CREATIVE EVALUATION TOOLKIT FOR CINEMAS

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inclusive cinema CHAPTER Film Hub Wales Canolfan Ffilm Cymru BFI FAN BFI FILM AUDIENCE NETWORK THE NATIONAL LOTTERY WATCH AFRICA CYMRU BE DIVERSE Diverse Learning for Diverse People

INTRODUCTION

Inclusive Cinema was a UK wide project developed by the BFI Film Audience Network (FAN), designed to support screen exhibitors. It celebrated diversity on screen, in the audience and behind the camera between 2017 and 2023. This toolkit is designed to help independent cinema exhibitors think about inclusive evaluation in a practical way.

Common evaluation methods do not always capture the depth of experience for participants of diversity and inclusion projects, and they aren't always accessible for those involved.

Evaluation can often feel like an afterthought, or something driven by the needs of funders. Time and consideration are not always given to evaluation, and exhibitors can experience financial and capacity constraints. To be inclusive, we must do things differently, utilising the wealth of creativity in the independent film sector.

This toolkit will help you consider...

- What evaluation really is and why we do it
- How it can support inclusion
- Inclusive principles when conducting evaluation
- How to use more creative evaluation methods
- How to write great questions and get the most out of it
- Best practice and avoiding common pitfalls

CONTENTS

1. UNDERSTANDING EVALUATION

What is reflection, feedback and evaluation and why is it important?

Reflection involves self-assessment and evaluation of one's own actions, experiences, and thoughts. It allows exhibitors and audiences to understand the development of aims after a screening or event.

Feedback refers to information provided about your performance, behaviour, or actions, to facilitate learning and improvement. Feedback usually incorporates successes, challenges and how things could be done differently in the future.

Evaluation is systematic assessment of programmes, processes, or outcomes to determine effectiveness and quality. This can be helpful for funders, especially in evidencing how their aims have been met through qualitative data.

Our audiences, partners, and staff should all participate in evaluation. We should allow enough planning time, staffing and financial resources for this process.

We need to consider two types of evaluation:

- **Qualitative evaluation:** This looks at the quality of an experience. For example, what participants learned or enjoyed.

- **Quantitative evaluation:** This looks at numerical outputs such as the number or types of people attending an event.

Think about how the project or event meets the needs of a diverse range of people and impacts your communities. Audience figures may not be enough to measure impact around inclusion and access, or the success of an event or project.

How can your evaluation processes support improving the quality of your offer, meeting audience need and building relationships, and promote learning and growth?

Independent cinema aims to bring audiences together through shared experiences and empathy, responding to lives lived and stories told from within and outside our own perspectives.

Filmmakers tell unique stories and explore diverse narratives, themes, and styles that may not be seen in mainstream spaces. They give voice to diverse communities.

Exhibitors screen films that educate, inform and entertain. They provide spaces for communities to come together to share experiences.

Together, they're able to encourage audiences to explore different cultures, perspectives, and social issues; to engage in critical thinking and discussions which can promote social awareness and change.

2. HOW IS CREATIVE EVALUATION USEFUL FOR INCLUSION?

Encouraging diverse perspectives: providing a platform for individuals from diverse backgrounds to express their unique viewpoints

Community and person-centred design: involving our communities in the design and delivery of feedback and evaluation to gain valuable insights

Empowering marginalised communities: empowering communities to participate and have their say

Collective vs. individual

Both collective and individual methods offer benefits.

Collective reflection, feedback, and evaluation:

- **Collaborative learning:** Fostering an environment for people to engage in discussions and exchange ideas. Promotes growth and development, as people build upon each other's insights and experiences.

- **Community building:** Breaking down barriers between creators, exhibitors, and audience can combat systems of hierarchy and result in opportunities for networking and mentorship; supporting a sense of belonging.

- **Consensus-building:** Working together can facilitate the reaching of a shared understanding, allowing us to identify common themes, strengths, and areas for improvement.

Individual Reflection, Feedback, and Evaluation:

- **Personal exploration:** Provides a space for introspection and personal exploration, without external influences.

