

Evaluation of the Wellcome Trust strand at the Latitude Festival 2015

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This is what Latitude is all about – keen minds keeping us in check.

Thanks! (Audience member, feedback card)

Love the Wellcome Trust slots – better than the music! – want to come back next year (Audience member, feedback card)

Summary

This report details the key findings of the evaluation of a series of events sponsored by the Wellcome Trust at the 2015 Latitude Festival, which took place between 16th and 19th July. In addition, the report includes the complete evaluation kit.

The evaluation included a variety of data collection methods that focused on the audiences' engagement with the activities and on the presenters' motivations for participating, the challenges they faced and the value of including these activities in a festival such as Latitude.

Dr Ann Grand and Dr Margarida Sardo, from the Science Communication Unit at the University of the West of England, Bristol undertook the evaluation. Details of the team profile can be found in Appendix I.

Acknowledgements

We would like to say thank you to Tania Harrison, Arts Curator of the Latitude Festival, who commissioned this evaluation, and to Rhiannon Wilkins, who liaised between Festival Republic Ltd and the evaluators. We offer our thanks to all those who commented via the feedback cards and those who participated in the post-event interviews. We are especially grateful for the contribution of Louisa Garbett and Deborah Barber, MSc students in the Science Communication Unit, whose work on data collection at the Festival was invaluable.

Key conclusions:

- Audiences were extremely positive about the content, topics and presenters of the activities.
- As in 2014, the science-based activities were well-received by the audiences.
- The introduction this year of a greater variety of activities, in particular interactive events, was highly successful.
- The choice of presenters was excellent; audiences responded warmly to their expertise, enthusiasm and energy.
- Presenters responded well to the well-informed and enthusiastic audiences. Venues were easy to find and well-signposted.
- Most venues were appropriate for the kind of events that were presented there, however presenters, audiences and evaluators all perceived the Wellcome Trust Hub as being too small for the size of audiences attracted to most of the events.

Key recommendations:

- Continue to include science-themed events in the Latitude Festival.
- Continue to embed Wellcome Trust-linked events in venues across the Festival.
- Decide whether the purpose of the Wellcome Trust Hub is to engage with large audiences (in which case, a bigger tent is needed) or to engage at an intimate and in-depth level with smaller audiences (in which case some way needs to be found to restrict audiences).
- Reflect on target audiences and programme accordingly; at the moment, events are largely reaching audiences already engaged with the sciences
- Ensure presenters have full information on how to access the green room and similar facilities.

1 Introduction

1.1 About Latitude

Latitude Festival is an annual music festival that takes place in Henham Park (Southwold, Suffolk). Latitude offers a comprehensive bill of musicians, bands and artists across four stages, as well as elements of theatre, art, comedy, cabaret, poetry, politics and literature.¹

1.2 About the activities

Most of the events covered by the evaluation took place in the Wellcome Trust Hub (WTH) but there were also events involving Wellcome Trust researchers in the Literary Arena. Further events in the Poetry Tent, Little Theatre and Theatre Arena were linked to the Latitude Festival theme for 2015: “For richer, for poorer, for better, for worse”, chiefly focussing (as would be expected from the connection with the Wellcome Trust) on health, mental health, cognition and consciousness and well-being.

The format of the events varied: some were single-person presentations, others were conversations between a presenter and a host and some were hosted panel discussions with up to three participants. Several of the events were organised by Salon London.² There were also theatre and poetry performances and interactive events.

For more detail, see Section 3, *Findings*.

1.3 Weather

Throughout the Festival, the weather was warm but breezy, resulting in fairly comfortable conditions for audiences in the tented arenas and other performance spaces. There was some rain overnight on Saturday but the ground dried out very quickly, and Sunday was cooler but dry.

¹ <http://www.latitudefestival.com/>

² <http://www.salon-london.com/>

2 Evaluation methodology

This section outlines the methodology used to generate the data. A variety of methods was selected, to capture the experiences of the participants and presenters involved and to judge the impact of the Wellcome Trust-sponsored activities on participants and presenters. The evaluation methodology received ethical approval from the University of the West of England, Bristol.

The evaluation *aimed* to:

- Evaluate a sample of events in the Wellcome Trust-sponsored strand at the 2015 Latitude Festival, what worked and what did not, and the challenges and benefits of participating.

The *objectives* were to assess:

- **Impact on the audience:** levels of engagement, reasons for participation, visitors' views and reactions to the events (how they were presented, favourite and least favourite aspects, etc.), previous engagement with science, etc.
- **Impact on scientists, researchers** and artists involved: motivations for participation, views on the event, challenges, etc.
- Explore the **experiences of presenters** that participated both in 2014 and 2015, particularly around learning from the previous years and changes to the content or presentation style.

Through the use of multiple complementary methodologies, a range of both quantitative and qualitative data was collected.

The evaluation covered a sample of events in each venue: the Wellcome Trust Hub, the Literary Arena, Poetry Arena, Little House and the Theatre Arena; and a sample of events of different formats: single-person presentations, conversations, panel discussions, theatre, poetry and music performances and interactive events. There were 26 events in the Wellcome Trust strand over the three days; 21 of these events were evaluated by at least one method and the majority were covered by two or three. The presenters were surveyed using an online survey run shortly after the festival.

For the full evaluation plan, see Appendix V.

