

ANNEX FOUR: THE SOCIAL IMPACT OF COVENTRY UK CITY OF CULTURE 2021

PREPARED BY



Image Credit: Coventry City Council



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Image Credit: Paul Blakemore



Navigation

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This report, prepared by MB Associates, was commissioned by the Coventry City of Culture Trust to conduct a stakeholder-oriented Social Return On Investment (SROI).

SROI is a cost-benefit methodology applied to determine the monetary value of social value created for every pound spent on an intervention. It is an expanding method for assessing the impact of funded activities, including in the cultural sphere. It is argued that this form of assessment gives both a more complete and less reductive valuation of impacts and, more fundamentally, greater understanding of potential social change achieved. It has played an important role in the monitoring and evaluation of Coventry UK City of Culture 2021.

The measurement process followed adhered to the HM Treasury Green Book and was designed to build on the Coventry City of Culture 2021 Theory of Change (TOC). It was underpinned by a co-creation approach to programme design and delivery and intended to achieve four social impacts for Coventry:

- Coventry citizens positively influence and shape the city they want to live in
- Coventry's culture contributes to the social and economic prosperity of the city and region
- Coventry is a global and connected city
- Coventry is recognised as a future facing pioneering city.

This SROI evaluated the achievement and value of those impacts by applying a bottom-up methodology which assesses value created in stakeholders' own terms, rather than through the traditional cost-benefit approach which assumes a shared value based on results from similar interventions, for all stakeholders. This process involves a before and after assessment of change, value of change workshops with participants, scenario and sensitivity testing, and validation exercises.

The SROI focused on four events, which were selected as projects for this analysis due to the technical and resource-based characteristics which made them a good representation of stakeholders and social outcomes across the UK City of Culture 2021 programme of events.

The four projects studied by MB Associates were:

- **Arts and Homelessness Festival** – an inclusive eight-day festival co-created over an 18-month period with people that have experience of homelessness, in partnership with arts and cultural and homeless charities in the city
- **Animals!** – a pre-planned Theatre In Education and community performance, toured over two months, that also included primary schools learning hedgehog homing from the Warwickshire Wildlife Trust
- **Pirates of the Canal Basin** – a three-day inclusive participatory theatre performance, led by Coventry theatre company EGO, held at the Coventry canal basin, that was co-created over an 8-month period and included people with multiple disabilities
- **Global Youth Series (GYS)** – considered to be a research and development project in partnership with the British Council, the series took place over three separate days and involved international cultural exchange led by young creatives, for other young creatives, activists and entrepreneurs across the globe.

MB Associates is a social impact consultancy that helps people, projects and organisations to understand and increase their social impact. Its social value practitioners work alongside partners to create a robust evidence base with a view to embedding a better way of doing things for people, the planet and prosperity.

Its approach is people focused, wanting them to have their voices heard, recognising that everyone is different, with individual lives, priorities and objectives. It is from this starting point that a bottom-up case can be made for people to change their lives.

Primary and secondary data collection, analysis and validation involved approximately 10,270 participants. These participants were representative of event audiences, including citizens facing social challenges, performers, disabled artists, young creatives, school children and their families, and decision makers, amongst others.

The following pages present the provenance of the SROI approach that includes the process followed to calculate social value, key findings from each project and key learnings that were extracted from results, as well as reflections on using this method for major cultural events. The second half of the report presents the detailed results and analysis for each project.



Provenance of Stakeholder-Oriented Social Return on Investment (SROI)

SROI is one of the methodologies commonly used to identify and explain changes in social value, it involves the monetisation of outcomes that do not otherwise have a financial value. Social value includes all significant costs and benefits that affect the welfare and wellbeing of the population, not just market effects, and is consistent with HM Treasury Green Book guidance.

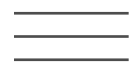
The distinctiveness of the SROI approach in comparison with similar approaches such as Cost Benefit Analysis is the requirement to incorporate a stakeholder view - which was fundamental to the UK City of Culture 2021 Theory of Change. A stakeholder oriented SROI assesses value created from the perspective of stakeholders involved in the intervention. This is in comparison to top-down approaches which adopt standardised models and measures to assess value (and which assume a shared value for all stakeholders).