- **Deepen self-awareness:** Encourage in-depth responses, allowing people to consider their intentions, choices and impacts.

Building Upon Different Layers of Feedback:

Combining collective and individual methods gives us multiple layers of feedback, leading to more comprehensive data.

By incorporating feedback from both perspectives, we can gather diverse insights, identify patterns, and collate different viewpoints. This staged approach enables us to build upon the strengths, and address the weaknesses, of our events in a well-rounded manner.

We should consider this when choosing our creative evaluation tool(s).

3. INCLUSIVE PRINCIPLES IN EVALUATION

If we're seeking to be inclusive, our evaluation processes should be accessible too. The following principles address power dynamics, recognise diverse perspectives, and promote inclusion throughout.

- **Anti-oppressive approach:** acknowledge and challenge discrimination that may exist in the evaluation process

- **Non-extractive evaluation:** prioritise reciprocity and mutual benefit; ensuring the process is not exploitative and doesn't take advantage of the participants' knowledge or resources

- **Setting expectations**: Setting clear expectations and goals means participants understand the purpose, scope, and intended outcomes of the evaluation; building trust and meaningful engagement

- **Voluntary engagement:** allow people to choose whether or not they want to participate; informed consent and the provision of accessible information are essential.

- **Communication and learning styles:** use clear, jargon-free language, provide materials in multiple formats and languages, and adapt communication methods to meet the needs of different participants

- **Learning and adaptation:** embrace a learning-oriented approach, acknowledging that evaluation helps audiences communicate their needs with you.

The Equality Act 2010, reasonable adjustments and positive action

The UK Equality Act 2010 provides legal protections against discrimination and promotes equality in employment, education, and the provision of goods and services, which covers film exhibition as a service provision. Reasonable adjustments and positive action play a crucial role in fostering inclusivity, and we should apply these within our evaluation.

1. Reasonable adjustments: Organisations must ensure individuals with disabilities or specific needs are not at a disadvantage compared to others. This might include modifications to policies, practices, or physical environments to accommodate diverse needs; providing alternative formats or communication methods, ensuring physical accessibility, or allowing additional time.

2. Positive action: Taking proactive steps to create equal opportunities and address systemic barriers; making adjustments in a similar fashion to reasonable adjustments. For example, deliberately engaging specific audiences, seeking feedback from marginalised communities, or using targeted evaluation methods

Taking these points into consideration helps processes to be inclusive and do not perpetuate existing inequalities or exclude particular groups.

Some best practice principles

- Ask people to say what works for them; accommodating any support a person requires from a PA or carer.

- Maintain blue or beige backgrounds to black text, a simple font (i.e. Arial) and use a minimum text size of 14 points.

- Provide Word documents instead of PDFs so participants can format it for themselves.

- Publish content on an accessible web page following good practice WCAG (Web Content Accessibility Guidelines) so screen readers can be used.

- Where possible, present questions verbally and in writing, and allow responses through both means - including electronically and in their preferred language.

- Consider introducing community engagement and community-specific screenings, and explaining your evaluation aims and plans.

- Consider barriers during planning stages, and ensure accessible environments. Things to consider include whether there is enough space, wheelchair accessibility and signage.

- Provide support, even when not using a facilitated tool, as some people may be confused, require assistance, or need encouragement.

4. GUIDE TO TOOLS AND METHODS

The following tools and methods can assist exhibitors in working with audiences to understand feelings and experiences around cinema in ways beyond the usual survey. Feel free to use your creativity to combine these ideas to make your own inclusive evaluation tools.

Whether the evaluation technique is just for passing audiences or part of a more formal programme with invited audience members, a clear explanation of the process being used should be made clear at the start. This can be done through signage or audio explanations, or both. Consent for participation, or recording, should always be very clear.

The icons against each tool match those in a table provided in section 4. This is a helpful reference when you are planning, to ensure you meet your evaluation aims.

Token feedback system

This is a simple and interactive way to get quick responses from audiences around specific questions you'd like answered.

