 Read through the open responses once again – this time assigning each response to one of the categories. This process is known as 'coding' – where a 'code' (theme or category) is attached to each response.

- 6 If you have a large number of responses, you can also count the number of responses under each theme, in order to get a sense of which themes and ideas are most frequently emerging. By sorting the responses in this way, you will be able to make much more sense of descriptive, qualitative data.

TOP TIP

- When synthesising the data, look for insights, evidence, patterns or relationships that help you answer your evaluation questions.

Here is an example from the *Into Silence* evaluation, which illustrates how responses to the **open question**, 'How would you describe your experience of today's event?', were coded and sorted into key themes.

1. An extract of the open responses can be seen in this first column.

2. The names of the chosen categories / themes (or 'codes') are entered into the top of the columns.

3. Each response is assigned to a particular category by entering a 1 in the relevant column.

	A	B	C	D	E	F	G
1	Responses	Themes:					
2	4) How would you describe your experience of today's event?	Intriguing & thought-provoking	Interesting	Confusion	Interactive	Novel	Personal
3	thought-provoking	1					
4	enriching, thought-provoking, stimulating	1					
5	good		1				
6	Evocative, provocative, interactive, novel	1			1	1	
7	bafflement			1			
8	ecclectic, intriguing, personal	1					1
9	a bit confused. Still don't understand what the idea behind this talk, the music, and the presentation in the museums were. The connection between silence and touch is another mystery. But I liked the food.			1			
10	Interesting especially the woman playing air but am not much of a classical music fan. Loved McCullin photos		1				
11	Totals:	4	2	2	1	1	1
12						=SUM(F3:F11)	
13							

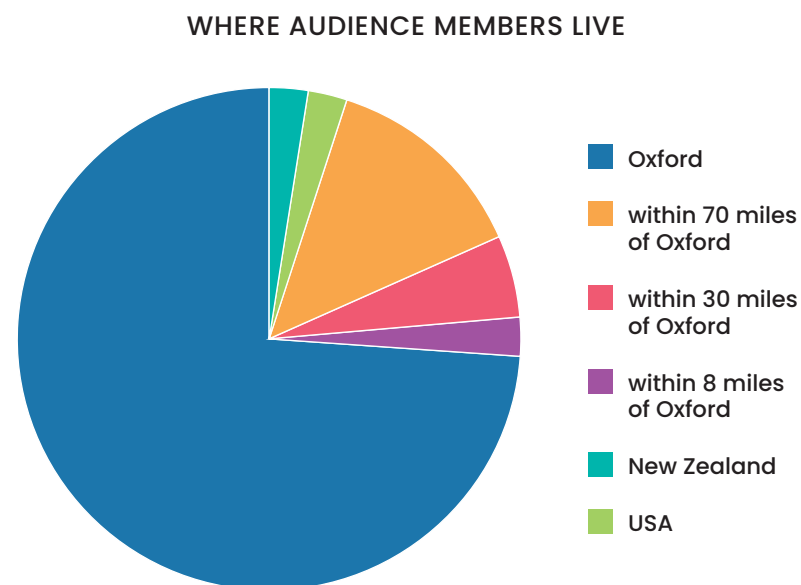
5. Sorting the responses in this way shows which themes were most frequently emerging. For example, respondents most frequently described their experience of the event as intriguing and thought-provoking.

4. The sum function enables you to total up the columns.

05b | Metrics and demographic questions

For **metrics and demographic questions** – tables, charts and graphs can be used to synthesise and visualise quantitative data.

For example, for the *Into Silence* evaluation, we selected a pie chart to illustrate where audience members came from. In the chart, responses have been grouped to illustrate the area or within a certain distance from Oxford.



05c | Before-and-after questions

This example focuses on synthesising and visualising responses to a **before-and-after question**, using a **word cloud generator**. Word clouds enable you to explore common patterns and themes in the data; and provide a visual representation of the most common words and phrases in your responses.