2.1 Exit interviews

‘Snapshot’ interviews are a quick and focussed method of gathering participants’ views. They last between 90 seconds and two minutes, using a small number of consistent, clear and structured questions that allow rapid answers, to capture short and immediate feedback from participants in busy locations. The evaluators attended 14 (of approximately 26) events in the Wellcome Trust strand and sought to interview 10% of audience members, randomly selected, at the close of each event. Participants were approached and interviewed immediately after the event. A total of 45 ‘snapshot’ interviews took place with members of the audiences over the three days of the Festival.

A copy of the audience interview schedule can be found in Appendix II.

2.2 Observations

Observation permits an evaluator to contextualise other research data, become aware of subtle or routine aspects of a process and gather more of a sense of an activity as a whole. The evaluator used a standard observation guide to gather data as efficiently as possible, which was used at several events. For consistency, one evaluator conducted all the observations. The evaluator sat in an unobtrusive location and recorded data such as audience size and composition, audience reactions and questions and environmental data. Every event observed was observed in its entirety. The observer made detailed notes during the event, supplemented by additional reflections immediately afterwards. In total, 14 observations (of approximately 26 events) were made throughout the Festival, covering a range of event types.

A copy of the observation schedule can be found in Appendix III.

2.3 Presenters' survey

Presenters involved in the activities were surveyed via an online survey shortly after the Festival. All the presenters were invited to fill in a short online survey and asked to provide both formal and informal feedback of their impressions of the event. The survey was created using SurveyMonkey and the link was sent to 58 different email addresses. The survey was open for two weeks, with two reminders sent within that time. Nineteen surveys were completed, representing a 33% response rate, a very strong response rate for an online survey.

A copy of the survey can be found in Appendix IV.

2.4 Autonomous feedback methods

For events at the Wellcome Trust Hub the evaluators also used an autonomous tool, suggestion boxes, chosen because it would not disrupt the flow of the event. Using previously designed cards with questions/prompts (same questions and prompts as used in 2014, for consistency), members of the audience were encouraged to add their thoughts and suggestions and post the cards in a strategically located box. Cards were handed out to audience members at 12 events (out of 13 of the Wellcome Trust hub). A total of 192 cards was filled in by the audience.

Questions:

- ✓ What was your favourite part of the activity?
- ✓ How do you feel about science?
- ✓ What attracted you to this event?
- ✓ What do you think about this activity? Leave us some feedback!

Suggestions:

- ✓ How can we improve this activity?
- ✓ What kind of science-based activities would you like to see at Latitude?
- ✓ What do you think about this activity? Leave us some feedback!

3 Findings

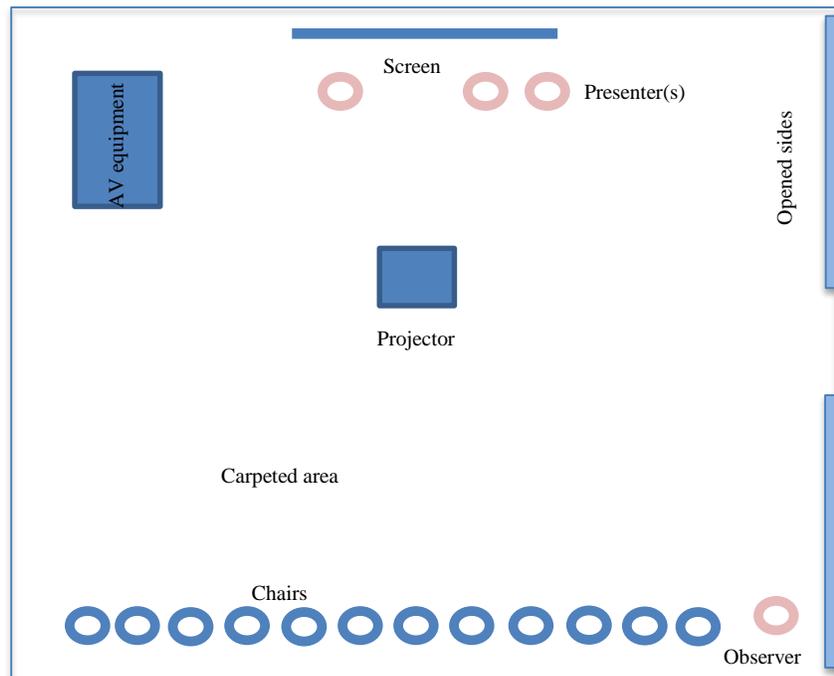
The findings described below are drawn from the exit interviews, observation records, feedback boards, suggestion boxes and presenters' survey.

3.1 Venues

3.1.1 Wellcome Trust Hub

Most of the events that were linked to the Wellcome Trust took place in the Wellcome Trust Hub (see Figure 1). The WTH was a dedicated marquee, located in the 'Faraway Forest' area of the Festival site. The Faraway Forest is designated as a quiet area for exploration, discovery and reflection, located away from the major music stages and the central area of the Festival. As well as the WTH, the Forest included a small story-telling space, theatre arenas and outdoor performance areas.

Figure 1: Layout of the Wellcome Trust Hub



The Hub was designed to be an intimate venue, intended for audiences of up to 40 people. It had a fixed screen and data projector and an amplification system using either hand-held or stand microphones. The WTH was clearly identifiable by a large sign (see Figure 3) and the festival programme clearly labelled the events as 'Wellcome Trust'.