Note: For a full overview of the tools and evaluation queries, see Section 5: Table of Tools

Evaluation Queries

Who is the information for?
Audience & Funder centred

How will audiences interact?
Passing audience

Will audiences interact with evaluators?
Independent & Facilitated

Will audiences interact with others?
Solitary or Anonymous

What kind of data is gathered?
Quantitative

How will audiences give feedback?
Reading/Writing & Movement

Time: Low | **Cost:** Medium

Materials:

- Boxes labelled with each question you want your participants to answer

- Tubs with different answer tokens your participants can choose from - label each tub with the corresponding answer (e.g. Yes token and No token)

- Cards for participants to offer more detailed feedback

- Box for participants to leave their feedback cards

- Pens, pencils

- Signage explaining the voting and feedback system

Method:

1. Choose a location your participants will have to pass after the event and set up your boxes, token tubs, comment cards, pens and pencils.

2. Display your signs explaining the feedback system.

3. At the end of your event, ask participants to use the system to offer feedback on their way out.

Adjustments and considerations:

- Incorporate a way to use audio or a member of staff to ask questions.
- Take away comment cards for a simpler and quicker system if needed.
- Use icons/symbols instead of colours to differentiate between answers.
- Use shaped tokens for participants with sight loss.

Traffic Lights

Using colour coding, this tool provides a quick read on someone's response to a question.

Evaluation Queries

Who is the information for?
Audience & Funder centred

How will audiences interact?
Passing & Invited audience

Will audiences interact with evaluators?
Independent & Facilitated

Will audiences interact with others?
Solitary or Anonymous

What kind of data is gathered?
Quantitative

How will audiences give feedback?
Verbal & Reading/Writing & Movement

Time: Low | **Cost:** Low

Materials:

- Enough red, yellow, and green cards for each participant
- Camera

Method:

1. Hand a red, yellow and green card to each participant, or place them under each seat.

2. Before the screening, explain the cards will be used to help understand their views of the film and ask participants to stay behind afterwards to take part. Make sure to get consent for taking photographs to collect responses.

3. After the screening, outline that you'll read some statements and they should show the green card if they agree with the statement, red card if they disagree and yellow if they don't agree or disagree.

4. Present your statements and ask people to raise the card that best reflects their response.

5. Take a picture of the responses.

Adjustments and considerations:

- Consider reading your statements out loud and in writing on the screen.
- You could use icons/symbols instead of different colours, or use different shapes for people with sight loss

Visual cards

This activity helps audiences to engage with prompts about a film or their experience, using a less direct and more friendly or intuitive way of communicating, much like a game.

Evaluation Queries

Who is the information for?
Audience & Funder & Exhibitor

How will audiences interact?
Invited audience

Will audiences interact with evaluators?
Independent & Facilitated

Will audiences interact with others?
Interactive or Solitary or Anonymous

What kind of data is gathered?
Qualitative

How will audiences give feedback?
Verbal & Drawing/Visual

Time: Medium | **Cost:** Medium

Materials:

- A set of the visual cards you wish to use (for example, emojis or images of characters from the film showing different emotions). You might need to print these yourself. Make sure you have enough for each participant to choose one. Ideally, you will have an entire set per participant.

- Notebook/audio recorder

- 1/2 facilitators

Method:

1. Lay the cards out so everyone can see them.
2. Explain that you'll be asking questions and participants should choose the card that best represents their response.
3. Ask each question, giving enough time for participants to consider their options.
4. Ask why they chose their card. Let them be creative with their answers.
5. Make notes of the comments.

Adjustments and considerations:

- Present questions in writing and verbally.
- You could also present your cards on the film screen.
- Make sure facilitators feel confident to check they've understood what participants are saying, for example, by repeating what they think they've heard.
- Use an audio recorder instead of a notebook, but only with participant consent.
- Using the cards puts the focus on the cards rather than the people, making it more comfortable for less confident people to get involved.
- You can reuse more generic cards multiple times, or cards related to your film each time you screen it.

