

The Libraries Taskforce

Evaluation workshops resource pack



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Introduction

In March 2019 The Audience Agency delivered a series of evaluation workshops for libraries, commissioned by the DCMS Libraries Taskforce and supported by Arts Council England.

Four workshops were delivered across England; in the North West, North East, South West, and London / South East regions.

Participation and feedback

- 97 participants attended the workshops across the four locations.
- The average rating for the sessions was 4/5.
- 98% of respondents said they felt more informed about evaluation following the session. ¹
- 98% of respondents said they felt more confident about what they had learnt and how to apply it following the session. ²
- 87 / 88 respondents indicated that they felt more confident about evaluation as a result of attending the workshop

The words most frequently used to describe the workshops were ‘informative’, ‘useful’, and ‘thought-provoking’. ³



¹ These questions asked at Chester and Exeter only - 41 respondents in total.

² See above.

³ This question was asked at Newcastle and London only - 56 respondents in total.

Evaluation workshop slide set and notes

Evaluation

Mythbusting and Methodologies

Chester - 14 March

Exeter - 18 March

Newcastle - 22 March

London - 27 March

Jacqui Fortnum, Senior Consultant at
The Audience Agency



Understand who your audiences are.
Discover who they could be.

Today

- Introductions
- What is evaluation?
- Why do it?
- Where do you start?
- Considerations and contexts
- How will you collect your evidence?
- Case Study
- Developing an effective evaluation plan
- Q&A
- Hints and tips
- Summary and further resources



About us



The Audience Agency is a mission-led charity which exists to give people better access to culture.



Our purpose is to lead insight-driven, audience-focused practice and policy, as agents for positive change.

Evaluation and training are key activities

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What is evaluation?

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What is evaluation?

It's all about documenting
CHANGE...

- What's your aim?
- How are you going to know what you achieved?
- How will you know where improvements might be made
 - what didn't work so well, and why?
- How will you share your story?



From what
to what?



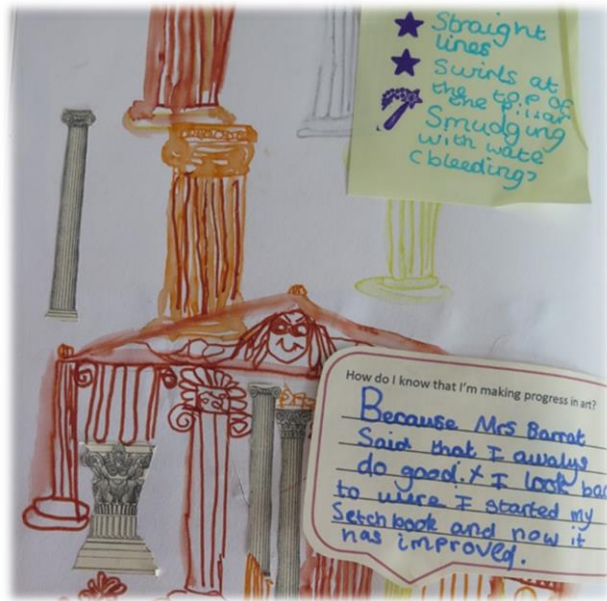
How and
why?

DO

Good to think about:

- Where are you starting from?
- What existing data do you have?
- What do you want to learn?
- What stories do you want to be able to tell?
- Who do you want to share them with?

Where does it fit?



It should be a carefully thought through process that is built in before a project starts and forms a continuous thread throughout.

Give it the same level of thought as is given to the development of the project in the first place:

- Why are you doing it?
- Who is it for?
- What differences do you want to make?

This image neatly captures the essence of evaluation:

- Identify goals - post-it list of objectives: straight lines, swirls at the top, smudging with water (bleedings)
- Identify measures - critical review (Mrs Barret), compare against benchmark (look back to where started and compare)

What is it not?

Evaluation and monitoring: what's the difference?

Monitoring is...

an on-going review of your project

It can help you to identify how well you are meeting your objectives and if you need to make any adjustments

Evaluation is...

the process of assessing to what extent you have met your objectives

It can support informed decision making, planning, advocacy, and investment



Monitoring is a useful adjunct to evaluation:

- A review of existing monitoring data is helpful for informing project objectives and evaluation measures.
- Monitoring can also help track long-term impacts.
For example, if an activity becomes part of a regular programme you can track the ongoing impact on attender profiles, or if you change your marketing / messaging strategy you can monitor whether the new campaign is reaching the audiences it is targeted at.

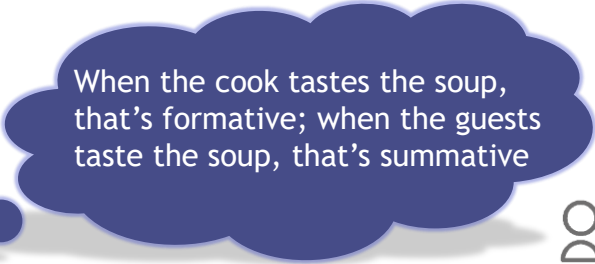
What does it cover?

Formative

What is working? What next? What to change?
Process of testing, linked to planning and monitoring

Summative

What was the impact?
Works to an end point, linked to outcomes and reporting



When the cook tastes the soup,
that's formative; when the guests
taste the soup, that's summative



Formative

- Can be part of the planning process - testing out ideas on target groups etc.
- Conducted during the project, to improve the project and its outputs.
- Identifies what you could do to change or improve the plan / work in progress.

Summative

- Conducted towards the end of the project.
- Provides evidence of achievements and success.

Why do it?

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5 key reasons to evaluate



- How well did you meet your objectives?
- Who benefited, in what ways?
- What worked and what didn't; why?
- How could you make improvements?
- What's your story?



- Evidence your success.
- Did you engage with your target audiences? What were the impacts on them?
- What did you learn? It's important to learn from experience and apply that learning to future projects.

- What would you do differently if you did a similar project in future? How could your new service be enhanced further? More targeted, more focussed use of resources etc.
- Prove your value to stakeholders, cultivate effective partnerships, develop a shared internal understanding of who you are and what you do.

All adds up to ensuring that you stay relevant and resilient


Benefits and challenges


Benefits?

- Shows transformative effect of work
- Authenticity
- Powerful advocacy
- Informed development
- Shared understanding and storytelling
- Value for money
- Accountability

Challenges?

- Lack of staffing resources
- Staff skills / confidence
- Time consuming
- Relevance
- Getting honest feedback
- Disruptive to the experience





A vital element of effective evaluation is recognising from the outset what the impacts will be - both positive and negative.