On the first morning of the Festival, the technical set up of the WTH ran late. Because of the late set up, only one row of chairs – at the back of the tent – was set in place within the tent. The first event was scheduled for 11am; by 10:45am, a queue of some 30 to 40 people had built up. As soon as they could, these people entered the WTH, seating themselves on the carpeted area (see Figure 2).

Figure 2: Audience in WTH - 'Numerical Cognition'



This initially *ad hoc* arrangement continued throughout the three days of the Festival. The result was that more people were able to sit inside the tent than intended – for some events up to 70 or 80 people. Furthermore, for many events, there were as many people clustered around the outside of the WTH as there were inside (see Figure 3). Fortunately, as the weather was good, the organisers were able to pull back the side of the tent, making it more open to those standing outside.

Audience comments on the layout of the WTH varied; the majority liked the ‘good floor space’ and ‘nice informal atmosphere’ but there were a couple of requests for ‘softer flooring’ and one that asked for chairs.

Figure 3: Typical overflow crowd outside WTH



As in 2014, the popularity of events in the WTH inevitably led to difficulties for both audiences and presenters (see below). By far the most common comment on feedback cards and in interviews was that the WTH should have been bigger:

I think that the biggest thing that could be improved in Latitude in general about the Wellcome tent is to make it MUCH bigger, much much bigger
(Audience interviewee 120501_011)

The position of the WTH next to main theatre also caused problems. Some events from the Theatre were broadcast via large outside speakers, swamping the quieter events in the WTH:

the best thing at anything like this is if you going to have a talk or a discussion then you time it to ensure that it doesn't clash with or coincide with someone next door to you doing something which is noisy (Audience interviewee 150719_0123)

Inside the WTH, the bright sunlight occasionally made the screen difficult to see, especially if presenters had used very light-coloured text or images. There were also technical difficulties, particularly showing videos, which was noted by some audience members:

Get a grip of the tech. (Feedback card)

In the WTH, single presenters spoke from in front of the screen, from a standing position and used hand-held microphones; those 'in conversation' sat together at the front and used

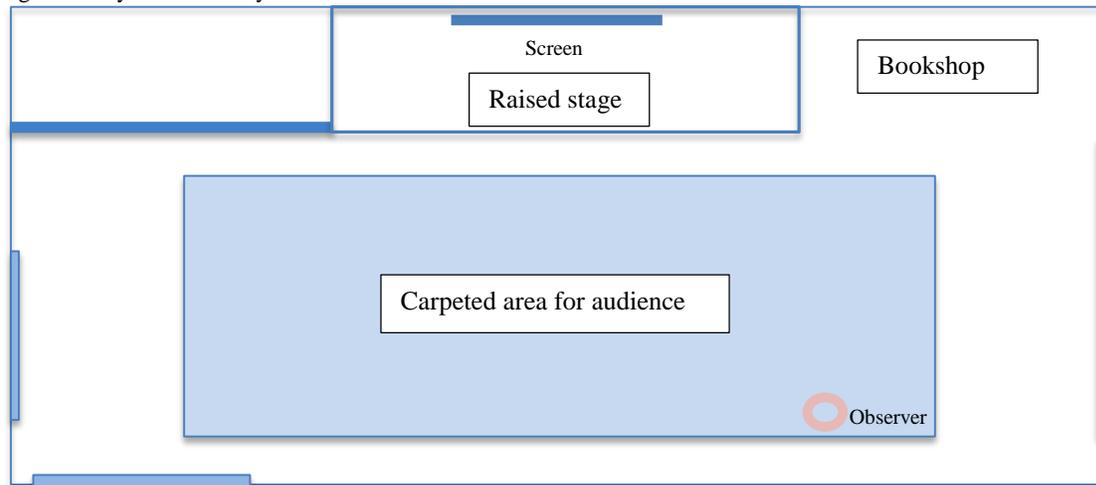
stand microphones. The sound quality was good inside the tent but didn't reach all those standing outside. The large audiences also meant questions were not always audible throughout (several feedback cards suggested there should be a 'roving mike for questions') and presenters had to be reminded to repeat the question.

3.1.2 The Literary Arena

The Literary Arena was in the central area of the Festival. This was a much larger venue than the WTH. There were no chairs; the audience sat on the ground in a carpeted area (see Figure 4). This Arena had a raised stage, screen and back-projection data projector and an amplification system that used head-worn microphones. The Festival bookshop was sited in a corner of the Arena, to the side of the stage; it was open throughout events.

All the Wellcome Trust-linked events in the Literary Arena were panel discussions, with up to three seated presenters and a host.