Evaluation Queries

Who is the information for?
Audience & Funder centred

How will audiences interact?
Passing & invited audience

Will audiences interact with evaluators?
Independent & Facilitated

Will audiences interact with others?
Interactive or Solitary or Anonymous

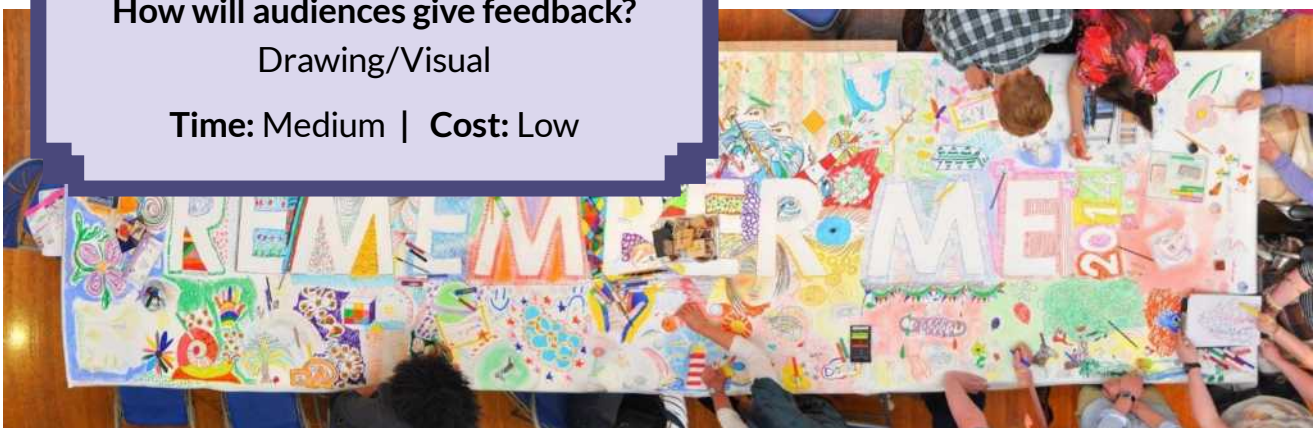**What kind of data is gathered?**
Qualitative

How will audiences give feedback?
Drawing/Visual

Time: Medium | **Cost:** Low

Big draw

This writing and art exercise allows people to freely contribute their thoughts and discuss their experience concurrently.

Materials:

- A large roll of paper enough to cover a table. Write a question, phrase or draw a picture in the middle of the paper as a starting point for the activity.

- Enough pens, crayons and pencils for everyone involved to have choice.

Method:

1. Ask participants to think about your programme or theme and add drawings around the paper to express their responses.

2. They can also chat about the theme while they write and draw.

Adjustments and considerations:

- Facilitators could ask questions to understand more about the meaning of responses.

- Prepare additional prompt questions to help participants who struggle to contribute.

- Rather than one big sheet, use large individual sheets and create a wall collage.

Talking Table

This method helps audiences to formulate their opinions based around specific questions and themes, using movement and conversation to explore their overall experience.

Evaluation Queries

Who is the information for?
Audience & Funder & Exhibitor

How will audiences interact?
Passing & invited audience

Will audiences interact with evaluators?
Independent & Facilitated

Will audiences interact with others?
Interactive

What kind of data is gathered?
Qualitative

How will audiences give feedback?
Verbal & Reading/Writing

Time: Medium | **Cost:** Low

Materials:

- Chairs and table for at least 8 people
- A selection of prompt or question cards
- An audio recorder

Method:

1. Before the screening, explain to your audience that a discussion activity will take place afterwards.

2. Check for consent that the conversation can be recorded and explain how this will be used for evaluation.

3. After the screening, welcome participants to the table and facilitate the beginning of the discussion about the event.

4. Signpost the question and prompt cards to participants to use as the conversation continues.

Adjustments and considerations:

- Instead of recording, the facilitator could stay throughout to make notes and support the discussion.

- Use multiple tables for different topics and ask participants to move around the tables to contribute to each discussion.

