



Eastbourne ALIVE Evaluation Report:

Appendix C: Methodology and data sources

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Evaluation approach

We have strong beliefs about evaluation and making it work to be useful. This affects everything about how we approach evaluation design and implementation.

Underlying principles

The principles that underpin our approach to evaluation are:

- 1) **Evaluation is valuable as much for learning and change as it is for understanding whether outcomes were achieved** – processes and approaches are as important as outcomes.
- 2) **Learning and change occur continuously throughout the life of a project** and beyond. We commit time to giving feedback informally on a regular basis and see outcome sharing as equally important as any summative report.



- 3) **Evaluations should always be a joint endeavour** – people are at the heart of understanding the impact of the programme and supporting change, so human-centred design methodologies are embedded in our practice.
- 4) **Having a participatory, co-creative approach to evaluation is essential to engage and inspire** staff, artists, advisory groups and participants. They need to understand the value of evaluation, and we need to make it meaningful to them.
- 5) **Embedding skills are essential to what we do** – we will seek to develop opportunities for training and skills development within any evaluation programme.
- 6) **The importance of making the case for a programme** – this is particularly in the need for clear, validated analysis and reports which speak to multiple audiences.

The evaluation process

Utilising the principles set out above, we worked through the following steps in partnership with the Eastbourne ALIVE team and Project Board.

Scoping and developing an Evaluation Framework

We initially carried out scoping activity to explore exactly how the evaluation needed to work, including the parameters, timeline and boundaries. At this stage we recognised the need to work with and around the partner research looking at the impact on young people's wellbeing and carried out a full redesign from bid stage. We then developed an Evaluation Framework which clearly outlined the different data collection methods and timing needs. It also ensured the Eastbourne ALIVE team was clear on all their data gathering roles.

Producing a data sharing template and supporting monitoring data collection with partners

As part of the set up and development process we produced a data sharing protocol for all partners which ensured that no sensitive data was shared between project partners and Towner Eastbourne (who held EA) or RMR. A full data sharing agreement was set up between Towner and RMR so that we could manage their survey and make it work for the evaluation, as well as their data requirements to Arts Council England and other funders.

We then contacted all partners explaining data collection requirements and offering support. This included making surveys (generic and where needed bespoke) and training on how to count and other data collection protocol. See e.g.

<https://rmresearch.uk/resources/counting/>

Data collection and analysis

We then carried out direct data collection (see below) and offered mentoring and support on partner data collection. Data analysis was mainly carried out at the end but some of the approaches were initially tested, and interim analysis was shared with partners where useful.

Final reporting included sharing drafts of the full report with the Eastbourne ALIVE team, and the full Project Board, with feedback given, and some validation of the findings arising from the later focus groups and reflections (see below).



Data collection approaches

Engagement and demographic monitoring

Engagement monitoring data was collected from all delivery and associated project partners in the form of key details about the activity and number of attendees. This information was collated to analyse the full reach of Eastbourne ALIVE across all corresponding partner activity.

The demographic makeup of audiences, participants and visitors was collected from Eastbourne ALIVE, the Towner and from delivery partner events and activity, either through surveys hosted by RMR, or through their own surveys. These data requirements were lined up across organisations and funding requirements such as Illuminate where relevant.

We supported engagement and demographic monitoring throughout the programme by engaging with partners and associated artists directly to ensure sufficient data capture and work through any issues they had with collecting data, such as by creating bespoke surveys and resources.

Surveying

Surveys were a key element of our methodology, enabling us to gather quantitative and qualitative data from audiences, participants, visitors and key stakeholders alike. Every effort was made to line up survey questions to ensure robust and comparable findings.

Surveying teams and training

To ensure robust and rich data, we recruited and trained a dedicated team of surveyors to collect data, the majority of which were young people from the Eastbourne area, as part of ours and the project's dedication to creating a skills legacy in Eastbourne.

Training and monitoring resources created as part of this work (including a series of YouTube training sessions) were also shared more widely with Towner Eastbourne, delivery partners and associated events to support good data collection for Eastbourne ALIVE and beyond.