Benefits:

Document change / transformative experiences; tell an authentic story; inform powerful advocacy; build an open dialogue; connect to audiences; connect to funders and other stakeholders; improve what you do and really understand how and why something works; learn from your experience; build internally shared messages.

Challenges:

Boring; lack of resource - takes time and is costly; keeping it relevant - how to evidence causality etc; getting honest feedback - do people just tell you what they think you want to hear?

The power of evidence



Strategic planning?

Advocacy?



Collect what you value, rather than valuing what is easy to collect

Strategic planning:

- What do you need to know to inform your development plans and make best use of resources?
- What evidence do you need to inform funding bids etc?

Advocacy:

- What stories do you want to tell, and who do you want to share them with?
- What returns on investment do you need to evidence?
- What do you need to know in order to tell the story honestly and effectively?

What's your story?



Internal

- Common language
- Shared objectives
- Shared stories

External

- Evidence value for money
- Stakeholder engagement
- Collaboration



Collecting and sharing data supports the development of a shared narrative around who you are and what you do; regardless of who is telling the story, or to whom they are talking.

Internal

- Supports a holistic approach to all activities.
- Encourages joined up thinking and shared understanding of objectives.
- Supports a cross-team approach - audience development is seen as an organisational activity.
- Supports the development of shared stories - consistent messages regardless of who is talking and to whom.

External

- Brings your purpose to life
- Evidences your value for money / return on investment to your local authority and other stakeholders
- Strengthens funding applications - based on facts, not supposition
- Improves stakeholder engagement - you have compelling stories to tell and can demonstrate impacts.
- Supports the cultivation of meaningful partnerships and collaboration - shared objectives, shared values, shared resources.

Where do you start?

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What do you want to achieve?

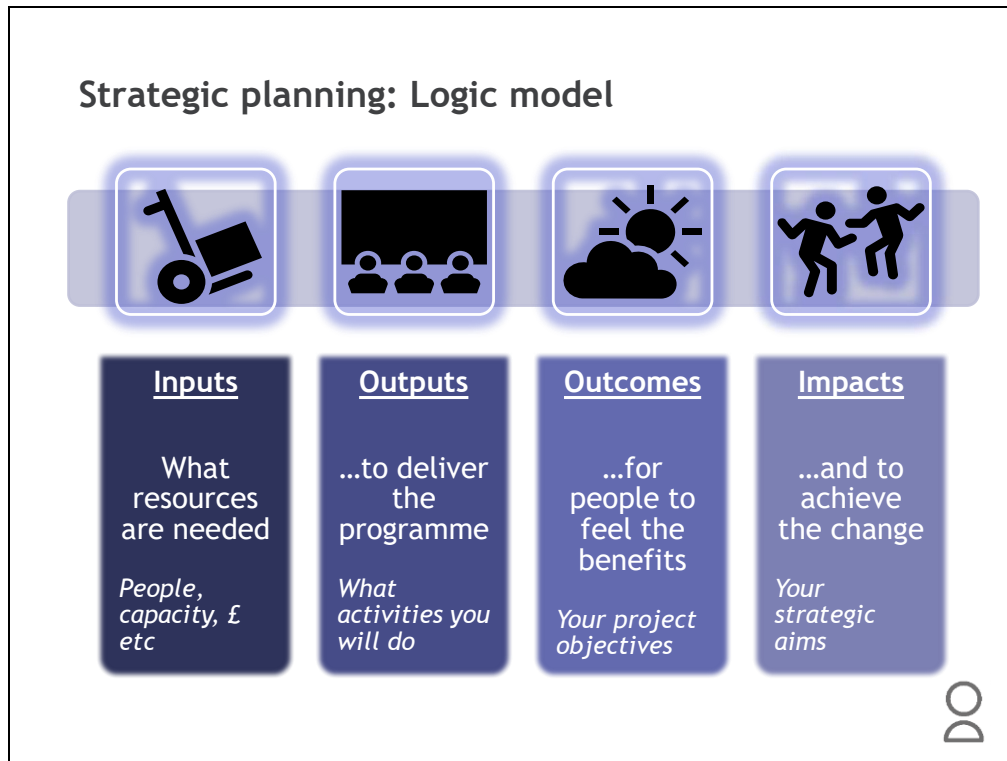




What is your vision / purpose? Why are you delivering this particular project?

Your objectives for the work will be informed by this, and in turn will inform how you will measure the outcomes and outputs against those objectives.

There are many different ways to value an experience, project, or activity and almost as many ways to measure those values, but underpinning all robust evaluation are some key principles which may be applied regardless of the value metrics or methodologies used to collect evidence of them.



A logic model can be used for strategic planning and to support effective evaluation through mapping the story of what you put in to, and what you get out of, your activities.

It is a systematic and visual way of presenting and sharing understanding of the relationships between the resources needed to deliver a programme, the planned activities, and the anticipated changes or results.

Short-term Outcomes

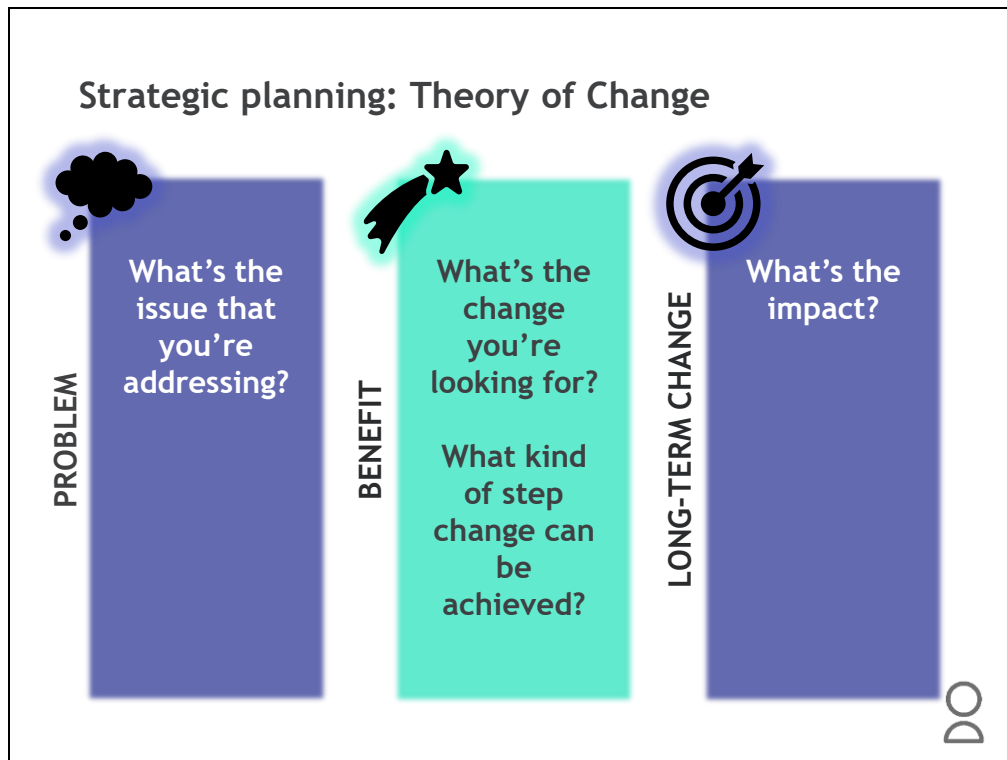
What are short-term/direct outcomes for each of your programme activities? What changes in participants' knowledge, attitude, behaviour, skills, or condition do you expect to see?