- Use items and images related to the theme and film - they could be images, audio, videos, or physical things (instead of prompt cards) to start discussions.

- Instead of recording or note taking discussions, ask participants to add comments to post-it notes to stick on the prompt and question cards.

Twitter (X) thread

This manual Twitter (X) thread uses a well-tested format in a collaborative way to see and hear how people feel about a film/experience. The output can be used to share with audiences in-person and as a photo online.

Evaluation Queries

Who is the information for?
Audience & Funder & Exhibitor

How will audiences interact?
Invited audience

Will audiences interact with evaluators?
Facilitated

Will audiences interact with others?
Interactive

What kind of data is gathered?
Qualitative

How will audiences give feedback?
Verbal & Reading/Writing & Movement

Time: High | **Cost:** Low

Materials:

- A piece of string or thin rope and a way to attach it to your wall
- Post-it notes or small pieces of paper
- Pegs or paper clips to attach the post-its to the string
- Pens

Method:

1. Seat participants in a circle, and hand out post-its and pens.

2. Start the 'thread' by asking an initial question within a small number of words and attach your question to the string.

3. Ask the first participant to respond on a post-it in a maximum of 20 words.

4. Ask them to add it to the thread and read it aloud (you can read the response if they don't want to).

5. Ask the next participant to respond to the first and continue around the circle, building the thread.

Adjustments and considerations:

• This can be done in a less formal way, without facilitation, where you have the 'thread' left on the wall next to a table of materials for participants to get involved in in their own time.

• Start a number of threads for different topics. Allow people to work individually or in small groups.

• If the topic goes off track, facilitators can bring it back to the original question or prompt.

Fishbowl

This structured and physical way to manage a conversation around a topic can be very helpful in giving everyone a chance to say their opinion, and helps to prompt focused discussion.

Evaluation Queries

Who is the information for?
Audience & Funder & Exhibitor

How will audiences interact?
Invited audience

Will audiences interact with evaluators?
Facilitated

Will audiences interact with others?
Interactive

What kind of data is gathered?
Qualitative

How will audiences give feedback?
Verbal & Movement

Time: High | **Cost:** Low

Materials:

- Facilitator(s)
- A way to keep notes of the discussion - maybe a voice recorder

Method:

1. Promote this activity as a bookable session.

2. You'll need a minimum of 6-8 people.

3. Ask participants to form a circle with enough space for at least 3 people to be in the middle .

4. Ask 3 people to volunteer to start in the middle.

5. Pose your question or prompt and invite the people in the middle to start a discussion, responding to your prompt.

6. Encourage participants on the outside circle to interject and contribute to the discussion, tapping one of the central participants on the shoulder.

7. The person tapped on the shoulder must swap out and let the other person have their turn. They can finish their thought if they are already talking.

8. The facilitator should intervene if someone is taking up too much space or not contributing, encouraging swap overs.

9. If the conversation is slowing or not developing, the facilitator should provide the next prompt.

Adjustments and considerations:

- Think about how you will record what is said and facilitate the conversation.

- Make sure everyone can hear the people in the middle.

- If the group is very large, split into smaller groups.

- Ensure you get consent before any recording, and check that participants feel comfortable with the set up.

Statement Line

This simple tool helps to gauge more nuanced feelings about an experience but in a very quick way.

DID YOU HAVE FUN?

HATED IT — LOVED IT

Evaluation Queries

Who is the information for?
Funder centred

How will audiences interact?
Passing audience

Will audiences interact with evaluators?
Independent

Will audiences interact with others?
Solitary or Anonymous

What kind of data is gathered?
Quantitative

How will audiences give feedback?
Reading/Writing & Visual

Time: Low | **Cost:** Low

Materials:

- Large poster paper
- Marker pens
- Stickers

Method:

1. Hang your poster paper on the wall in landscape and write your question or prompt at the top.

2. Draw a horizontal line in the middle, and write two opposing responses at each end (i.e. loved it /hated it; easy /difficult; long /short).

3. Ask participants to add a sticker along the line at the point that corresponds with their response.

Adjustments and considerations:

- Instead of words at either end of the line, use emojis.

