

IMPACT THROUGH PUBLIC ENGAGEMENT: PRINCIPLES AND COSTINGS (UPDATED JULY 2020)

In this guide you will find some general principles and approximate costings of how to include public and community engagement in funding applications. We have listed ideas for costings by types of engagement activity, and at the end of the document are some general considerations for certain types of costs. **This is general guidance and we'd strongly recommend talking to the Public Engagement Associate for your Faculty for specific support on your application.**

Public Engagement Associates

We can give you specific advice about your application and explore different activity ideas based on your research, the communities you hope to engage and the impact you aim to achieve. We also provide regular training and signpost engagement opportunities in our monthly newsletter, Connect. We can provide much more in-depth support if you talk to us early in the application process when you first think about applying. Even if you don't have many firm ideas at this stage – we'd love to chat to you! Get in touch:

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Engagement and Impact Principles

- While the Pathways to Impact section is no longer required in UKRI bids, Impact is still a core consideration in the UKRI grant application process, with public engagement as a recognised route to Impact. Some funders allow you to apply for up to 10% of the grant costs on Impact, so make the most of it!
- Costing people and their time is often more valuable than the materials and consumables, be sure to factor this in.
- When working with community/cultural/education practitioners or organisations it's really important to pay people fairly for their time, whether it's for meeting you, developing an activity or delivering an event.
- Funders are increasingly moving away from funding dissemination activities (i.e. one-way engagement) to dialogue activities (two-way) where you can also learn from your partners and deliver mutual benefit.
- Think of communities who are relevant to you and your research. You will do much more meaningful engagement this way. You can consider who already works with your target community e.g. faith leaders, youth workers etc.
- When you've chosen your community group, think about who the multipliers are who can maximise your impact (e.g. museum staff who can in turn impact on thousands of visitors).
- If you mention specific partners in your bid make sure you have agreed with them the nature of your collaboration. Some funders will also ask for a letter of support from them. We can help with brokering partnerships.
- Collaborations take time and require open and transparent communication – for example you start them with enough time before the application deadline so you can fully explore what activities you might do, but you also need to be aware of managing expectations of the likelihood of funding.
- For any projects where you are paying external people, make sure to build in enough time and capacity to deal with the finances (collating invoices, expenses etc.), even with support from your school or faculty.
- Remember to cost time and resource for evaluation – this is where you will demonstrate the impact you've had.

- You don't need to wait until you have research "results" before you engage, meaningful engagement can happen at all stages of your research.
- Finally, think outside the box! Creative engagement can lead to interesting conversations and high impact.

Activity costings

Please note this guide was developed with face to face activities in mind, please speak with the Public Engagement team to discuss how virtual or socially distanced engagement may be costed

Click on these links to jump:

- [Artists and Freelancers](#)
- [Community Groups](#)
- [Residencies](#)
- [Advisory Boards](#)
- [Museums and public institutions](#)
- [Festivals and events](#)
- [Schools and education](#)

[Further general costings](#)

Type of activity	Monetary "costs"	Time "costs"	Benefits to you as a researcher	Benefits to them (impacts)	Challenges/considerations
<p>Collaborating with artists and other freelancers</p> <p>Working with an artist or freelancer can bring a range of benefits to your research. Artistic collaborations can happen as a self-contained activity or can be combined with some of the other activities listed below (such as collaborations with</p>	<p>The Arts Council have <u>recommended day rates</u> for artists to use as a starting point. How much you pay the artist you are working with should be the subject of discussion between you and your artist partner. Artists and freelancers are often underpaid and undervalued for their work – making sure you</p>	<p>This will vary depending on the nature of the activity. How often you meet and how much time you will need to work well together should be a key part of the discussions with your artist before you submit an application. You will need to meet regularly throughout</p>	<p>Artists, or others from external sectors, often approach a subject from a completely different perspective to that of a university researcher. This different perspective can be helpful in finding new ways of connecting with non-academic audiences.</p>	<p>Working with researchers can lead artists in to new and interesting areas they may not have been aware of previously. This can be inspirational for new work, new paths of artistic enquiry and new ways of working with audiences.</p>	<p>Something to consider is that artists need to be paid also for the time they spend writing a bid. Take time to understand each other's ways of working. The two cultures of working can be different and it's important to make sure you are on the same page. Be clear about expectations from both sides.</p>