Each study was underpinned by the Social Value International principles:

1. **involve stakeholders**
2. **understand what changes**
3. **value what matters**
4. **only include what is material**
5. **don't over-claim**
6. **be transparent**
7. **verify the result**
8. **be responsive; improve.**

Image Credit: Coventry City Council





Social Return on Investment Methodology

Each of the four projects followed the six SROI stages for calculating social value.

- 1 SCOPE**
Clarifying the **Scope**, especially identifying the people who need to be involved in identifying and ranking outcomes.
- 2 PLAN CHANGE**
Helping the team to understand the **Story of Change** that they can tell; the intended chain of events leading from expert arts or facilitation to in-depth changes to people's lives.
- 3 GET EVIDENCE**
Collecting **evidence** around the intended and realised changes. Key to this is gathering data before and after the project on participants' position around outcomes. This involves identifying 'outcomes' (social change experienced or realised) from the perspective of stakeholders, gathered in the participants' own voice wherever possible and corroborated by other evidence such as relevant secondary data. Methods include value of change workshops, surveys, questionnaires, interviews, and desk-based research.
- 4 ANALYSE**
Analysing results, ranking and valuing identified outcomes to allocate a financial proxy, making use of value of change workshops and research on the general population. Adjustments are made to account for local or personal context, or the contribution of others to avoid overclaiming.
- 5 COMMUNICATE**
Reporting using an **Impact Model** in which different scenarios can be tested to find where most value lies and/or how value creation could have been improved. Results tested and **validated** with the people involved.
- 6 IMPROVE**
Recommending improvements focused on even greater impact, based on the validation from the people involved that demonstrates the report is accurate and true.



Approach Adopted

For each of the four projects assessed within this report, MB Associates held a Story of Change workshop before the event took place to build up an understanding of those taking part and levels of expectation.

A Value of Change workshop took place afterwards that sought to understand what went well and what were the challenges. Its aim was to establish what made a real difference to participants, asking them to rank outcomes for importance, from most to less valuable. Participants were therefore able to take control of their own evidence, in accordance with their own objectives.

This dual workshop approach enabled a comparison of social feedback and assessment to be undertaken, considering whether each event's planning had accurately predicted outcomes for participants.

As each of the four projects were different, additional analytical methods were used based on circumstances. These included:

- surveys and/or interviews carried out with specific individuals, both before and after the events
- audience and social media feedback analysis
- monitoring and evaluation reports from organisers
- observation of audiences.

This approach enabled the MB Associates team to look across all projects to identify commonalities, themes and messages that were generated again and again. This has created a knowledgebase that provides an understanding of what works, so that reliable predictions can confidently be made for future activities.

Image Credit: Dylan Parrin

Key findings – The Arts and Homelessness Festival

The Arts and Homelessness Festival had a social return of 3.2 on each pound of investment, with over half that value falling to the 268 participating artists from the homeless community – equally experiencing ‘in the moment joy’ and feeling more valued. A fifth of the value is expected to fall to the city in improved homeless policy based on ‘lived’ experience. There is potential for greater value through the long-term effects of this strategy on the population’s views of homeless people.

Investment £85K +
Time, artists, partnerships,
good practice & expertise

1:3.2

Return £277K =
Feeling valued, changing
perceptions, wellbeing,
connectedness

Investment **£85,508**

Return **£276,942**



Image Credit: Arts & Homelessness International

Image Credit: Rosie Powell

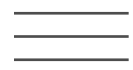


Key findings – Animals!

Animals! had a social return of 0.8. A quarter of that was due to improved skills for the theatre company Dens & Signals working with children. 20% each fell to children and families being more empowered in relation to the environment. More value could have been created by larger audiences for this bought-in project, attracting people not already environmentally engaged, and by earlier scheduling that would have allowed schools to plan a wider package of activity for their pupils.