Figure 4: Layout of Literary Arena



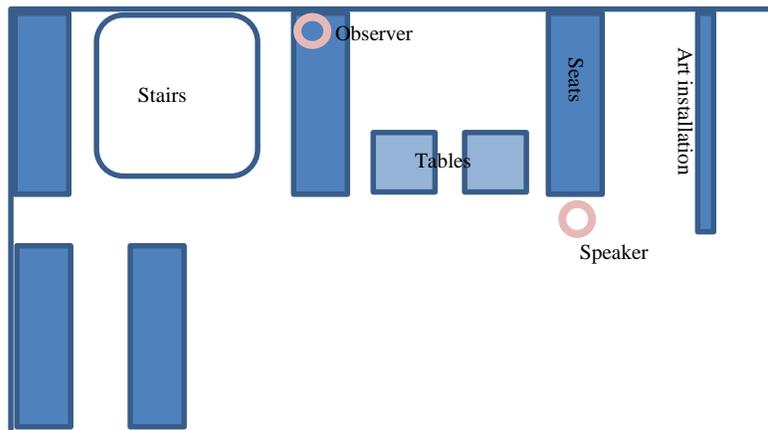
3.1.3 Other locations

Events took place in other arenas and locations around the Festival, including the Poetry Arena (a dedicated marquee with informal seating, holding around 100 people); the Little House (a semi-permanent structure of wood and canvas; the performance in this arena was

limited to an audience of 42 people); and the Theatre Arena (a large marquee, with thrust stage and fixed raked seating for approximately 300 people).

There was also a strand of events focussing on memory on the Membus³ (a converted double-decker bus, located in the ‘Pandora’s Playground’ area of the festival). Most of the events here took place on the upper deck of the bus (see Figure 5), which meant they were difficult to access for those with mobility difficulties or adults with small children in tow.

Figure 5: Layout of upper deck of Membus



Inside the Membus, the layout – original bus seats and tables – created distance in a setting intended to be intimate and led to a physical separation between presenters and audience. It also necessarily limited audience numbers; people were observed to leave when they realised there were no seats available. In the event that was observed, there was also a separate group of adults playing with children in the front seats; this group did not engage with the event.

3.1.4 Specific problems

There were certain specific difficulties in conducting the evaluation. The evaluators had been asked to visit the Membus twice each day; the Membus programme was advertised as being open from 11am to 7pm, so the evaluations were spread out across this time.

³ The Membus is a Wellcome Trust-funded public engagement project (see <http://www.latitudefestival.com/line-up/artist/ed-cooke-memrise-membus-supported-wellcome-trust>)

Unfortunately, it was actually only open from 2pm to 7pm, which meant some planned observations drew a blank. Furthermore, some events on the Membus were cancelled at short notice (literally rubbed out from their whiteboard list as they were due to start).

The planned Mindfulness walk was also cancelled at short notice on Saturday morning and moved to Sunday. Sadly, around 50 potential participants came to the WTH on Saturday; eventually a participant offered to lead an unplanned walk, which it was not observed, as it was not a Wellcome Trust event. An attempt was made to observe the Sunday walk but there was confusion over its starting point; the map provided at WTH was poor quality and did not match that provided by the Festival.

Venues: Main Points

- WTH tent was too small
- Some people enjoyed sitting on the floor, but that created issues for others
- Arenas and locations were appropriate
- Some disruptive noise from nearby events
- The Membus did not function as hoped

3.2 Format

In the WTH, three of the observed events were a presentation by a single speaker with no host or chair; two were a conversation between a scientist and a non-scientist (one an actor and one an art historian); three were mixed presentation and music performance; one event (by the Science Museum, London) was a semi-performance event, hosted by a female scientist and aimed at children; one event (the Wellcome Trust) was an interactive art installation.

All three of the single presenters attempted interactive demonstrations or activities (which the 2014 audiences had asked for more of), although they were frustrated to some extent by uncooperative technology and poor screen visibility:

she needed more help with technology because she was kind of without the slides it kind of threw her and she got quite nervous (Audience interviewee 130502_0019)

All three stood for their presentation, spoke without notes, and moved around as much as the crowded tent allowed.

The demonstrations, interactive elements and visual aids were much liked by audiences. One participant stated his/her favourite part of the event was ‘The human interaction at the end’. They also felt the talks were well-structured and accessible, keeping the audience’s attention:

[the talk was] *enlightening in a bite-sized way* (Audience interviewee 130502_0019)

Well-structured, coherent order to presentations. (Feedback card)

Very good. Informative yet also accessible for all. (Feedback card)

In the two ‘conversation’ events, the presenters were seated. Their chairs were angled inwards, consequently they appeared to be speaking to each other, rather than out to the audience. The stand microphones blocked the audience’s view to some extent.

The events were between one and two hours long; although people were largely able to leave during events if they wished, the observer noted some restlessness towards the end of the longer events.

Both formats included time for questions. Two of the single presenters ended their talk without a ‘question time’ but invited audience members to stay on if they had questions; the others had dedicated question time. However, with the exception of *Depression: nature, nurture, genetics*, there were not very many questions – an average of four across the events observed. There was a good balance of male and female questioners in the single presenter events; in the conversation events the balance was more weighted; the event with two female conversers had largely female questioners, while the event with two male conversers had largely male questioners.

Although comment cards indicated that most people liked the fact there was time for questions, one or two respondents felt the time allocated for questions was too long.

Events in the Literary Arena were either a host in simultaneous conversation with two or three speakers (of whom one was linked to the Wellcome Trust in some way) or three speakers appearing separately and in series. The presenters were not able to move about very much, due to being seated on a raised stage. All the events observed allowed time for questions but the large size of the audiences made for practical difficulties – a roving microphone was used but this didn't always rove as quickly or as widely as the numbers of people who had questions. This meant very few questions were asked; an average of three across the events observed.