Intermediate Outcomes

What next-level changes in your participants, in their networks, or in the community, do you hope will follow from these immediate, short-term outcomes? If you achieve the short-term outcome(s), then what do you see as the results of that?

End goal/impact

The reality is not necessarily going to be linear like this - there are inter-connections.



The theory of change approach to strategic planning involves focussing on the end point (what problem are you trying to solve - the aim of your project / activity) in relation to where you are starting from; working backwards from the end to decide what you need to do to get from here to there.

Example

Problem: Growing social isolation in your catchment area

Benefit: Participants in your programme meet new people and share experience in a safe space / familiar environment

Impacts: Community becomes more inclusive, residents less isolated / Library develops new partnerships, reaches out to new audiences

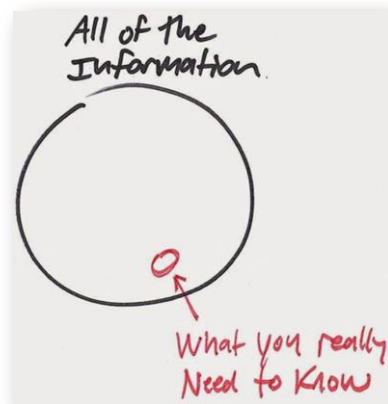
Considerations: What do you need to know?

Which elements?

- Evaluation of processes
- Evaluation of the outcomes for audiences and participants
- Evaluation of wider and longer term impacts (on society or the economy for example)

What outcomes?

- Intrinsic - enriching, illuminating
- Impact - economy, health and wellbeing, society and education



To evaluate your programme effectively, it is vital to understand what it is you need to know, based on your objectives for the activity.

If you lose focus then you risk collecting information that you will not and cannot use; a waste of your time, and the respondents' time. You also may miss opportunities to collect vital information that you rely on to prove the impacts of your work.

VUMI

- Vital - prioritise
- Useful - build in where possible / appropriate
- Merely Interesting - DON'T COLLECT!

CREATIVE AND PEOPLE PLACES

CPP has three core evaluation questions set by Arts Council England:

- Are more people from places of least engagement experiencing and inspired by the arts?
- To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
- Which approaches were successful and what were lessons learned?



Individual CPPs might then add some evaluation metrics which relate to their specific activity and communities.

Note the need for benchmarks - for example, where are you starting from? To prove 'more' you need to know how many people from places of least engagement are currently experiencing and being inspired by the arts.

Decisions, decisions...

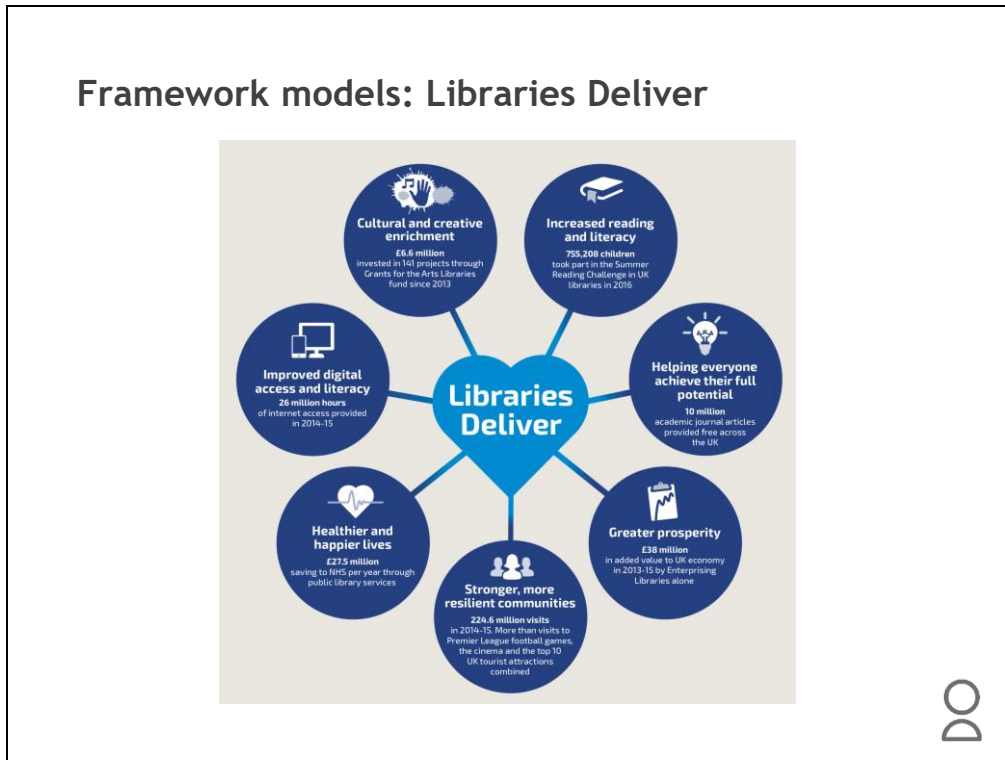


The information you collect will depend on what you need to know - what will help you to measure the outcomes of your project against your objectives for doing it, in the context of overall mission; your programme of evaluation will reflect these aims and objectives.