Investment £34K + Development time, artists, **1:0.8** **Return £26K =** Increased understanding and feeling empowered, increased





Key findings – Pirates of the Canal Basin

Pirates of the Canal Basin had a social return of 4.4. The biggest per-stakeholder impact was on the EGO team (estimated at £13K and described as transformational). Almost all the overall impact (86%) was with the 67 cast members through skills developed, confidence gained and a sense of belonging. There is potential for development of more civic pride through more systematic volunteer and local business involvement in this and other hyper-local areas.

Investment £236K +
Time, artists, partnerships,
external space, teamwork
& expertise

1:4.4

Return £1.03M =
Feelings they belong, new
skills & opportunities, a
stronger vision

Investment **£235,513**

Return **£1,026,721**



Image Credit: Nicola Cashin



Key findings – Global Youth Series

The Global Youth Series had a social return of 0.7. Most value (28%) fell to the six young creatives who felt empowered in their leadership roles, coupled with 24% to the city, as the creatives are more likely to stay and work in the area. Although they, and the creative audience, had a good experience, planning problems limited the British Council's ability to attract an international audience and implement learning from this new model. It is here that development potential lies.

Investment £54K +
Time, artists, partnerships,
external space, global
connections

1:0.7

Return £36K =
Feeling creatively empowered,
new skills & opportunities,
retaining skills in the City



Image Credit: Coventry City of Culture Trust

The Difference the Projects Made

The projects each made a number of differences, these include:

- involving artists from marginalised groups
- second layer participation
- life-changing outcomes
- local cultural opportunities
- skills development
- increased esteem (self and other)
- relationships built (personal and professional)
- strategic changes.



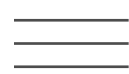
Image Credit: Robert Day

What Made the Difference?

There are many factors that enabled the projects to make a difference, these include:

- **intentionality**
- **giving due time**
- **co-creation**
- **taking risks**
- **paying fairly**
- **cross-sector partnerships**
- **longer-term support**
- **targeting belonging**
- **multi-faceted approaches.**

Image Credit: Nicola Cashin



Learning from Results: Similar Outcomes Identified Across Groups but Valued Differently

These tables show how the same outcomes experienced by participants in the projects - such as feelings of self-esteem, opportunities to participate and build relationships and skills - are nevertheless can be given a different monetary value (worth) by the participants.

Self-esteem

GYS Young creatives	Feel empowered	18
HOME Steering committee	Feel trusted and valued	15
Citizens facing various challenges	Participants' belief in themselves	13
CM Young creatives	Young creatives more empowered	11
Citizens facing various challenges	Participants more able to influence	10
Artists with disabilities	Confidence & personal resources	8
GYS Young creatives	Feeling valued	3
Artists with disabilities	Confidence in having the right to work with culture	1

Local cultural opportunities

Citizens facing various challenges	Culture that is more reflective of Coventry people	12
CM Young creatives	A rich, more collaborative cultural product	11
Artists with disabilities	More cultural work opportunities	10
EGO core team	A more ambitious vision	8
CM Young creatives	Less likely to move away for cultural work	5

Skills

EGO core team	Improved skills and practice	15
Artists with disabilities	Skills & tangible resources to work in mainstream	13
Citizens facing various challenges	Participants' new skills	1
CM Young creatives	Young Creatives' new production skills	1

Personal relationships

EGO core team	Improved sense of belonging	20
HOME Steering committee	Feel part of empowered network	2
Citizens facing various challenges	Being part of a community	1
Artists with disabilities	Being part of a community	1

Professional relationships

CM Young creatives	Lasting professional Relationships	12
GYS Young creatives	Improved networks within sector	6
EGO core team	Improved cross sector networks	5
Citizens facing various challenges	Developed professional networks	4
Artists with disabilities	Better professional networks	2