The content of some of the events in the Literary Arena was very adult, which led to some hasty exits of parents and children. As in the WTH, there was a small level of comment that some of the events went on too long, and attention wandered. There were also one or two comments that presenters 'plugged' their books; while accepting its necessity, people disliked the focus on selling books alongside the event.

[the] people selling their books and so on side of it, I'm just kind of like, it's a bit obvious but they need to do that I can understand it (Audience interviewee 120501_017)

In the Little House, Theatre Arena and Poetry Arena, events were straightforward single or two-person performances. In the Membus, events took place on the upper deck of the bus or immediately outside it. The size of the bus meant that events were necessarily small and intimate, mostly having audiences of fewer than 15 people. Events inside the bus were either presentations or interactive activities, discussion-based with time for questions; those outside were performance-based.

Figure 6: Most common keywords on feedback cards



A strong theme from the evaluation was that audiences welcomed the educational and learning value of the events. Feedback cards mentioned that events had ‘busted my preconceptions’ and that people had learned something new that had strong links to their real life. Interestingly, only two cards mentioned that the events were ‘fun’ – an unusually low number for this kind of engagement.

As in 2014, this year the audiences also felt the presenters pitched the level of their presentations well, using scientifically appropriate language and culture,

Very accessible presentation of some cutting edge and quite complicated concepts (Audience member, feedback card)

It was clearly presented + interestingly demonstrated. Not patronising either (Audience member, feedback card)

For most, the Wellcome Trust events were ‘a welcome addition to the Latitude programme’, ‘vividly presented’ and ‘insightful’. All the audience comments about the presenters were positive; audiences described them on the feedback cards as ‘charismatic’, ‘clear’, ‘accessible’ and ‘brilliant’. Presenters were praised for their ability to make their research clear and comprehensible, and accessible without being patronising.

Format: Main points

- Different formats very welcome to audiences
- Excellent choice of themes
- Technical issues and poor screen visibility created issues
- Need for roving microphone in WTH
- Some events went on too long
- Some content inappropriate for children

3.3 Presenters' perspective

The presenters were relaxed, confident and well-prepared; they largely spoke without notes. In the WTH, presenters made a point of interacting with the audience, posing questions and asking for participation. They were dressed 'festival casual', which matched perfectly with the audience – one presenter stated that one learning from last year was that 'I dressed down heavily compared to 2014, and I felt a lot more relaxed in my presentational style' (Presenter 19). All presenters reported having enjoyed participating in the activities, with motivations to do so ranging from the desire to share knowledge with the public, seeing/meeting other speakers, an opportunity to talk about their work/book, and also:

To offer a different experience to the public, democratize science and make it joyful, engage with an audience ranging from kids to science aficionados.
(Presenter 09)

Presenters had quite different views on what the purpose of having the Wellcome Trust strand at Latitude Festival was. These ranged from communicating or disseminating ideas and scientific knowledge, to informing and educating people. Other presenters saw engaging festivalgoers in cutting-edge science and promoting interactions between scientists and the public as the purpose of the events.

Presenters described the overall experience as positive and the vast majority found it easy to engage with the public, mostly because this was a particularly interested audience that 'responded warmly and had many interesting questions' (Presenter 04). Other positive aspects that worked well were the Festival curation, the learning and outcome from being

paired with another presenter, the excellent programme, the logistical support from festival staff, and the mix of business and informality.

Presenters also pointed to aspects that didn't work so well, such as the size of the WTH (several presenters mentioned the tent was too small), noise problems due to its location near the theatre tent, and the lack of a green room for speakers and thus the opportunity to meet other speakers before and after events. However, several presenters stated that they could not think of anything that did not work well.

Presenters' perspective

- Presenters enjoyed interacting with the audience
- Positive experience for presenters
- Most found it easy to engage with the audience
- Some presenters would welcome the opportunity to meet other presenters

3.4 Attendance

All the events were well-attended, with the exception of one event in the WTH.

In the Literary Arena, the format of the events and the openness of the space allowed people to come and go during events. Most audience members arrived before the event started but there was significant flow in and out, with some people staying for only part of the event.

In 2014, the set up of the WTH (chairs in rows) combined with audiences much larger than anticipated, who perforce had to seat themselves in and around the rows of chairs, meant that once the events had started, audience members were effectively there for the duration.

In 2015, the fact that most of the audience was seated on the floor meant people could move out during the events – at all the events observed, between five and ten people left during the event, which meant the events fitted the overall festival ethos much more closely. Overspill crowds around the tent opening meant that it wasn't easy to get into the tent during an event but again, at all the events observed, people joined the standing crowd as the event was in train.

The performance at the Little House was restricted to 42 audience members and was full, with people turned away throughout the performance. The event in the Theatre Arena was also full to capacity.

Events on the Membus attracted a very specific audience of educated young people (in fact, people like the Membus team). In the events observed, other kinds of audience members (such as older people with grandchildren) dropped in but tended to leave very quickly.

Attendance: Main Points

- All events very well attended
- Most events in WTH attended beyond capacity
- An informal ambience for the WTH, with the audience sitting on the floor, fitted well with the Latitude context

3.5 Audiences

Audiences were largely adult, largely in couples or small groups, with very few children (except for the Science Museum event) and almost no teenagers. Audiences in the WTH were rather older, largely in their 30s and above, than those in the Literary Arena, which attracted people from their 20s and upwards.