There are many different ways to value an experience, project, or activity; and almost as many ways to measure those values. Underpinning all robust evaluation, however, are some key principles which may be applied regardless of the value metrics or methodologies used to collect evidence of them:

- **Be clear about what you need to know**
Deciding what to evaluate can seem bewildering - don't overcomplicate it.
- **Stay focussed**
The information you collect will depend on what you need to know - what will help you to measure the outcomes of your project against your objectives for doing it.
- **Be clear about how you will use the data you collect**
Will the evidence you intend to collect tell the stories you want to tell? What evidence do your partners and funders need? Is anything missing?
- **Identify the most effective and relevant data collection methodology for your purposes**
New / interesting methodologies for collecting data do not necessarily translate into meaningful and useful results.
- **Be clear about responsibilities**
Ensure that everyone responsible for collecting information is confident about why, what, and how this is to be done.

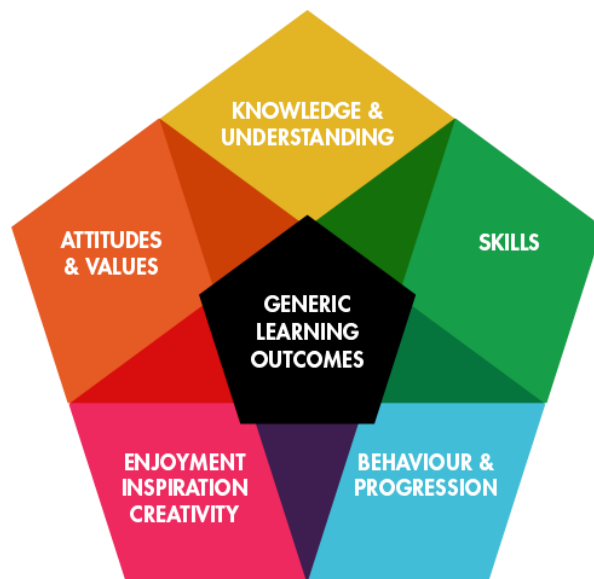
- **Review the effectiveness of your evaluation plan as you go along**
Check the quality and quantity of the data you are collecting, make changes to the plan if needed.



You may want to use the outcomes for your project to frame your evaluation, i.e. start with the impacts you are aiming at and then describe how you will achieve them and measure success.

This is the Libraries Taskforce framework, from its 'Libraries Deliver: Ambition' strategy. It identifies 7 measurable outcome areas that libraries deliver on: Culture, Reading, Learning, Prosperity, Community, Health and Well Being, and Digital.

Framework models: Generic Learning Outcomes



This example shows the Generic Learning Outcomes (GLOs) for Arts Council England. Your evaluation could take those outcomes which are most relevant, then set out how they will be achieved for the target audiences (there may be different audiences for different outcomes) and how you will measure them.

Framework models: Well being and social



Still focussing on outcomes, you may also want to include social impacts; how visiting the exhibition, taking part in the activity etc, has impacted on those attending.

These models, including Arts Council England's Generic Social Outcomes (GSOs), look at impacts on personal behaviours and values; in the context of both personal and community / societal changes.

Considerations and contexts

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Considerations: What's the audience journey?



The impact of your work for audiences and participants will be influenced by their life experience, expectations, preferences, and existing levels of engagement with you or the activity; all of these should be considered in your evaluation strategy.

- What journey have they taken up to this point?
- Where are they going from here?
- What impact do you want to have on that journey?
- How will you know?

When measuring the value of an experience, for example, it is important to avoid making assumptions about the context in which someone's experience sits; avoid asking leading questions, or questions which rely on a certain level of knowledge / experience to deliver a meaningful response.

Be clear about the changes you are looking for, and how they can be evidenced.

Example: Thinking about new audiences

A library arts event may introduce residents to new experiences, encourage them to see the world differently, and give them confidence to meet new people



DO

Considerations: What's the context?



DO

The context of how and where you engage your audience is also important:

- Who is delivering it?
- Is it designed to be a fun or more formal experience (or bit of both)?

- Is the space public or a dedicated room?
- Is it in the library or somewhere else on-site (where the library is part of multi-use building) at another site entirely? School, shopping centre, outdoor space etc

The audiences you attract and what sort of experience they have will be influenced by the environment in which the activity takes place and the style of delivery and will also influence how and what you measure in any evaluation.

Consideration: What type of engagement is it?



DO

The type of information and the methodology used to collect it will also be informed by what type of activity you are running:

- Is it a spectacle to be watched, a mass participation event, or does it involve more intense engagement?
- Does it involve a large audience or smaller groups?
- Is it time constrained?
- Is it a one-off or part of a sustained series of events?
- Is it stand-alone or part of a bigger event or festival?

How will you collect your evidence?

 the audience agency

Data types: Quantitative v Qualitative

Quantitative

- Closed, multiple choice questioning designed to capture large response samples
- Useful for benchmarking against contextual data (e.g. census)
- Opportunities for consistent data collection over different activities, teams, and time periods

Qualitative

- Open ended questioning designed to capture in-depth understanding
- Useful for exploring 'why' questions - beliefs, motivations and attitudes
- Particularly effective for capturing impacts / outcomes for specific groups (families, local communities etc)



Both are useful measures in evaluating the impact of an activity and can be used alone or in combination; which approach you take is dependent on the type of information you need and from whom you want to collect it.

Quantitative questions tend to be multiple choice, rather than open-ended; although some surveys, for example, can include open-ended qualitative questions in addition to the quantitative response options.

Qualitative questioning tends to be more exploratory and responsive; getting to the root of why participants have responded in a particular way.

For both approaches it is important to have a framework to ensure a consistent approach and support like-for-like comparisons; whether that is looking for patterns in qualitative responses or benchmarking against previous quantitative data etc. This helps to evidence direct impacts of the work undertaken.