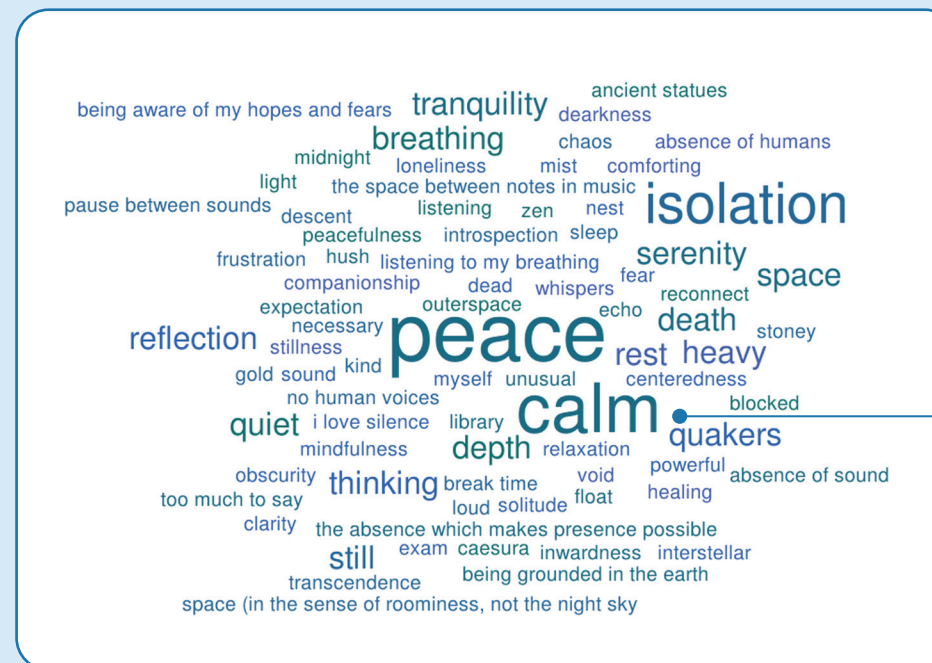
- 1 First, select an online word cloud generator (see the link below).
- 2 Next, type all the responses to the 'before' question into the word cloud generator.
- 3 Click 'Generate' to create the word cloud.

- 4 You should now have your first word cloud – the size of each word represents its relative frequency (i.e. the more frequently a word was referenced, the larger it appears in the word cloud).
- 5 Customise your results: you can change the font, layout and colours of your word cloud.
- 6 Download your word cloud.
- 7 Repeat steps 2–6 to create your second word cloud, this time with all the responses to the 'after' question.

LINKS & RESOURCES

Free online word cloud generator: <https://worditout.com/>.

This example from the *Into Silence* evaluation illustrates how we synthesised and visualised responses to a **before-and-after question**. We created two word clouds: the first illustrates the words that respondents associated with silence at the **start of the event**; and the second illustrates the words that respondents associated with silence at the **end of the event**. In the word clouds, the size of each word represents how frequently the word was referenced.

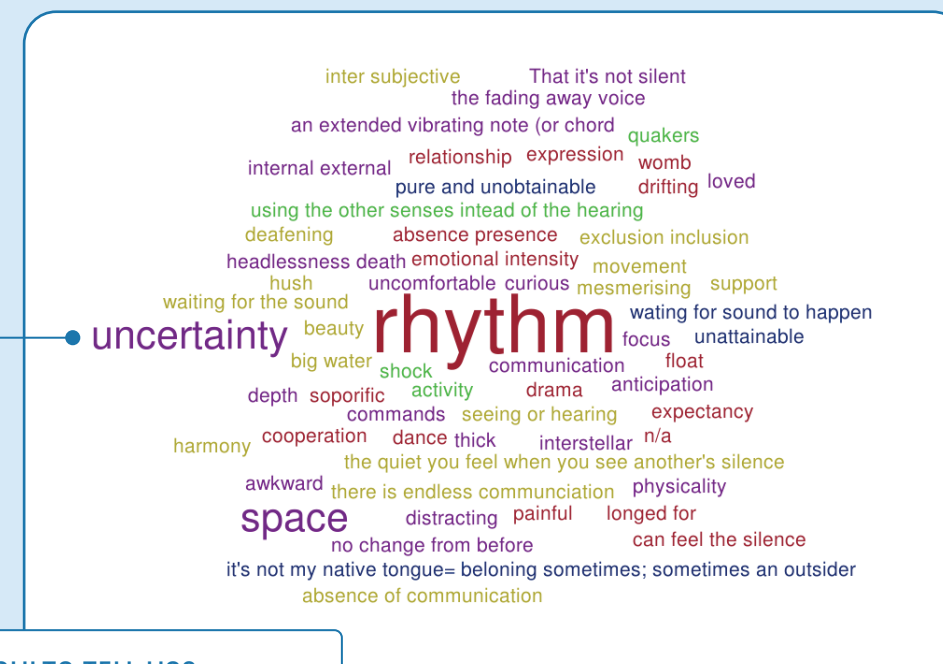


Words that respondents associated with silence at the **start of the Silence and the Body event**.