From interviews, it is clear that audiences in the WTH deliberately chose to go to events there because they were interested in the topic or had searched in the programme and liked the events because they were ‘something different’.

Basically it looked like an interesting topic so that's the reason we came here to listen and find out what it was all about, curiosity (Audience interviewee 150719_0123)

I thought it would be a really insightful event, I thought it would be interesting to hear about the brain, about how it worked, and also to hear from a professional (Audience interviewee 120511_011)

In contrast, audiences in the Literary Arena, Poetry Arena and Membus largely arrived serendipitously or by default, because they happened to be walking past:

To be honest we just bought some food from the food store next door and came in to see what was in the arena, but then we sat down and I heard who it was and I've actually heard of his book and I've got an Audible wish list so I thought yeah let's listen to him (Audience interviewee 130502_0020 – Literary Arena)

We just heard a bit of it and it sounded quite interesting as we thought it a bit out of our usual beat so we thought we'd give it a go (Audience interviewee 150718_0109 – Poetry Arena)

we were waiting basically for our wives and partners to arrive and thought actually we needed to kill some time so that's how we stumbled across it (Audience interviewee 150718_0119 – Membus)

However, serendipity or accidental discovery should not be seen as a negative: one interviewee commented that it was ‘good to stumble across things that are captivating’.

Across all the venues, audiences were largely composed of people who were already engaged with science or chose to attend science-based events. A large proportion were scientists, science teachers, engineers or doctors. A notable exception was the *Body of songs* event, whose audience was largely made up of people with no previous engagement with science events.

Audiences: Main points

- Most audiences in WTH events deliberately choose to attend the event
- Attendees were mainly those already interested/engaged with science

3.6 Engagement

Audiences responded very positively to all the different formats of event. There was a strong emotional response to the events; several comments mentioned that the events had been an opportunity for personal reflection on their health and well-being. This is probably to be expected, given that many of the events focussed on issues such as mental health, consciousness and cognition, stress and well-being; issues that many people have a direct interest in or experience of. The feedback cards suggested events were ‘thought-provoking’

and ‘open and honest’. Audiences welcomed the opportunity to connect personally with the speakers; they felt they were listened to and were able to make their voice heard.

Largely, audiences perceived the purpose of the Wellcome Trust events to be educational, intellectual and informative, with presenters there to stimulate discussion and ‘get people thinking’. There was much less focus on fun and entertainment than is usually found in evaluations of informal events; the Latitude audience is formed of people who like to think seriously:

Latitude needs be challenging actually and I think something like that is good, I just came from something that wasn't particularly challenging but I think that this was (Audience interviewee 150718_0110)

Overall, people engaged with Wellcome Trust activities in much the same way as they engaged with the myriad other activities on offer at the Festival:

dipping in and out is what Latitude is all about (Audience member, feedback card)

They saw WT events as ‘all part of the fun’ and a ‘crazy eclectic mix’ of art and science that fitted well with the wide-rangingly creative ethos of the Festival:

just another spectacularly unusual thing to find in the woods! (Audience member, feedback card)

Interviewees were all asked if they would attend a similar event again; as in 2014, the overwhelming response was ‘yes’. In addition, there were many request in interviews and feedback cards for there to be ‘more of these kinds of events’ in future festivals.

Engagement: Main points

- Engaged, interested and enthusiastic audiences
- Events perceived as educational, intellectual and informative
- Appetite for more events in future festivals

3.7 The Wellcome Trust

Audience members were positive about the presence of the Wellcome Trust at the Festival. Several interviewees commented that they had attended events at the Wellcome Collection and made explicit links with the Wellcome Trust's aim of raising awareness about issues in 'science, neuroscience, medicine, etc.'

Presenters welcomed the opportunity to engage with the Wellcome Trust also appreciated the time they had to engage with other Wellcome Trust-linked researchers:

given the subject matter, it was also great to be linked to Wellcome Trust
(Presenter 12)

Signposting the WTH was much less of an issue this year. The programme details clearly labelled the events as 'Wellcome Trust' and the WTH itself was clearly identified by a large banner.

Figure 6: The Wellcome Trust Hub banner



Wellcome Trust: Main points

- Events and locations were well signed
- Both presenters and audience welcomed the opportunity to engage with the WT

3.8 Summary

What worked	What didn't work
Choice of presenters	Size of WTH tent
Choice of themes	Noise outside WTH
Educational and learning value of events	Technical difficulties

4 Reflections and recommendations for future events

In this section the evaluators reflect on the successes and challenges of the Wellcome Trust strand at the Latitude Festival and offer some recommendations for the design of similar events in the future.

- **Size of the venues:** As in 2014, the events in the WTH were attended beyond the capacity of the tent. By far the most common comment interviews, feedback cards and the presenters' survey was that the tent 'needed to be bigger'.

Recommendation: To avoid audience disappointment, the Wellcome Trust and Festival Republic Ltd should decide if the events in the WTH should be bigger, or if they would rather keep them small and intimate. If the organisers opt for maximum audiences, then a bigger tent becomes a necessity; if the preference is for smaller, informal and intimate events, then some kind of system must be put in place to restrict audience numbers, for example registering in advance for specific events or a free ticketing system. If this option is chosen, the programme should make clear the fact that the WTH has limited capacity, to avoid conflict and disappointment.