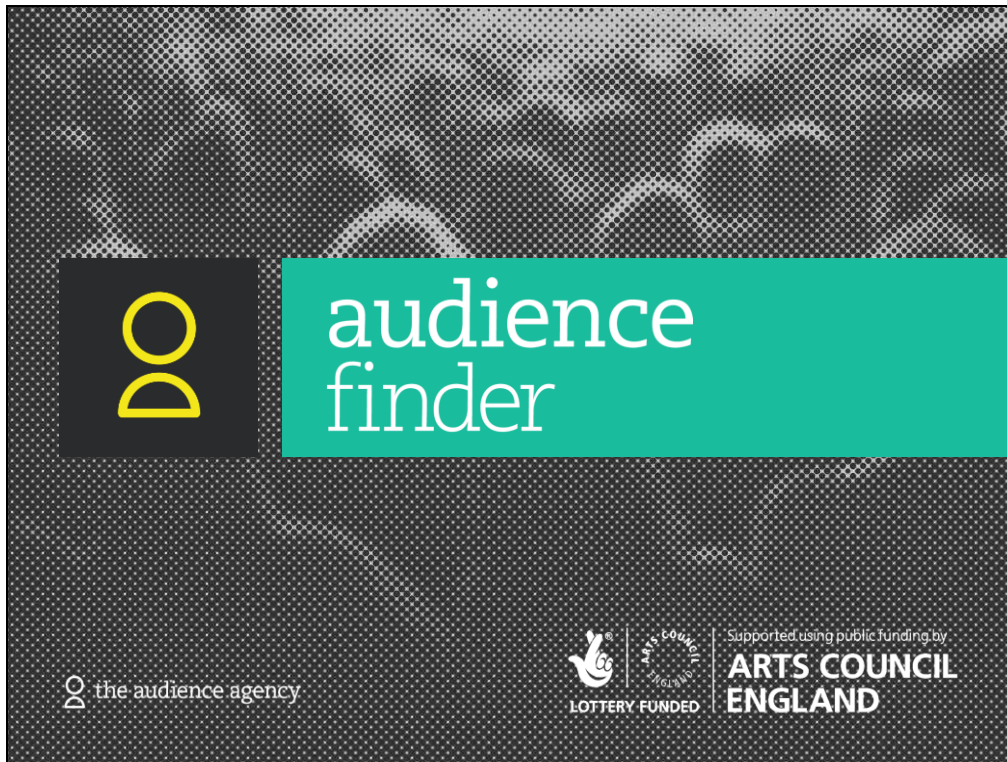
Example methodologies



Methodologies include, but are not limited to...

- Surveys
- Feedback forms
- Interviews
- Discussion groups
- Observations
- Vox-pops
- Creative and digital approaches



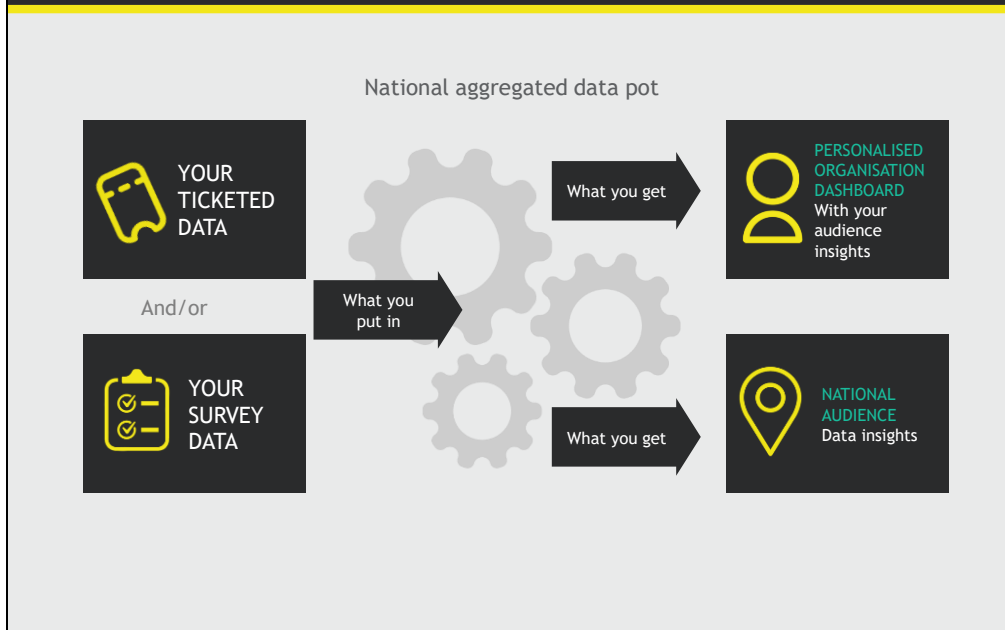


Audience Finder is one tool you may find useful in collecting data about those you engage through arts and cultural activities.

It is free to access and use by any organisations involved in delivery of arts/ cultural activities, either as main or part of their offer, regardless of governance, funding, size, artform etc.

It supports consistency in data collection, benchmarking, and ongoing audience monitoring, and encourages cross-organisation understanding and shared responsibility for using audience insights in planning. You can have as many organisational logins to your dashboard as you want; each login is verified with the primary account holder before access permissions are granted.

How Audience Finder works



Audience Finder is supported by Arts Council England and has been developed and managed by The Audience Agency in consultation with organisations across different arts and cultural sectors.

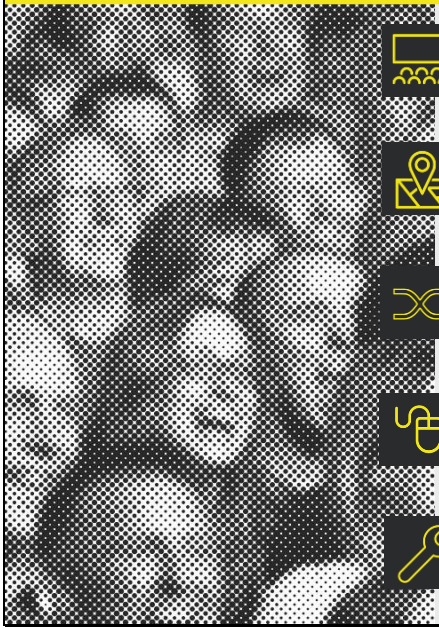
Libraries are new to the national portfolio, but libraries and literary organisations with a public engagement offer are already contributing data; building the benchmark for libraries is a strategic aim, supported by our work as a Sector Support Organisation.

Contributed data feeds into national and regional data insights in an aggregated format which helps to build useful insight about audience behavior.

As soon as you register for Audience Finder you can access a personalized organisational dashboard.

The national audience data insights reflect a range of artforms including museums, galleries, performing arts, visual arts, film, festivals and more; whatever type of programming you may deliver, there will be useful data in there to help you take an informed approach.