Respondents most frequently associated silence with 'peace', 'calm' and 'isolation' at the start of the event.

Words that respondents associated with silence at the **end of the Silence and the Body event**.

At the end of the event, respondents most commonly associated silence with 'rhythm', 'uncertainty' and 'space'.



WHAT DID THESE RESULTS TELL US?

The results highlight that the majority of respondents experienced a change in their perception of silence after attending the event. In particular, respondents highlighted the significance of rhythm, uncertainty and space in relation to silence after attending the event.

Step 6 | Report and share the results

The final stage of an evaluation is to pull all of your findings together, write your report and share it with your team and other target readers and audiences.

Before drafting your report

- Consider – who is the report for? This could be one or many target groups such as: the project team; funders; participants or volunteers; engagement practitioners; partners or other internal or external audiences. Ensure your report is structured, written and presented in a way that is appropriate for your key readers and users of the report.
- Draft an outline plan for the structure of your report. Depending on the nature of an evaluation, a report may include the following key elements:
 - an executive summary or abstract to summarise the report
 - an introduction to the engagement project or programme you are evaluating
 - project objectives and key evaluation questions
 - describing the evaluation methodology used
 - presenting the findings
 - reflecting on the outcomes and impacts
 - sharing the success, challenges, lessons learned and recommendations

Drafting your report

- When describing and interpreting the findings, you might discuss why outcomes were achieved or not achieved; what worked and what did not; and reflect upon the project objectives and evaluation questions.
- Focus on the information that is the most important to share and use a variety of means to present the data. For example, this might involve percentages and metrics; quotations; charts and graphs; word clouds and infographics.

Sharing your report and its findings

- A range of methods can be used to share evaluation findings, in addition to sending it directly to key individuals and groups, you can also share the link to the written report via social media; blog post; newsletter; video; infographic; or presentation, depending on which is most appropriate for your target audiences.

TOP TIP

When it comes to reporting on the survey results, think about the story that the data tells; and ensure you present an honest interpretation of your findings – including both positive and negative outcomes and impacts and what could be improved.

06 | Reporting and sharing the Into Silence evaluation results

This is the *Into Silence* evaluation report structure:

Into Silence | Evaluation Report

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This first section of the report provided a key summary of the whole evaluation findings in 3 pages. Remember – the executive summary is the first thing your reader will see, and indeed, may be the only section they read. So, make sure to use concise language and bullet points to present the key findings and recommendations.

In addition to feedback booklets, the *Into Silence* evaluation also used **filmed interviews** and **de-brief workshops** to explore audience members' experiences and thoughts about the events in more depth. See Appendix 1 for more information about these additional evaluation methods.

LINKS & RESOURCES

The full evaluation report: <http://bit.ly/Into-Silence-Evaluation-Report>



Planning your own evaluation

A recipe for effective evaluations

This case study illustrates the key steps involved in evaluating an event or performance using a feedback booklet.

We hope the examples in this booklet provide you with inspiration and ideas for getting started with your own evaluation.

While these key steps should stay the same, there are many different ingredients that can make an effective evaluation. For example, there are different evaluation tools to gather evidence and multiple ways to interpret and report on your findings. We encourage you to think about what tools and approaches would work best for your specific project and your evaluation questions.

TOP TIPS

- Where possible, embed your evaluation as part of your engagement project or activity.
- Consult with your collaborators and project partners when planning and carrying out an evaluation.
- Don't just report on the successes – highlight the unexpected findings and failures as well.
- Avoid trying to evaluate everything – focus on what is most important to explore and evidence.
- We would recommend spending a third of the time on planning and designing the evaluation and the tools; a third of the time collecting data; and a third on synthesis and reporting.



Further Information

Public Engagement with Research at the University of Oxford

This case study is part of a wider building capacity programme at Oxford that aims to equip researchers and engagement professionals with the skills, knowledge and support to plan, deliver and evaluate Public Engagement with Research activities.