- **Presenter liaison:** Although the evaluators are aware there was a green room, some presenters pointed to a lack of a green room as one of the issues they encountered. This is very important given the weather was warm and the WTH was crowded and presenters wanted space to wind down after their event. Some felt they were not formally welcomed before their event.

Recommendation: Ensure presenters have clear information before the Festival on where to find the green room. Have more than one liaison person or host on duty at the WTH.

- **Location:** Festival Republic clearly took on board some of the suggestions from the 2014 evaluation; this year, we received no comments about difficulties in finding the WTH or bad signposting.

Recommendation: Continue appropriate signposting.

- **Programme:** The Festival programme clearly labelled events in the Wellcome Trust strand. However, there was no information outside the WTH itself, so passers-by were unable to find out information about future events. This applied also to the Membus.

Recommendation: Continue to identify Wellcome Trust events in the programme. Provide a simple A-board outside informal locations, such as the WTH and Membus, where information can be displayed.

- **Perception of the activities:**

As in 2014, the science-based activities were warmly received by audiences, who were very eager to engage with the topics and the speakers.

Recommendation: Latitude's programme should continue to include science-based activities and events.

- **Format:** The 2014 evaluation recommended including more workshops and interactive events the WT strand. The 2015 audience responded very positively to all the different types of activities; discussion, interactive events and presentations. A large number of the feedback cards mentioned 'interactivity' as a positive feature. There were a few comments that events went on too long, but this should be seen in the context that, in the 2014 evaluation, participants asked for longer presentations.

Recommendation: It's not possible to please everyone at WT-linked events. The Festival should seek to maintain a mix of different formats and longer and shorter activities, to allow people to choose what suits them.

- **Audiences:** The majority of audience members at WT-linked events were already engaged in science-based activities and/or were professional scientists, engineers or

medical professionals. They engaged deeply and seriously with topics and presenters noted the high quality of audience interaction and questions.

Recommendation: Audience members were well aware of the Wellcome Trust's position as funders of science, neuroscience and biomedicine. This very awareness was a factor for some audience members in choosing to attend WT-linked events. However, the link could alienate audiences who do not consider themselves to be interested in science. If it is the Festival and the Wellcome Trust's intention to attract audiences *not* already engaged with science, the organisers should seek to create a balanced programme with a mix of serious, science-branded and reflective activities with fun, informal and interactive events.

Appendix I - Team profile

The project was carried out by Dr Ann Grand and Dr Margarida Sardo. Two UWE MSc students, Louisa Garbett and Deborah Barber, assisted with data collection.

Dr Ann Grand is a Research Fellow at the SCU. Ann has evaluated various public engagement activities, including Wellcome Trust events at the Latitude Festival 2014, a researchers' event at a UWE Open Day (with MS), a pilot evaluation study into the capturing of research impact in a social science-focussed programme of events, the *Continuous Loop* project (funded by the Royal Academy of Engineering) and two projects for the Physiological Society. She is network co-ordinator for the international *Café Scientifique* network. Her research interests are in open science and public engagement mediated through digital technologies. (ann2.grand@uwe.ac.uk)

Role in the Project

- Support evaluation design

- Conduct event observations

- Supervise MSc students conducting snapshot interviews and autonomous feedback on site

- Co-lead data collation and analysis

- Co-lead on report

Dr Margarida Sardo is a Research Fellow at the SCU. Margarida has worked as an external evaluator for several projects including Guerrilla Science at the Latitude Festival, Maths Busking (Royal Institution) and a project on the involvement of policy-makers in informal settings. Her postdoctoral research was an in-depth public engagement project involving a thorough investigation of best practice in science communication within informal venues. (Margarida.Sardo@uwe.ac.uk)

Role in the Project

- Lead evaluation design

- Lead on online survey

- Co-lead data collation and analysis

- Co-lead on report

Appendix II - Snapshot Interview Schedule

Notes for interviewers:

- *Make sure you obtain verbal consent and record it prior to commencing the interview.*
- *Interviews are audio recorded. Keep a careful eye on the time (aim for 90 seconds to 2 minutes) and also how bored the interviewee is – cut the interview short if you're not getting much info out of them!*
- *Try to get **a range of ages, genders, backgrounds** etc. throughout the day.*

Thank you very much for agreeing to participate. It won't take very long and I'd appreciate it if you could be as honest as possible about what you think about this activity. Your comments will be made anonymous in all materials and since no personal information will be kept it's not possible to withdraw from the study.

Questions:

- What attracted you to this particular activity (not to the Festival in general)?
- How did you enjoy the activity?
- What was your favourite aspect of the activity?
- What was your least favourite aspect of the activity?
- What do you think the purpose of this activity was?
- Is there any way we could improve this activity for you?
- In your view, how does this activity fit within the Latitude festival?
- Did anything surprise you about this activity?
- How do you feel about science more generally?
- Do you usually engage with science-based activities and events?
- Would you like to participate in this sort of event again?

Thank you very much for your time!

Appendix III - Observation schedule

Observation Details:		
Location:	Date:	Time:

Observation Guide

Please use this guide to record as much as possible about the observation. If unobtrusive circulate around the room whilst performing the observation. Record the following observations over a **10-15 minute** time window.