- Invite participants to add short written explanations next to their sticker on the line - you could even use label stickers and ask them to add their comments to the sticker before they place it on the line.

5. TABLE OF TOOLS

This tool gives context to each creative evaluation exercise listed in the guide, pointing to how time intensive and costly each exercise is, who it is best suited for and how the audience gives feedback:

Evaluation Queries	Tool Name	Token voting	Traffic lights	Visual cards	Big Draw
Who is the information for?	Reflective / Audience centred	✓	✓	✓	✓
	Evaluative / Funder centred	✓	✓	✓	✓
	Feedback / Exhibitor centred			✓	
How will audiences interact with feedback gathering?	Incidental - passing audience	✓	✓		✓
	Programmed - invited audience		✓	✓	✓
To what extent will audiences interact with evaluators?	Independent	✓	✓	✓	✓
	Facilitated	✓	✓	✓	✓
To what extent will audiences interact with others?	Interactive / With others			✓	✓
	Passive / Solitary	✓	✓	✓	✓
	Anonymous	✓	✓	✓	✓
What kind of data will be gathered?	Qualitative			✓	✓
	Quantitative	✓	✓		
How will audiences give feedback?	Verbal		✓	✓	
	Reading/Writing	✓	✓		
	Movement	✓	✓		
	Drawing/Visual			✓	✓
Budget & planning *based on material cost	Time	low	low	medium	medium
	Cost*	medium	low	medium	low

Evaluation Queries	Tool Name	Talking Table	Twitter (X) thread	Fishbowl	Statement Line
Who is the information for?	Reflective / Audience centred	✓	✓	✓	
	Evaluative / Funder centred	✓	✓	✓	✓
	Feedback / Exhibitor centred	✓	✓	✓	
How will audiences interact with feedback gathering?	Incidental - passing audience	✓			✓
	Programmed - invited audience	✓	✓	✓	
To what extent will audiences interact with evaluators?	Independent	✓			✓
	Facilitated	✓	✓	✓	
To what extent will audiences interact with others?	Interactive / With others	✓	✓	✓	
	Passive / Solitary				✓
	Anonymous				✓
What kind of data will be gathered?	Qualitative	✓	✓	✓	
	Quantitative				✓
How will audiences give feedback?	Verbal	✓	✓	✓	
	Reading/Writing	✓	✓		✓
	Movement		✓	✓	
	Drawing/Visual				✓
Budget & planning *based on material cost	Time	medium	high	high	low
	Cost*	low	low	low	low

6. HOW DO WE CREATE GREAT EVALUATION QUESTIONS?

The evaluation's focus may be influenced by your funders, with a form to complete. However it doesn't always make sense to replicate those questions or the format with audiences. You might need to use creative evaluation methods to collect the data needed to complete your funder's forms.

Creative and inclusive evaluation asks people to share their experiences in a way that works for them. The following principles are important.

- **Use what you ask for:** only ask questions you'll use the answers to. Don't fall into the trap of asking questions 'just in case', wasting your or your participants' time.

- **Adaptation and consistency:** Distilling your evaluation to the essential questions allows you to adapt them based on audience. If your core questions are clear, you'll be able to gather results across different collection methods.

Example: A funder of a film festival may ask you to evidence *"local communities will be more engaged/cohesive as a result of this festival."*

You can answer this question with data from a group discussion or written task, asking participants to reflect on themes in the screening that resonated with their experience of the local community. This meets the brief, but requires someone to have the time and ability to express their experiences verbally, or in writing.

You can choose other indicators to evidence this, such as a token voting to say *"I met someone new from my local area at the festival"*. This can show screenings have connected audience members with each other and helped build community cohesion. This could also be adapted for different audiences and aims. You can reword it as: *"I met someone new from my school"*, or *"I met someone new who speaks Spanish"*.

You could also ask people to contribute to a group drawing of their local community inspired by the film.