The surveying team were based at key locations in Eastbourne to ensure a vivid and fair cross-section of visitors and residents alike, and we would like to thank the Beacon shopping centre, the Eastbourne Business Improvement District (BID) and Towner Eastbourne in particular for accommodating our surveyors.

Audience and participant surveys

RMR hosted standardised audience and participant surveys, and delivery partners and associated events were given the option of using these standardised surveys or customising to add additional questions of interest to support their own funding or evaluation requirements beyond the scope of Eastbourne ALIVE.

Townwide survey

The largest and most widespread survey of the project was the Townwide survey. This incorporated the views of residents of and visitors to Eastbourne, exploring perceptions and



experience of Eastbourne ALIVE activity and the Turner Prize. This survey was also a key data gathering tool for the Economic Impact.

The Townwide survey was distributed online, via the Eastbourne ALIVE website and social media, through various newsletters including Eastbourne Borough Council, Towner Eastbourne, Devonshire Collective and Sussex Modern, via a QR code printed on maps, leaflets and accompanying art work installations in the town, and through in-person surveying by seven local surveyors who did over 250 hours of surveying of residents and visitors at town centre and seafront locations.

Turner Prize door survey

RMR developed and hosted a Turner Prize door survey in collaboration with the Towner Eastbourne gallery to line up Arts Council England funding monitoring requirements such as Illuminate and Impacts and Insights with economic impact and perceptions of the Turner Prize, Eastbourne ALIVE and Eastbourne.

Delivery partners survey

We gathered feedback from delivery partners of Eastbourne ALIVE in a number of ways, including through the Partner survey delivered at the end of the project.

We also gathered feedback from them during one-to-one conversations, at reflection sessions and at events and via informal conversations as a wider part of our work in Eastbourne.

Hospitality sector survey

We surveyed 'front of house' staff at hotels and businesses in Eastbourne in conjunction with the Eastbourne Hoteliers Association and Eastbourne Chamber of Commerce to explore changes in visitor perceptions and appetite for art over the course of Eastbourne ALIVE. The survey went out via: <https://mailchi.mp/e4ef013a9960/newsletter-22nd-january-24>

Shared Intelligence/Common Vision survey

Our work was carried out in parallel with work undertaken by Shared Intelligence and Common Vision for East Sussex County Council which explored the impacts of Eastbourne ALIVE on young people. We added some key questions into their surveys to collect core demographic and perception information which fed into the overall analysis of our work.

Interviews

We validated our quantitative data and survey response analysis with in-depth, one-to-one interviews. These were carried out predominantly with local strategic stakeholders and delivery partners to Eastbourne ALIVE to explore key themes and learning that have arisen from Eastbourne ALIVE.

Observations

Members of our team observed many events over the course of Eastbourne ALIVE, drawing out stories and highlights from the programme.



Reflections

Team reflections

One to one reflection sessions were held approximately bi-monthly with Sarah Dance, Eastbourne ALIVE Project Director to allow space for reflection and learning – and to feed into the evaluation. Later into the project this was extended to include one to one reflections with Joe Hill, Director of Towner and with Liis Hirvoja, Eastbourne ALIVE Project Co-ordinator.

Partner reflections

RMR facilitated partner reflection sessions after the regular Board meetings; these offered a chance to gather data on impact, but also acted as a chance for partner reflection, action and refocussing of approach where needed. Attendance was usually very good with many partners attending all or most of these sessions.

Creative sector feedback and reflections

RMR held two group sessions focussed primarily on the local creative sector to explore the impact of Eastbourne ALIVE on them. Both were held at the end of the project in March 2024.

The first was an open event, Building the Legacy, which in addition to gathering feedback via small group discussion, post-it note responses and a group discussion session also included an update on Eastbourne ALIVE – focusing on the work led by locally based creatives and on work with young people, and a workshop looking at what next and how the sector itself could lead change.

The second smaller event was a focus group for locally based creatives who had led East Sussex Arts Partnership (ESAP) 'Is it Art?' projects or had been funded outside of Eastbourne ALIVE. This was by invitation only and held online.