What Audience Finder gives



See **audiences** in context



Mapped and profiled segments



Insights about **audience behaviour**

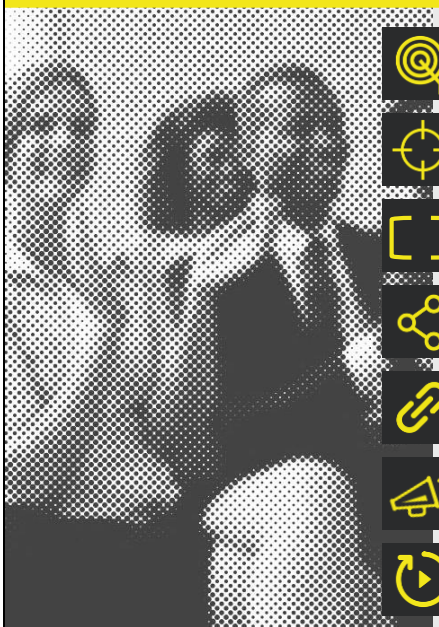


Overview of **online** and live audiences



Audience Finder powered **resources**

What Audience Finder supports



Set realistic **goal** and potentials



To **target** new audiences



A full **picture** of your visitors



Making **sharing data insights** easy



To **collaborate** or compete

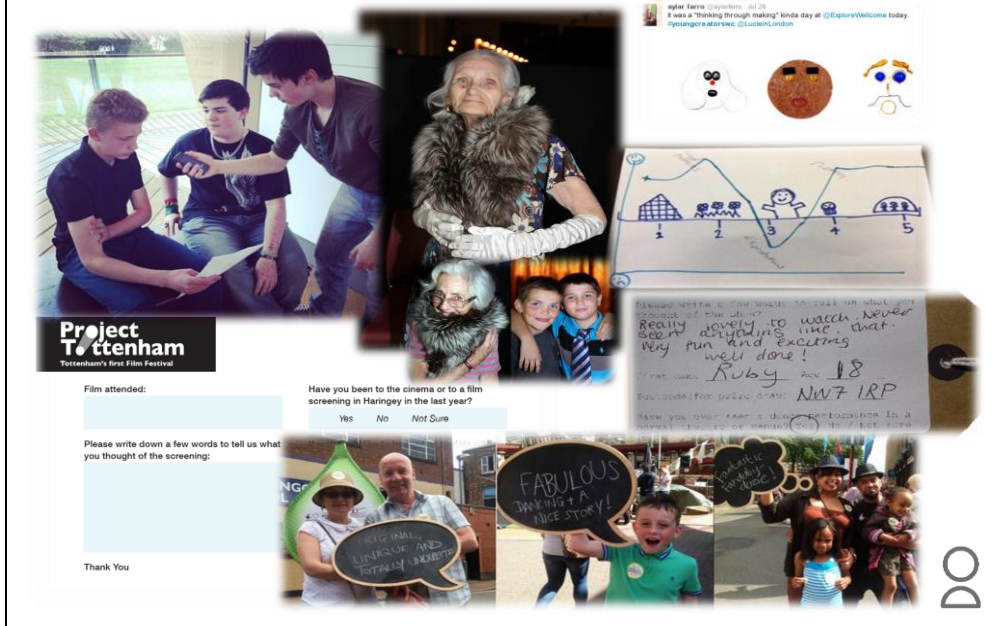


Advocacy



Data into **practice**

Other approaches to data collection



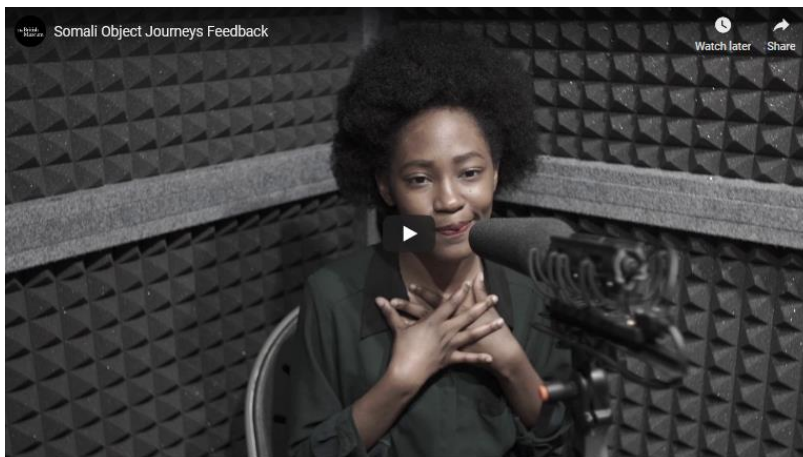
In your evaluation plan, you will need to carefully consider the best approach for your audience/participants and the activity you are delivering.

Some examples shown here:

- Vox pops/interviews - peer to peer evaluation with young people, including training and support for the interviewers.
A youth peer-led consultation for Royal Opera House Bridge - young people were trained to undertake vox-pops and use social media apps such as Vines, Instagram, and Audio to consult with peers.
- Feedback forms - short forms to collect essential information in line with target audiences for the activity; for example, brief description of experience plus postcode and age.
- Activity feedback - using a luggage tag as an interactive element of the event.
Tied to dance performance prop, making it part of the experience, and involving the artists/practitioners who are delivering the activity.
- Journey mapping - a mood timeline to capture the 'touchpoints' of an experience.
This one shows the route children took through a museum, and how they felt at each point.

- Social media - use a distinctive, unique, and easy to use #tag and encourage people to share their experience.
You can collate and analyse the social media activity, both qualitative tone and quantity / reach of impressions.
- Interactive approach - dressing up opportunity to make an interview more fun and tie in with the event theme.
Pop up photo booth and interview activity with a wide range of participants at a dance event.
- On the spot responses - simple chalkboard consultation at outdoor arts festivals.

Creative reporting



The British Museum took a creative approach to reporting, using poetry to reflect on the impacts of their Object Journeys activity within the overall evaluation of their World Conservation and Exhibition Centre Activity Plan. They commissioned poet and spoken word artist Theresa Lola to interpret the evaluation feedback from Somali community partners.

<https://objectjourneys.britishmuseum.org/poetic-response/>

The fetishisation of creative approaches?

What do we really mean by creative approaches?

- Are you trying to be creative for the sake of it?
- Is it authentic? Do the audiences and aims require a more creative approach?
- Are you balancing traditional and creative - and different kinds of data?

If yes, then great - but consider an overall approach that is...

- Rigorous
- Embedded
- Uses skills and resources efficiently



Think about how you will use the results, some creative approaches can be more difficult to translate into measured outcomes.

Check list: Identifying your approach

Do your chosen methodologies...

- Measure what you value?
- Relate to your outcomes and purpose?
- Require baselines? Do you have them?
- Capture progress?
- Address the question of bias?

And are they...

- Robust enough for the purpose?
- Statistically valid or iterative?



Developing an effective evaluation plan



An evaluation plan is essential to capturing evidence of impact. You may need to identify a number of different ways to capture data, depending on what methodologies are appropriate to the audience and the activity.