Inclusive means everyone: We shouldn't assume someone will need an adapted feedback method. Having a range of ways to get involved allows participants to choose what suits them best. Make sure to include a quick feedback method, such as sticker voting, alongside something more long-form, like a comments card.

Be kind to your future self: Identify how you will analyse the data before you collect it. Will you ask mainly open-ended qualitative questions? These are rich sources of information, but take more work to analyse. Are you going to ask voting questions where the results are easy to count but you lose individual experiences? Considering how you will draw conclusions from your data will result in a good balance of quick-to-analyse vs rich answers.

Keep adjusting: Figuring out what works for you, your space, your staff, and your audiences is an evolving thing. Start small, try having 5 boxes outside each screening with 1-5 stars on them and ask people to rate the films by dropping their ticket in one of them. You could develop this by asking people to write a one-line review on their ticket. Keep experimenting until you find the right balance between quality data and high rates of return.

7. WHO'S BEEN DOING CREATIVE EVALUATION WELL?

Appetite (Stoke-on-Trent)

appetite.org.uk

The Appetite programme in Stoke-on-Trent produces events, performances and activities designed to get local people involved in, and inspired by, the arts. From taster menus to big feasts, it is putting the public at the heart of everything it does, asking them what they'd like to see and do, as well as offering plenty of different ways to get involved.

This scheme was developed in 2015 and used again in 2016 to help Appetite track audience behaviours and identify what shows people had seen on the day of the Big Feast Festival. They wanted this to be a fun activity and not labelled as monitoring and evaluation. They also wanted more accurate monitoring information on the day of events rather than through post-event surveys or online booking tickets info.

The Big Feast Bingo provides a fun and playful way to collect data during the festival by offering bingo cards to people and asking them to write three words on the acts they've seen and rate them out of 5.

The Tri-Fold Display Example

Chris T. Boleman, D. Rollins, Larry W. Pierce Jr., Texas A&M University

This evaluation strategy utilises a tri-fold display method to allow participants to 'showcase' what they learned during their time at the camp and to measure impact. Participants were invited to design a tri-fold display using arts and crafts and reflect on their experience with the programme.They were asked to build the displays as communities and to tell others about their experiences which supported them in building critical life skills. The authors point out that evaluation in their organisation is used as a mechanism to measure programme effectiveness by addressing outputs (satisfaction), outcomes (knowledge, skills, behaviours), and economics (monetary benefits or money saved).

At the end of a programme (screening, camp, lab, or conference), each participant is asked to create a display board that shares the most meaningful thing they learned during the programme. They are then given a time frame to complete the project (usually 2 - 4 hours). Their assignment is to develop a theme and then use pictures, markers, computer documents, etc., to create their tri-fold outlining the most meaningful learning moment.

Talkaoke table, Birmingham Hippodrome Summer in Southside

Ambassadors of Birmingham Hippodrome received training in innovative ways of gathering audience feedback - using a Talkaoke Table to encourage audiences to talk about what they had seen.

Designed by The People Speak, Talkaoke is a battery powered table with built in speakers and microphone. A host facilitates discussion in a creative and constructive way, allowing people to voice opinions and share ideas. The training that the ambassadors received focussed on confidence-building exercises that established each host's performance style and helped develop the techniques that are fundamental to operating Talkaoke.

In order to engage with the public attending Summer in Southside, the Festival Ambassadors were programmed into the festival to perform Talkaoke and Tea, using the table to encourage post-show discussions. The public were encouraged to choose the topics for discussion and were eager to discuss the themes embedded within the performance, which varied from the aggressive nature of sport, the quality of touch and its physical and emotional resonance, to our perceptions of the high street. These discussions were enhanced by the performing artists who joined in with the discussions.

By inviting audiences to share a dialogue with the artists they gained an insight that stretched beyond simply watching the performance.

Credit to: Museums Northumberland Bait and Wavehill Research.

8. FURTHER CONSIDERATIONS

One size never fits all: Think about what works for you - can you use multiple tools, change their scale, or make adjustments for different access needs?

Staff and volunteers: Consider the use of facilitators and any additional training they might need in relation to listening, clarity, and making objective notes. You may also want to schedule additional support capacity.