Creative Evaluation

RMR commissioned Devonshire Youth Collective to design and pilot a creative method of gathering feedback. This was initially designed to be carried out with young people – in a peer-to-peer model – but with the challenges experienced by the movement of many of the DYC members away from Eastbourne (in the government relocation of asylum seekers) it was adapted to be carried out by DYC and young gallery assistants at the end of the walking tours. In the end, two sessions took place, one at the end of a combined Devonshire Collective and full Eastbourne ALIVE tour. Participants were asked to draw (or express in any way they wanted) their impressions of what Eastbourne ALIVE meant. They were given A4 sheets of paper and coloured pens. Analysis was done on the images using a Miro board to make and share notes – including taking into account what was said as the images were made. A summary version of the analysis and some images are shown [below](#).

Analysis

Quantitative analysis was mostly carried out using excel, with bivariate analysis by hand or through pivot tables. Analysis of qualitative data was carried out using a content analysis



approach, with some grounded theory approaches to ensure unexpected outcomes could emerge.

There were two specific further analyses carried out:

Press sentiment analysis

This was carried out on a large sample of press over the period leading up to the Turner Prize announcement and the period during the exhibition. It used a newly developed AI approach to analyse the clippings – for full details see Appendix D.

Economic Impact analysis

A light economic impact analysis considering the gross value added (GVA) arising from core spend and additional visitor spend, with estimated additional value arising from multiplier effects was carried out – for full details see Appendix E.

Due to the scale of the study (finances and timescale), no further or deeper analysis has been possible, although there is considerable data which would allow further research if partners are interested.

Data sources

Data source	Description	Sample size
Engagement and demographic monitoring data	Data collected at all EA and partner events, demographic information of audience/ participants Co-ordinating data monitoring arrangements - agreements, surveys, submission of data over Zoom, email, phone	1,217 total responses from 376 events 22 people supported with monitoring
Postcode analysis – Indices of Multiple Deprivation and Audience Spectrum	Data analysis by RMR team (Mac Ince) and The Audience Agency of postcodes collected from audiences and participants at events, exhibitions and installations	2,037 and 1,264 valid postcodes respectively
Media articles from LexisNexis ¹ for press sentiment analysis	We downloaded past articles and other press media for sentiment analysis using ChatGPT ² . For more information and the code used see Appendix D: Press sentiment analysis.	4,564 sources analysed

¹ <https://www.lexisnexis.co.uk/>

² <https://chat.openai.com/>



Visitor spend and behaviour data for economic impact analysis	Analysis looking at the economic impact of hosting the Turner Prize, based on visitor numbers, assumptions and survey responses. For more information and the issues and assumptions see Appendix E: Economic impact analysis.	450 visitor survey responses
Surveys	Audience and participant surveys	132 responses
	Townwide survey	984 valid responses
	Turner Prize door survey (data cut off before end of exhibition due to reporting dates)	291 valid responses
	Delivery partner survey	14 responses
	Hospitality survey	16 responses
	SI/CV survey	102 responses
	Surveyor team, training and resources	7 team recruited, 6 training and feedback sessions
Interviews	1-to-1 interviews with partners and stakeholders	19 interviews
Observations	Team members observing Eastbourne ALIVE events and activity	2 full tours, 2 additional tours, 2 observations of Turner Prize events
Reflections	Team reflection sessions	10 reflections
	Project Board reflection sessions	3 sessions (6-12 people)