For further information see:

www.ox.ac.uk/research/public-engagement

For more support on evaluating Public Engagement with Research at the University of Oxford

- Plan your own evaluation using the Evaluation Planning Template [single sign-on required] <https://researchsupport.admin.ox.ac.uk/innovation/per/evaluation>
- See the current Public Engagement with Research opportunities, including for evaluation: www.ox.ac.uk/research/public-engagement/support-researchers
- Contact the Public Engagement with Research team: publicengagement@admin.ox.ac.uk

Additional evaluation resources

There are many guides, toolkits and resources to help you evaluate engagement activities, including:

- *Evaluation recipe: evaluating online citizen science* – this first Evaluation Recipe in the series includes the key steps for planning and conducting an evaluation of an online Citizen Science activity utilising an online survey [single sign-on required]: <https://bit.ly/Evaluation-recipe-online-citizen-science>
- *The Little Booklet of Evaluation Tools* highlights a series of easy-to-use and creative methods to evaluate activities that aim to inform and inspire the public from the University of Oxford's *European Researchers' Night – Curiosity Carnival*: <http://bit.ly/Little-book-evaluation-tools>
- The National Co-ordinating Centre for Public Engagement (NCCPE) has a range of helpful evaluation resources: www.publicengagement.ac.uk/do-engagement/evaluating-public-engagement/evaluation-resources



Acknowledgements

The evaluation cooks that brought you this recipe are Dr Annaleise (Depper) Wood (Engagement & Evaluation Facilitator, Public Engagement with Research, Research Services) and Dr Lesley Paterson (Head, Public Engagement with Research, Research Services) at the University of Oxford.

The programme to build capacity in evaluating Public Engagement with Research is supported by the University's Public Engagement with Research Advisory Group, with representatives from across the Academic Divisions and the Gardens, Libraries & Museums.

The evaluation of *Into Silence* was supported by Professor Kate McLoughlin (Faculty of English) and Dr Suzan Meryem Rosita Kalayci (Faculty of History) in the Humanities Division at the University of Oxford.

Into Silence was funded by the University of Oxford's Public Engagement with Research Seed Fund.

Thank you to the participants who took part in the evaluation of *Into Silence* – your time and feedback in contributing to this evaluation is very much appreciated.

In addition to feedback booklets, **filmed interviews** and **de-brief workshops** were also used to gather data and evidence for the *Into Silence* evaluation. Pages 25 – 26 provide an outline of these additional evaluation methods.



Silence and the Body filmed interview

Filmed interviews

During the drinks reception at the end of the *Into Silence* events, a small number of audience members were invited by the researchers and evaluator to take part in a short, filmed interview.

The purpose of these conversations was to explore in more depth their thoughts and experiences of the event. The interviews were facilitated by the researchers and filmed by an IT Support Technician from the Faculty of History, and then later transcribed.

Prior to taking part, respondents were provided with an Information and Consent Form, which explained the purpose of the evaluation activity; highlighted how people's data would be used and stored; and emphasised that any information they provide will remain anonymous.

The filmed interviews each lasted around 5 minutes, and we created an interview guide containing a range of open questions, which acted as a prompt to remind the facilitator of questions to ask and key topics to cover.

EXAMPLE INTERVIEW GUIDE:

1. What are your reactions to what you have just seen?
2. Was the event what you had expected? Or were there surprises?
3. What do you think the performers communicated?
4. At the end of the event, did your perception of silence change in any way? If yes, in what way did this change; if no, why?

TOP TIP

Think about an interview as a guided conversation: give people time to think and finish; ask follow-up questions; and use probes to elicit more detail and clarify responses.

De-brief workshops

During the drinks reception at the *Into Silence* events, a small group of audience members were invited to take part in a de-brief workshop, by the researchers and evaluator.

The de-brief workshops took place the subsequent day after the *Into Silence* events, at Harris Manchester College in Oxford. The workshops brought together audience members, the researchers and creative practitioners to explore their in-depth experiences and thoughts about the event; and provided an opportunity to re-visit, experience and learn more about the performances. This small group discussion (with 5-7 participants in total) was co-facilitated by the evaluator and the researchers; and lasted approximately 90 minutes.

The de-brief workshops were both part of the *Into Silence* engagement activities and also presented an evaluation opportunity: the workshops enabled a more in-depth exploration of the outcomes and impacts on audience members; and the researchers and their research.

Similar to the filmed interviews, respondents received an Information and Consent Form prior to taking part in the de-brief workshops. We created a workshop guide containing open questions to pose to participants; and the discussion was audio recorded and then transcribed.



Silence and the Body de-brief workshop – workshop attendees learning and taking part in body percussion exercises with KeKeÇa performers.

EXAMPLE WORKSHOP GUIDE:

1. What did you experience (feel, think) before, during and after the performance?
2. At the end of the event, did your perception of silence change in any way? If yes, in what way did this change; if no, why do you think this was?
3. What aspects of the event did you most enjoy?
4. What aspects of the event did you least enjoy?
5. What were your thoughts about the physical setting and space of the event?

TOP TIP

- Avoid asking leading or biased questions and provide the opportunity for respondents to share their open and honest views and experiences.

Notes



Caution: do not microwave.