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<p>museums or community organisations) There can be different kinds of collaborations requiring more or less involvement, this needs to be clear in order to calculate resources appropriately.</p>	<p>pay them well for their input will help to make a more positive, productive and enriching relationship.</p>	<p>the process, and make sure you allow enough time for creativity to flourish.</p>	<p>Collaborating with an artist can help you understand your research in new ways, and potentially affect the course of your research practice.</p>	<p>The impact on audiences will differ depending on the kind of artistic collaboration and format.</p>	<p>Consider IP issues and future uses of the artwork. Speak to the <u>Commercialisation team</u> at the university for advice. The payment system at the University is not always straight forward, and artists need to get paid on time for their work. Make sure you investigate payment procedures in advance and be prepared to follow-up if the artist doesn't receive the payment when expected.</p>
<p>Community Collaborations Working with communities who have an interest in or may be affected by your research is a great way to develop engagement-based impact. Developing engagement activities with and for a specific community allows you to tailor what you are doing to their needs and interests, which increases the chances of genuine and meaningful engagement.</p>	<p>When working with community organisations, it is important to recognise the value of their staff's expertise and connections, and their time, and to pay them properly for it. Community organisations will often have spaces you can use for activities, so there are savings to be made in the budget elsewhere.</p>	<p>It is important to budget sufficient time to build positive and meaningful relationships with communities. This includes time before you make your funding application, to ensure any activities you are proposing are made with the community rather than about them. Budget for regular meetings, and opportunities for the community to feed into</p>	<p>Engaging in conversations with communities who are interested in or affected by your research can have a huge positive impact on your work. You may discover new perspectives on your subject, new connections to other work inside and outside of academia, or new ways in which your work may create real world impacts that you had not previously realised.</p>	<p>Everyone has a stake in publicly funded research, but many communities may not know what research is, let alone realise that researchers might want to talk to them about it. Engagement of this kind can build confidence in community members, making them feel like their voices are worth listening to, and they can potentially shape the nature of research</p>	<p>Be clear about expectations from both sides. Mutual benefit – the community should get something out of the collaboration too, otherwise they may end up feeling used. In particular ensure you discuss any publication which develops from your work with the community group. The payment system at the University is not always straight forward but community collaborators need to get paid on time for their work. Make sure you investigate payment</p>

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		<p>your research programme – make sure you have the conceptual space to change in response to the conversations you have.</p>	<p>Engaging with communities can be energising and fun!</p>	<p>that could affect them and their families’ lives. Connecting with researchers and research can make universities seem like more accessible spaces, and that they are a place for people like them.</p>	<p>procedures in advance and be prepared to follow-up if the community group or member doesn’t receive the payment when expected. Check with your community contact what is the best way to pay community participants. Sometimes money is not the most useful/straightforward. They may prefer vouchers or a meal. You may also need to consider childcare</p>
<p>Residencies (with artists, professionals, community representatives) Most commonly residencies involve a partner coming to spend time at the university. It can also work the other way around, with you as a researcher, spending time embedded in an organisation, or working in an artist’s studio.</p>	<p>Fees of the artists/professionals/community representatives. Consumables for the art pieces/workshops or works produced. Venue if you are doing an exhibition /performance /workshop outside University premises or outside normal hours. It’s worth having budget for this as the space you want won’t always be available. Travel/accommodation costs as required.</p>	<p>Residencies are often for a number of months, and can range from one day/week to a week at a time with breaks. It is important to define the objectives of the residency and work from there. For an artist, they may have a clear idea of how they work best (and other commitments!) and be able to shape the programme of work accordingly. For community representatives, they will likely have other</p>	<p>Depending on who you are collaborating with, you will gain similar benefits as with the collaborations described above – however in this case, with more sustained contact with them, this will have more of a chance to develop and more space to evolve.</p>	<p>The benefits to the partners will be similar, but will have more space and time to develop. As residents are funded for their time, the partner will have more time to discover what this work might mean to them/their organisation, and to develop more meaningful impacts.</p>	<p>Make sure that the “residents“ have a clear contact point (this could be yourself if you have enough time), someone that will help them navigate the systems in the University and point them to the relevant people for their work.</p>