Making sure you are asking the right questions is critical; think about the answers you might get, and how you intend to use the information. Do those answers give you what you need? If not, rethink the question.

Evaluation plan checklist



Essential...

- What is the subject of the evaluation?
The outcome / objective
- What is the measure of success?
How you will know what's been achieved
- How will the necessary information be collected?
Your chosen method(s) of data collection

You may also wish to include...

- Who is responsible for collecting the data?
Teams / individuals
- When is the data going to be collected?
E.g. date of event

DO

Example evaluation plan 1

Outcome	Measure of success	What information should be collected?	Source / method of information collection	Who will collect the data?	When will it be collected?

DO

Example evaluation plan 2

Objective	Measure	Method	How evidence obtained

DO

These are example evaluation frameworks- there are many different ways to frame your plan.

To be effective, choose a framework which works for you in a simple, straightforward way and fits with your other processes.

Hints and tips

 the audience agency

Surveying guidelines: Representation and bias

Samples can be skewed by a number of factors

- Interview always done on the same day of the week
- Methodology favours certain people over others
- **Interviewer bias** - certain sorts of people are more likely to be approached
- **Respondent bias** - certain sorts of people are more likely to agree to being interviewed

A good sample is just as important as a big sample!



Samples can be skewed by methodology. For example, long questionnaires may mean you only manage to have completed surveys from groups that have more time to speak and complex questions can be off-putting for attendees for whom English is a second language or who have learning difficulties.

Interviewers can, often subconsciously, favour talking to some people more than others.

Common sources of unconscious bias include:

- Only approaching people who look friendly
- Only approaching people of a similar age or the same gender
- Fear of refusals

Strategies to reduce this bias, and take the decision out of the interviewer's hands:

- Approach every second / third / fourth person or group passing by; depending on attendee numbers.
- If approaching a group, and time is too short to interview everyone, interview the group member whose birthday is soonest.

Everyone should have the same chance of being approached and voicing their opinions.

Motivating staff and volunteers

- Data collection benefits the whole organisation, build it into job / role descriptions
- Give those collecting the responses access to reporting and share the outcomes of their efforts with them
- Provide training for fieldworkers to boost confidence



- Emphasise the benefits that data collection can bring - ensure that staff and volunteers understand how collecting data empowers the organisation and informs decision making, and that it is not just an add on to what they already do.
- Share the impacts of collecting data with those who are doing it - give them access to reporting and outcomes, be open about how the data is used, talk about it at staff / volunteer meetings, circulate reports, celebrate successful funding bids etc
- Offer training and support to build confidence - be clear about what is expected of staff and volunteers, ensure that they have the necessary skills and information they need to be confident about what they are doing, and offer them opportunities to ask questions about the process.
- You may want to consider offering rewards as a motivator, particularly if you are working with volunteers, but be mindful to encourage quality rather than quantity.

Encouraging participation in research

- Be friendly and approach with confidence
- Be clear about why you need their feedback, show that their time and opinions are valued
- Be up front about how long the survey will take
- Think carefully about where in your space you conduct the interviews



- Talk to respondents about why you are conducting the research and let them know that their time is valued.
- Keep surveys and interviews as short as possible whilst still collecting meaningful data.
- Data collection should happen once they have had the opportunity to have an experience they can talk about, but not necessarily at the end of their visit / attendance; at that point they probably just want to leave. Seating is always a bonus, particularly when interviewing families.
- You may also want to try offering incentives but remember that these should be neutral to your programme offer to avoid encouraging bias.
- If they are required, contact details should be collected separately to ensure that attendees feel confident about the anonymity of their responses.

Collecting data from groups and families

- Surveying or interviewing large groups and families is challenging
- Don't let refusals put you off approaching these groups - but approach the adults
- Safeguarding for vulnerable adults and under 16s



Surveying large groups and families is difficult as they tend to have less time and/or have their hands full.

After a couple of refusals from family groups it can be tempting to just focus your efforts on single visitors or those without children but, in order to be representative, surveys must be done with all types of attender; if around half your attenders are families, then 50% of your evaluation should be conducted with these groups.

Safeguarding protocols should be applied to research in the same way they are for all your other activities; for example, you must have permission from responsible adult (carer, guardian, parent etc) before interviewing under 16s.

Summary and further resources

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Summary: 10 steps to effective evaluation

- Ensure you have clear objectives
- Know why you are evaluating
- Evaluate what you value, don't value what you evaluate
- Use simple methods
- Allow time for capture and analysis
- Think about the mix of quantitative and qualitative data
- Think about what your audience can tell you
- Think about your environment
- Think about how you capture people
- Turn it into something interesting (if you can)



Further resources

- www.gov.uk/government/publications/longer-term-evidence-based-sustainable-planning-toolkit
- <https://www.theaudienceagency.org/blog/top-tips-survey-data-collection>
- <https://www.theaudienceagency.org/blog/successful-evaluation-planning>
- <https://www.theaudienceagency.org/blog/the-learning-diaries-getting-audience-feedback>
- <https://www.theaudienceagency.org/insight/using-evidence-for-effective-planning>
- <https://www.theaudienceagency.org/survey-methodology>
- <https://www.theaudienceagency.org/insight/guide/representative-and-reliable-surveys>



Thank you!

Contacts

theaudienceagency.org

audiencefinder.org

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 the audience agency

Themed resource links

Audience Finder

www.theaudienceagency.org/events/audience-finder-in-practice

www.theaudienceagency.org/blog/top-tips-audience-finder

www.theaudienceagency.org/insight/essentials-of-audience-finder [video]

www.theaudienceagency.org/audience-finder/community-charter

www.theaudienceagency.org/insight/webinar-everyday-audience-finder-using-survey-data
[video]

Case studies from the Making an Impact workshops

librariestaskforce.blog.gov.uk/2018/08/28/an-introduction-to-measuring-outcomes

librariestaskforce.blog.gov.uk/2018/09/13/evidencing-impact-in-kent

librariestaskforce.blog.gov.uk/2018/09/24/impact-rhyme-times-and-maternal-mental-health

librariestaskforce.blog.gov.uk/2018/09/27/somerset-libraries-redesign-programme

librariestaskforce.blog.gov.uk/2018/10/03/evidencing-impact-in-norfolk

Creative evaluation

www.theaudienceagency.org/blog/getting-creative-with-evaluation

www.theaudienceagency.org/blog/phizz-whizzing-focus-groups

www.theaudienceagency.org/success-stories/find-your-talent-push-the-capture-it-crew
[peer evaluation]