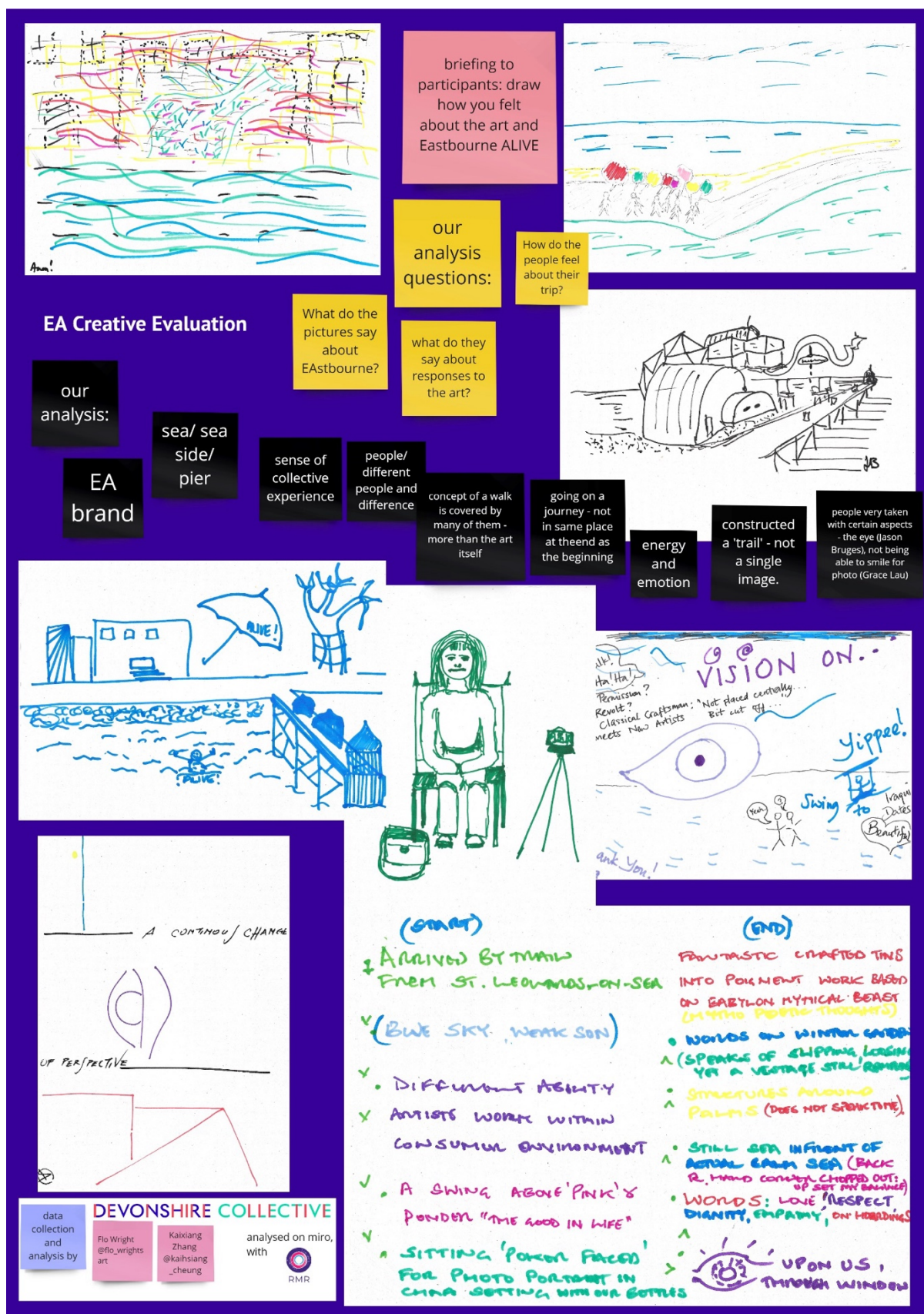
Appendix C: Methodology and data sources



	Locally based creatives reflection session Compass Artists focus group	4 creatives 4 artists
Creative Evaluation	Design and data gathering by Devonshire Collective, co-analysis session led by RMR	2 x tours, 9 drawn responses
Feedback and networking event	Event for artists and creatives in Eastbourne to feedback about EA, and discuss legacy	80 attendees
Additional project evaluation data	Here we list the additional project evaluation data utilised in our report: Major public art: • Invigilation diaries for Eve De Haan installation by Emily Pearce Delivery partners: • Compass Arts – visitor book, evaluation report and other notes • Devonshire Collective team reflection session and walking tour evaluation • Sussex Modern <i>Yours For the Making</i> campaign report • Talent Accelerator work experience survey • Take the Space REST residency evaluation • Towner Eastbourne footfall and visitor data Associated events: • Observation and evaluation write up of TRANSIT • A Queer Collision evaluation report	



Creative Evaluation



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