<u>Getting Started:</u>		
Estimated Audience Number:	Estimated Male/Female Ratio:	
Audience Type (families, groups of friends, couples, etc. and size of groups, multi-generational, age range?):		
Any general <u>pre</u>-problems (accessibility, logistics, weather, scheduling, rowdiness, etc.)?		
<u>Getting finished:</u>		
Was the discussion curtailed or running out of steam?		
Any general problems? (accessibility, logistics, weather, scheduling, rowdiness, etc.)?		
The Activity	Start Time:	End Time:

Environment: (lighting, sound, props etc.)
Presenters: (age, appearance, confidence, enthusiasm, activity levels etc.)
Presenter Activity: (question-asking, body language, movement etc.)
Activity type: (performance, presentation, discussion, experimental, etc.)
Any other observations:

Diagram of Venue: Please insert a diagram of the venue either before/after the observation here

Appendix IV – Presenters’ Survey

The purpose of this survey is to collect feedback about your experience as a presenter at the Wellcome Trust strand at the Latitude Festival 2015.

It won’t take long and we’d appreciate it if you could be as honest as possible regarding your views and thoughts about the activities you were involved with. We don’t mind longer answers; please feel free to leave us as much feedback as you want!

Thank you for your time.

All research carried out by the University of the West of England, Bristol is considered by a Research Ethics Committee. They protect your safety, rights, wellbeing and dignity, and are concerned with good research governance. This project has been reviewed and given permission to go ahead. If you have any ethical concerns about this research or the conduct of this research then please contact the Research Ethics Committee Email: researchethics@uwe.ac.uk

1. Did you enjoy participating in this activity? Why?
2. What motivated you to participate in this event (Wellcome Trust at Latitude Festival)?
3. What did you think was the purpose of the event (Wellcome Trust at Latitude Festival)?
4. Did you have any contact with the audience either during or after the activity? If yes, how did the audience respond? e.g. did any of them approach you with questions or comments?
5. How easy or difficult was it to engage the audience in this activity?
6. What was your favourite and least favourite aspect of being involved in the activity?
7. In your opinion, what worked well?
8. And what didn’t work so well?
9. How would you improve this activity?
10. Did anything the audience said surprise you? Did you learn anything from the audience’s questions or comments?
11. Did you participate in the Wellcome Trust events at Latitude Festival in 2014? If yes please answer these two questions. If no, move to question 12.
 - 11.1. Did you learn anything from your experience in 2014 that was useful for the 2015 event?
 - 11.2. Did you made any changes to the content or presentation style? (compare 2014 with 2015)
12. Would you like to participate in a similar event again in the future?
13. Is there anything else you would like to add about the Wellcome Trust events at the Latitude Festival?

Appendix V - Evaluation plan

					Observation	Snapshots	Informal
Fri 16							
11:00	13:00	Numerical cognition	WT HUB	Talk	x	x	x
13:25	14:55	Salon London: Richer poorer	LIT ARENA	Panel		x	
14:00	15:00	How well do you see what you hear?	WT HUB	Interactive	x		x
15:30	16:30	Science Musuem: it takes guts	WT HUB	Presentation		x	x
17:00	18:00	Salon London: Depression: Nature, Nurture & Genetics	WT HUB	Panel	x		x
18:40	19:40	Drugs: medicine for the soul	LIT ARENA	Panel	x	x	
Sat 17							
10:00	11:00	The art of mindfulness	FOREST	Walk	x		
11:00	14:00	Installation: in sickness and in health (to 14:00)	WT HUB	Interactive			x
11:00	12:00	Being young never gets old	LIT ARENA	Panel			
11:10	12:10	My beautiful black dog	Poetry Arena	Performance		x	
13:10	14:10	Fixing the mind	LIT ARENA	Presentation			
13:15	14:25	Going Viral	Little House	Performance	x	x	
13:15	14:35	Spilikin	Theatre Arena	Performance			
14:30	15:30	Colliding worlds: how cutting-edge science is redefining contemporary art	WT HUB	Talk	x		x
15:25	16:55	Salon London: Worse: finding great things in dark places	LIT ARENA	Panel		x	
16:00	17:15	The new science of consciousness	WT HUB	Talk	x		x
17:30	18:30	Music, Memory and Alheimers	WT HUB	Panel			x
18:15	19:30	No such thing as a fish (podcast)	LIT ARENA	Panel?		x	
Sun 18							
11:00	12:30	Body of songs	WT HUB	Presentation	x	x	x
11:00	12:00	Henrietta Bowden-Jones et al	LIT ARENA	Panel			
13:00	14:15	The art of mindfulness	WT HUB	Presentation			x
13:45	14:45	Fake it 'til you make it	Theatre Arena	Performance	x	x	
14:15	15:45	Salon London: Better - Better You	LIT ARENA	Panel			
14:30	15:30	Science Musuem: it takes guts	WT HUB	Presentation	x		
16:00	17:00	Salon London: Information Overload - Stress & Sensibility	WT HUB	Panel		x	x
17:30	18:30	Salon London: If music be the taste of wine	WT HUB	Panel	x	x	x
11:00	19:00	Membus @ Pandora's Playground			x	x	
All days					x	x	