Evaluation planning

www.theaudienceagency.org/blog/successful-evaluation-planning

GDPR

www.theaudienceagency.org/insight/gdpr-get-the-job-done

www.theaudienceagency.org/gdpr-fact-sheet-for-audience-finder-show-stats-users

Motivating data collectors

www.theaudienceagency.org/blog/the-learning-diaries-getting-audience-feedback

Sampling

www.theaudienceagency.org/insight/good-practice-guide-to-sampling

www.theaudienceagency.org/insight/webinar-making-sampling-simple [video]

www.theaudienceagency.org/insight/data-comparisons

Using evaluation data

www.theaudienceagency.org/insight/using-evidence-for-effective-planning

www.theaudienceagency.org/insight/audience-development-planning

www.theaudienceagency.org/insight/using-evidence-for-advocacy-2

www.theaudienceagency.org/insight/making-the-case-using-evidence

Guides and Reports

Arts Council England Libraries Audience Reach Report - The Audience Agency, 2017

www.artscouncil.org.uk/EvidencingLibrariesAudienceReachresearchresultsandanalysis

Taking Part reports

<https://www.gov.uk/government/collections/sat--2>

Audience Development Planning Guide

www.theaudienceagency.org/asset/1467/download?1508406304

Audience Finder introductory guide

www.theaudienceagency.org/asset/1527/download

Audience Finder core survey for Libraries

Date of visit (dd/mm/yy): _____ Interview time (hh:mm): _____ Interviewer: _____ Location: _____

[Library] questionnaire

We're carrying out this survey to help us learn more about who uses this library and its services, and how we can give visitors the best possible experience. The survey should take around five minutes to complete. Anything you tell us will be kept confidential, is anonymous and will only be used for research purposes. The information you provide will be held by [Library] and The Audience Agency, who are running the survey on our behalf.

1. Have you visited [Library] before? (Tick one only)

- | | |
|---|--|
| <input type="checkbox"/> Yes, in the last 12 months | <input type="checkbox"/> Yes, between three and five years ago |
| <input type="checkbox"/> Yes, between one and two years ago | <input type="checkbox"/> Yes, but more than five years ago |
| <input type="checkbox"/> Yes, between two and three years ago | <input type="checkbox"/> No, this is my first visit |

1a. (If yes in the last 12 months) Including today, how many times have you visited [Library] in the last 12 months?

2. Are you visiting with other people today? (Tick one only)

- Yes No

2a. If yes, how many of those you are visiting with are aged... (this does not include yourself)

Under 16 _____ 16 or older _____

3. Which of the following describe your motivations for visiting [Library] today (Tick all that apply)

3a. And which of these was your main motivation? (Circle one only)

- | | |
|--|--|
| <input type="checkbox"/> To spend time with friends/family | <input type="checkbox"/> For reflection |
| <input type="checkbox"/> For a special occasion | <input type="checkbox"/> Visiting libraries is an important part of who I am |
| <input type="checkbox"/> For peace and quiet | <input type="checkbox"/> To escape from everyday life |
| <input type="checkbox"/> To be intellectually stimulated | <input type="checkbox"/> For academic reasons |
| <input type="checkbox"/> To be entertained | <input type="checkbox"/> For professional reasons |
| <input type="checkbox"/> To be inspired | <input type="checkbox"/> To entertain my children |
| <input type="checkbox"/> To do something new/out of the ordinary | <input type="checkbox"/> To educate/ stimulate my children |
| <input type="checkbox"/> To learn something | <input type="checkbox"/> Other - please specify _____ |
| <input type="checkbox"/> To enjoy the atmosphere | |

4. How would you rate the following? (Please give one rating for each item)

	Very good	Good	Neither good nor poor	Poor	Very poor	Don't know/Not applicable
Quality of the services on offer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How welcoming/helpful the staff were	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The whole experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. On a scale of 0-10, how likely is it that you would recommend [Organisation name] to a friend, family member or colleague, with 10 being extremely likely and 0 being not at all likely? (Tick one only)

- 10 9 8 7 6 5 4 3 2 1 0

PTO - continues on next page

6. Is there anything else you would like to say about your visit? (Please describe below)

About You This final section is about you. It's a little more personal, but is really useful to us. The questions have been designed to align with the way the UK Government collects Census data. This enables us to compare our visitor profile to the general population. By answering these questions you will help us to see the extent to which we're serving everyone in our community. If there are any questions that you'd rather not answer, please select "Prefer not to say" or skip to the next question.

7. What is your sex? (Tick one only)

- Male Female Prefer not to say

8. Which of the following options best describes how you think of your gender identity? (Tick one only)

- Male Female In another way*
 Prefer not to say

*How would you describe your gender?

If you would like to add a follow-on question regarding respondent gender identity, this can be included in your survey, free of charge. You can choose to just ask the sex question, ask both the sex and gender identity question or the just the gender question by itself.

9. Which of the following age groups do you belong to? (Tick one only)

- Under 16 30 - 34 50 - 54 70 - 74 Prefer not to say
 16 - 19 35 - 39 55 - 59 75 - 79
 20 - 24 40 - 44 60 - 64 80 - 84
 25 - 29 45 - 49 65 - 69 85 or older

10. What is your ethnic group? (Tick one only)

White

- English/Welsh/
Scottish/Northern Irish/British
 Irish
 Gypsy or Irish Traveller
 Other White background*

Mixed

- White and Black Caribbean
 White and Black African
 White and Asian
 Other Mixed/multiple ethnic
background*

Asian or Asian British

- Indian
 Pakistani
 Bangladeshi
 Chinese
 Other Asian background*

Black or Black British

- African
 Caribbean
 Other Black/African/ Caribbean background*

Other

- Arab
 Other*
 Prefer not to say

*What other?

11. Do you identify as a D/deaf or disabled person, or have a long-term health condition? (Tick one only)

- Yes No Prefer not to say

11a. Are your day-to-day activities limited because of a health problem or disability which has lasted, or is expected to last, at least 12 months? (Tick one only)

- Yes, limited a lot Yes, limited a little No Prefer not to say

If you are an NPO, the social model question (Q11) will be added to your survey. If you are not an NPO, you can choose to ask this question following either the social model (Q11) or the medical model (Q11a).

12. Do you live in the UK? (Tick one only)

- Yes No

12a. If you live in the UK, what is your full postcode?
This information will only be used for research

12b. If you live overseas, what is your country of residence?

Thank you for your help.

Contacts

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