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		<p>obligations, and may be limited in their availability. Consider also the time that you will need to invest in it for the work to be a collaboration.</p>			
<p>Advisory Boards Used commonly within Public and Patient Involvement (PPI), done effectively, this type of engagement activity can be highly beneficial for a range of engaged research. These are groups made up of people who – either personally or professionally - have an interest, expertise or lived experience relating to your area of research, and who can offer advice and direction on how your research is conducted.</p>	<p>Good practice developed in PPI suggests that advisory board members should receive reimbursement for their time. How much will depend on who is part of your group. INVOLVE, who support public involvement in health research, have developed guidelines and a costings calculator. This suggests paying members of the public £21.57 per hour. If the group includes professionals, they may need to be paid their standard hourly rate. Transport and accommodation (as</p>	<p>Advisory Boards take time to set up and run. It is likely you will want to hold meetings with them 1-3 per year or more, throughout the project. Time will be required to create a formal agenda and any papers you want the group to read, plus to write and circulate minutes, and follow up on actions from the meeting. Between meetings you may need to respond to members’ questions or interact with them to seek and respond to feedback on</p>	<p>Advisory groups can help shape the direction of research across an entire project. This can include: -Setting the research questions – providing a fresh perspective on societal problems the research is addressing or is relevant to -Selecting the best project team members -Identifying and designing effective, targeted public engagement activities -Commenting on language used in public or external facing communications</p>	<p>As with working with communities, run effectively and ethically, advisory boards can give voice and agency to the public, enabling them to shape the nature of research that could affect them and their families’ lives, in potentially a much more sustained and meaningful way than one-off engagement activities. Professionals involved in advisory boards may incorporate research findings into their practice, or even</p>	<p>Develop a clear policy on payment, expenses and recognition prior to involvement. If there are both lay and professional people on your board, ideally they should be paid the same rate. For some projects it may be appropriate to reimburse in vouchers. Where possible, cover expenses in advance to avoid members, especially lay members, having to wait for reimbursement. You may also need to consider childcare. The payment system at the University is not always straight forward. Make sure you investigate payment procedures in advance and be</p>

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	<p>necessary) for your board members should also be covered.</p> <p>Other costs to consider are refreshments and venues for meetings (if not online) – think carefully about the most appropriate place to hold meetings, which may not be in University spaces.</p>	<p>documents. It can take time to properly respond to and/or act on a range of feedback from a group.</p>	<p>-Reviewing grant applications including lay summaries</p> <p>-Facilitating engagement with specific non-academic communities</p>	<p>their organisational structure.</p>	<p>prepared to follow-up if the members don’t receive the payment when expected.</p> <p>Consider non-monetary recognition for your members, including acknowledging them in presentations and publications.</p>
<p>Museums, science centres, and other public institutions</p> <p>Museums and similar organisations can make excellent partners for university work, and this can go way beyond an exhibition – traditionally a go-to public engagement activity for researchers. They will likely have rich expertise and ideas for how to engage the public in new and creative ways – and many museums or science centres are keen to work across disciplines (e.g. Arts research informing Science exhibits).</p>	<p>Dependent on the kind of collaboration you have with them. They may be able to provide venue and staff in kind or you may need to consider covering this in the costs.</p> <p>Exhibitions may require costs for transport and insurance of materials, and display equipment.</p> <p>Events and activities may require costs for speakers, refreshments and other entertainment.</p>	<p>Dependent on the type and size of collaboration but will definitely involve several meetings to work together, probably over a period of several weeks/months. Be sure to agree a schedule at the start of your conversations.</p>	<p>Collaborating with public institutions is a great way to expose your research to a large number of people, with a range of demographics, ages, etc.</p>	<p>Museums and Science Centres rely on being linked into the cutting edge of research in order to stay relevant to their audiences.</p> <p>Having productive relationships with researchers working in areas relevant to their interests is a great way of doing this.</p> <p>Research funding can also be a good way of doing some kinds of activities that their own funders wouldn’t cover, such as citizen science projects.</p>	<p>Don’t include work with museums in your application if you haven’t discussed it with them.</p> <p>Museums have their own agenda and timetables. Usually exhibitions are programmed years in advanced, and they will usually only collaborate with you if the topic is relevant to the work they are doing at the moment.</p> <p>The <u>NCCPE’s Museums-University Partnership Initiative</u> has useful guidance.</p>