Learning From Results: Ways to Improve Value Creation

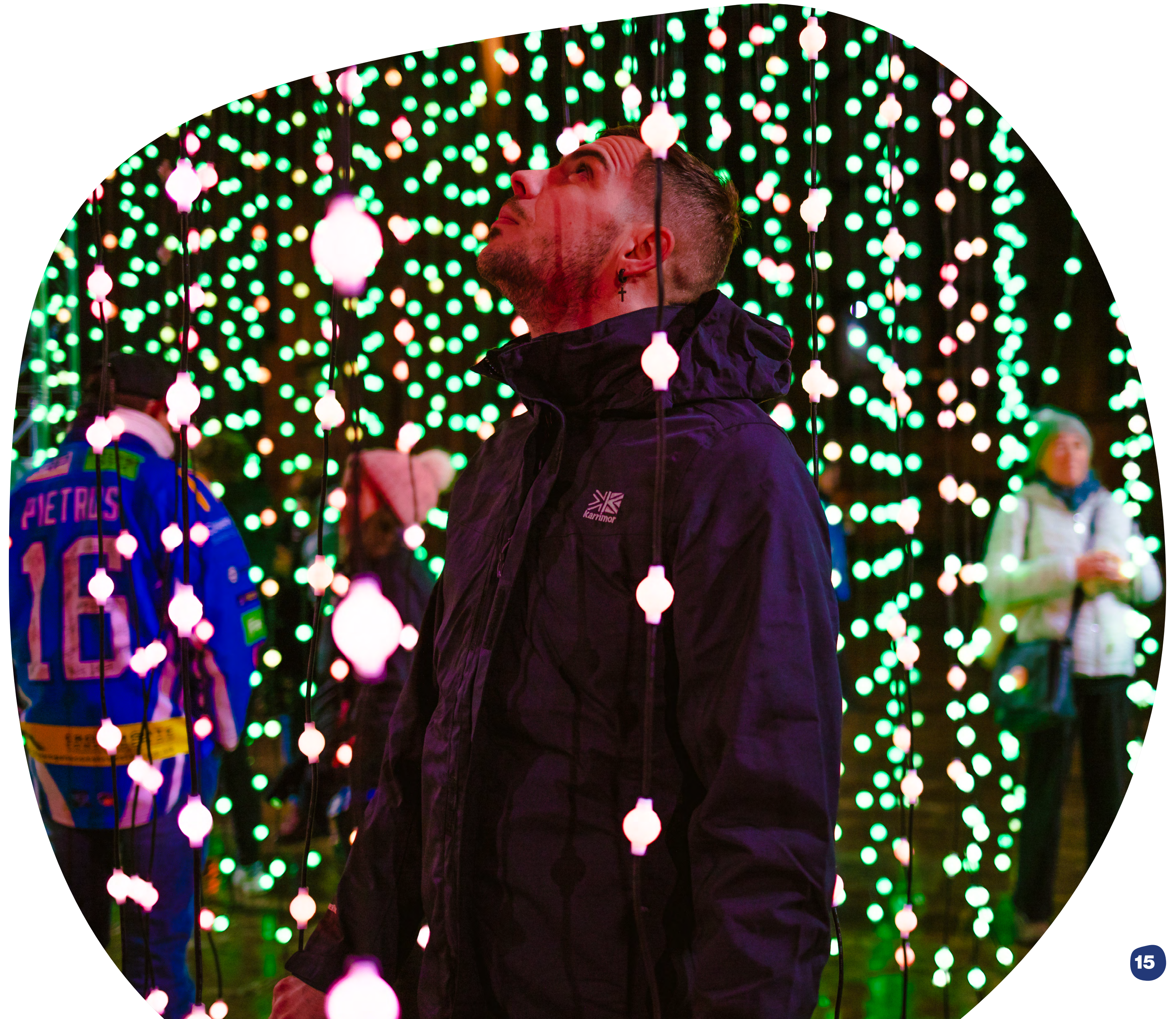
	Home Festival	Animals!	Pirates of the Canal Basin	Global Youth Series
Investment	£85,508	£33,761	£235,513	£53,811
Return	£276,942	£26,020	£1,026,721	£35,883
SROI Ratio	3.2	0.8	4.4	0.7
Ratio range based on scenario and sensitivity testing	1.9 to 5.7 <ul style="list-style-type: none"> Lowest if the amount of change for participants is reduced Highest if improved public perception value increased 	0.6 to 1.2 <ul style="list-style-type: none"> Lowest if the amount of change for Dens & Signals is reduced Highest if child and family audiences increased 	2.5 to 5.0 <ul style="list-style-type: none"> Lowest if the high value placed on cast outcomes is reduced Highest if more of the local community were involved 	0.5 to 1.3 <ul style="list-style-type: none"> Lowest because young people participated in other projects Highest if this was the only intervention
Duration of intervention	<ul style="list-style-type: none"> 18 months co-creation 8-day festival with 7 events 	<ul style="list-style-type: none"> Pre-planned 2 months touring 27 performances 	<ul style="list-style-type: none"> 8 months co-creation 3 consecutive days of in-person performance 	<ul style="list-style-type: none"> 8 months co-creation 3 days of events between November and May
Participant Voice	<p>It has transformed my life too, definitely. I am a lot more ambitious about the outcomes of things that I do and about the way our members can show their work. We have built links now that mean that projects done by my members can be shown or created internationally.</p> <p>Team partner, Crisis</p>	<p>The performance was great at sharing the message in a fun way and the WWT visit reinforced this through engaging activities.</p> <p>Teacher</p>	<p>Pirates of the Canal Basin was absolutely magical. The atmosphere was incredible...Such a fun experience and one that will stick with us for some time.</p> <p>Audience member</p>	<p>Attending the full day really helped me realise that creativity has no boundaries it can connect people on a global scale and have huge impact.</p> <p>Young creative speaker it's amazing to see all the efforts Coventry is making to become a cultural 'hub'. I'm glad I'm a part of that. Audience member</p>