Signposting to support: Sometimes the themes of your programme can trigger emotional responses in your audience members related to personal experience. Always supply content warnings to audiences and signpost people to effective services for their support, after the film and the evaluation.

If a film or project features themes that could impact on mental health, you can provide information for national and local organisations that support mental health such as NHS Every Mind Matters, Mind, Samaritans. There are also specific organisations that support wellbeing of refugees and/or asylum seekers around mental health: Refugee Council, Barnados Asylum Seeker mental health and wellbeing project, Freedom From Torture.

If a film or project concerns people living with dementia, you can signpost to specific services within national organisations like Alzheimer's Society, Dementia UK and Age UK, and local support and carers organisations.

Programming your evaluation: Let people know about your evaluation in the same way you would a director Q&A.

Analysing data: Once you have your reflection, feedback and evaluation tools, consider different approaches to analysis to ensure the correct data is captured.

Exhibitor type: Be creative and consider the space you have to use your tools in. Do what is possible, but don't be afraid of pushing yourself.

Monitoring: Monitoring is central to many funders' requirements. Think of creative ways to monitor who attends your screening, and collate the quantitative data funders desire. This is important when reviewing feedback; to understand who it comes from and assessing your inclusivity.

Compliance: The evaluation tools you use need to comply with legislation, including GDPR, Health and Safety, and the Equality Act.

What are some common evaluation mistakes?

Lack of specificity: Use of simplistic or quantitative questions can result in vague feedback without actionable suggestions. This makes it difficult to identify areas for improvement or how to create change.

Inadequate quantitative data: Heavy reliance on quantitative data can also fail to capture the nuances and complexities of audience experience.

Using subjective language and jargon: Industry words and phrases can confuse audiences, while leading questions can result in unhelpful responses. Clear and simple language will help to gather the most useful feedback from respondents.

Low take-up or limited perspectives: Poorly designed or executed evaluation can limit insights and engagement from a diverse range of participants.

Neglecting to evaluate the evaluation tool: Assess the effectiveness and suitability of your evaluation methods for each context. Well-designed evaluation takes into account the unique characteristics of each event to provide meaningful insights.

9. INCLUSIVE AND CREATIVE EVALUATION ORGANISATIONS

There are a wealth of practitioners who are experienced in inclusive and/or creative evaluation.

[artizani research](#)

[Beatfreeks](#)

[Creative & Credible](#)

[Creative Evaluation – The Verbatim Formula](#)

[CultureHive](#)

[Curious Minds | Evaluation and Consultancy Services](#)

[ER ARTS](#)

[interference-art](#)

[Fry Creative](#)

[Ideas Test](#)

[Janewillis](#)

[Sensory Trust - Our top tips for creative evaluation](#)

[The Audience Agency](#)

[UK Evaluation Society](#)

[Without Walls](#)

You can also explore:

- **Film industry publications:** Publications like Variety, The Hollywood Reporter, IndieWire, and Screen Daily cover topics related to independent film exhibition, including audience engagement, programming strategies, and industry trends.

- **Film festival reports:** Many film festivals publish reports, case studies, and articles that provide insights into successful strategies employed by exhibitors.

- **Independent cinema organisations:** Organisations such as the BFI Film Audience Network regional and national film hubs, and Independent Cinema Office, support exhibitors by sharing resources, reports, and articles that discuss the challenges and best practices for film exhibitors.

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Case studies from:

[Appetite Stoke](#) - Karl Greenwood

[Creative approach to evaluating: The tri-fold display example | Request PDF](#)

[Evaluation in participatory arts programmes | CultureHive](#)

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Home | Cards of feelings and needs

Howard Gardner's Theory of Multiple Intelligences | Center for Innovative Teaching and Learning | Northern Illinois University

INCLUSION

Reflektor Web

SALTO-YOUTH - Publications: Get Inspired

SALTO-YOUTH - Toolbox - Threads of a Discussion

Understanding your student: using the VARK model

Universe of Reflection