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<p>Festivals and large public events</p> <p>By their nature, engagement activities at festivals and large events are short, sharp and not very in depth. They are a great way to get a small message out to a large number of people, but have limited possibilities for meaningful engagement.</p>	<p>Development/construction of the hands-on activity. This can be fairly low tech, using the skills in your team (groups have done really amazing things!). It is also possible to pay a company to build something more complicated for you, for example for high-profile events such as the Royal Society Summer Science Exhibition. You might consider developing an activity with an external partner together, in which case they will need to be paid. If you are organising the event, you will also need a suitable venue – a partner organisation such as a</p>	<p>If you are delivering an activity at an existing event, costs will depend on what is it that you are doing and if you are doing it yourself or someone else is doing it for you. You should factor in enough time to come up with an idea and design, construction and testing it before the event if possible. Collaboration time with any partners should also be factored in (e.g. meetings, communication). If you are organising the entire event, this is very complex and time-consuming. You will</p>	<p>If you enjoy them, festivals and large events can be very fun! You get to speak to lots of people in a very short space of time, which can be very energising and give you lots of ideas. Festivals can be relatively low-risk opportunities to get started in public engagement or to test new ideas, and to form new partnerships with other researchers and external partners.</p>	<p>By their nature, the activities presented at festivals and large events are often lots of fun to be a part of. If external partners are involved, they may benefit from developing or strengthening partnerships with the university.</p>	<p>Work in a team, don't do it on your own. Split tasks and roles, with one person coordinating. While public festivals or events may not offer opportunities to work with very targeted audiences, do still consider the demographics of people who may be interested in your research or who you would like engage with, within the festival's audience, and plan your activity based on that. The NCCPE have a useful guide on how to target your audience. If you are organising the event, consider who you would like to attend and how to reach audiences that do not usually engage with the</p>

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	<p>Science Centre may be able to offer this in-kind. University venues may be free but may not attract the numbers a city-centre venue could. Other things to consider are refreshments, transport and accommodation for speakers and also community transport if you want to encourage certain communities to attend; events helpers (e.g. on a sign-in desk), although you could consider recruiting student volunteers, and evaluation of the activities.</p>	<p>need to budget enough time for extensive marketing and evaluation. Even if there is support for this from support staff in your school or faculty, you will need to be pushing it forward and ensuring it gets done. The Events Team at the university have a useful guide but we highly recommend speaking to the Public Engagement team too.</p>			<p>university, through your programme and marketing.</p>
<p>Schools and educators There are several ways to engage with schools either by delivering workshops, creating resources or delivering CPD for teachers. Depending on the topic (e.g. whether it’s curriculum-linked) and the amount of time you have will depend on whether engaging schools is the right engagement method</p>	<p>Ensure you pay teachers for their time if they are involved in developing resources (approx. £200-£250/day). These costs will also need to be met for activities that take place away from school (e.g. a visit to campus) as well as coach/travel costs.</p>	<p>Activities with schools need to be planned far in advance, with schools needing at least one term’s notice for activities taking place away from school.</p> <p>There are thousands of offers for teachers in terms of activities and offers from universities and other providers,</p>	<p>If your target audience is young people this is obviously one way to reach them! Working with teachers means you can “multiply” your impact as they can go on to reach many students.</p>	<p>Increasing teachers’ and students’ knowledge and understanding of a topic, developing skills, in some cases working with teachers through CPD or resources might impact on the way a certain topic is taught in school.</p>	<p>Schools are under a lot of pressure both financially and in delivering set curriculum content, if your work doesn’t link to the curriculum, it might be better to consider reaching younger audiences via other methods (e.g. museums, festivals etc).</p> <p>If you’re interested in doing outreach (i.e. delivering activities that inspire school</p>

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for you, as it can take a lot of time to build relationships. Also, don't forget that there are other organisations working in this space who you could connect with e.g. education charities, outreach from funders, youth groups etc.		take the time to research what is already out there and considering what existing initiatives you could get involved with. If it looks like you're doing something new, take the time to build relationships with teachers who can co-design activities with you (subject to time/money!).			students about your work/subject/university) this normally doesn't come under public engagement but is supported elsewhere in the University: https://www.bristol.ac.uk/study/outreach/ . By going through the outreach team, this will ensure that we direct our outreach efforts to the schools that can benefit from it the most (e.g. those serving comparatively deprived areas). This team can also give you up to date advice on safeguarding and child protection.