Reflections on Method: Challenges

It is acknowledged that there are challenges associated with the method of analysis used; these include that it is:

- **expensive when conducted at major event level**
- **time consuming (to establish relationships and trust)**
- **harder to interpret, needs particular expertise**
- **not easy to calculate value when there are confounding variables (i.e. difference made by one event when participants engage in several events)**
- **difficult to allocate certain variables financial proxies (i.e. changes in public perception).**

Image Credit: Reel Master Production





Reflections on Method: Strengths

The strengths of the method used is that it:

- **is accessible to almost all target audiences**
- **avoids the biases that come with other financial proxy valuation methods (present value, not based on scenarios that may or may not happen)**
- **shows the paths to social value outcomes (working with people with poor life chances has the most social value; value of culture is personal; promotes and clarifies pathways to inclusion and betterment of welfare; uncovers key levers for improving value creation).**

Using this method, stakeholders are directly involved in discussing outcomes, setting intentions, and making the valuation (which evidence surrounding co-creation approaches shows contributes itself to positive impact outcomes).

Image Credit: Five Six Photography



The Arts and Homelessness Festival

The Arts and Homelessness Festival was an inclusive event co-created with people with experience of homelessness, in partnership with arts and cultural and homeless charities in Coventry.

Home Festival Publicity

Arts and creativity can shine in the darkest of times. It can bring people together and provide opportunity for expression when other parts of life are challenging.

Join us for a week-long celebration of arts and homelessness projects in Coventry, created and co-produced by people who have current or previous lived experience of homelessness. The festival takes place at venues across the city centre between Friday 8 and Saturday 16 October 2021, coinciding with World Homelessness Day on Sunday 10 October 2021.

The festival provides a platform for the brilliant work of Coventry's homeless citizens and creative communities. Co-produced by our Arts & Homelessness Steering Committee, and working alongside the wider forum of organisations, the project aims to nurture and develop skills and provide a legacy of experience to continue this creative work beyond the life of City of Culture.