Further general considerations on costings:

Travel and accommodation

Cost in your own and your team's travel cost to meetings over the duration of the projects, as well as travel costs for speakers or partners. We would always recommend using public transport wherever possible (when Covid-safe to do so), but sometimes people have to travel by car, in which case they may be claiming for mileage (usually 45p/mile) plus parking. You may also need to cost in a night or two in a hotel for your speakers, or your team if you are travelling away from home.

Catering

You would usually be expected to cover the cost of refreshments for some events, such as focus groups, workshops, networking events etc. [University of Bristol catering pages](#) provide price lists for various catering options on campus. Approximate costs for teas/coffees are £2-4 per guest, and for light lunches £5-15 per person. Some funders would expect to see greater investment in place-based activities, so you may prefer to use smaller, independent community-based catering providers, especially if they are associated with your project partners.

Room / Venue Hire

You may need to pay for room or venue hire if you are using an external venue or even a University location. Be sure to discuss your needs with the [University's Venues team well](#) in advance: or find out [how internal room bookings work](#). Room hire might cost anything upwards of £25/hr for a small meeting room, £150+ /day for a large meeting space and significantly more for larger venues. Marquee hire starts around £200/day +VAT.

Equipment

How much is a piece of string? You will need to check eligibility criteria, as some grants will allow significant investment in equipment, whilst others may allow smaller items, such as Dictaphones, i-pads etc. The University's Teaching, Learning and Collaboration Spaces team has a [small amount of AV equipment available for loan](#) for use in University spaces only. If you need to hire equipment, such as projectors, a PA system, etc, then you will need to get a quote from a company, such as [Sounds Commercial](#). Minimum costs for a basic projector, PA system and microphone are likely to be at least £200/day +VAT plus delivery costs and technical support (if required). See examples from this [London-based company](#).

Evaluation & Impact

Evaluation is an assessment of the value of any particular engagement activity. It tells you about what has worked, what hasn't, and the impact of the activity on different audiences. It should be a learning experience, so you can find out if your activity made a difference. Evaluation can help improve an activity and prove its success (or otherwise). Funders usually require some kind of evaluation report and any evidence collected can be used for REF Impact Case Studies or similar. It will also be useful for your own reflection and reporting, as well as to share with others. Read our [simple Evaluation Guide here](#).

Evaluation should be an intrinsic and funded part of any engagement activity. It can be a simple reflective process, light-touch or in-depth. Identifying during the planning stage what you are trying to achieve will inform how you measure success and how much resource you need to allocate to it. Depending on the activity and your reporting requirements you may wish to set aside [anything between 1% and 10% of your total engagement budget](#).

When costing evaluation consider whether it will be carried out 'in house', in which case you will need to cost in your own and/or your collaborators' time; or by an external consultant, who is likely to charge upwards of £250/day (plus VAT and any expenses). Also consider what evaluation materials or resources you may need to buy, and whether there will be any costs for transcribing interviews etc (transcription can cost upwards of £1/minute of recording). [See this guide](#) for more details.

Time for PE support or admin support

The Public Engagement team are always happy to offer advice and support, but we generally cannot deliver activities on behalf of researchers, unless this is fully costed into a proposal. Please [discuss your needs with us](#) at the earliest opportunity. Ensure you cost in any administrative support required at an appropriate rate.

Documentation and Dissemination

High quality photographs or video can be used to capture the process of the project. As an indication, a high-quality video may be costed at £1000/minute of final product. Remember, creating a video is not impact in itself; impact is created through sharing the video. Consider how to evidence its views, for instance through Youtube views or social media. In addition to numbers, impact can also be evidenced through capturing comments and feedback on online materials.