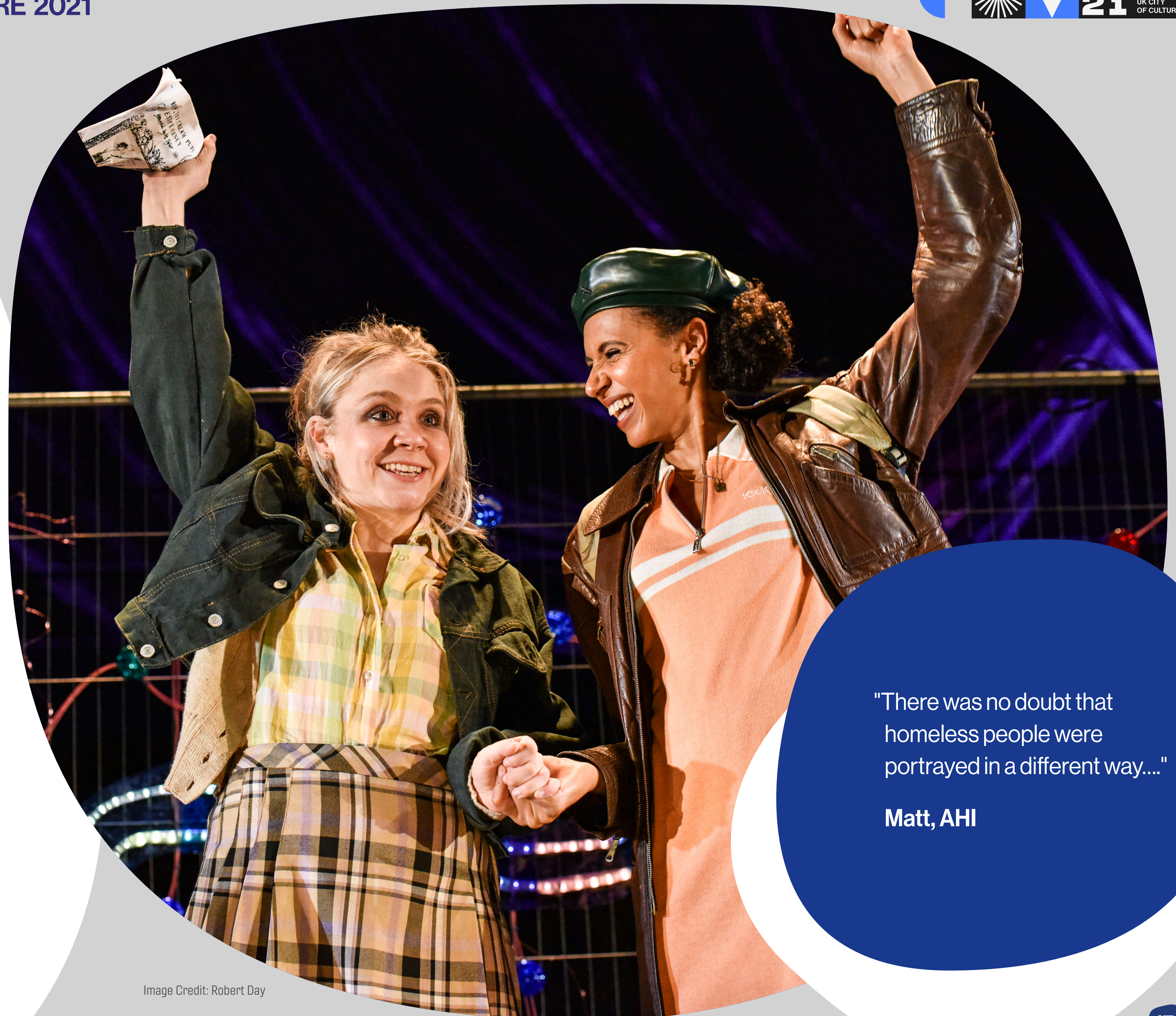
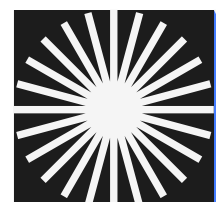


Image Credit: Robert Day

"There was no doubt that homeless people were portrayed in a different way..."

Matt, AHI



Planning for Impact: the Home Festival

The project succeeded by:

- handing **leadership** to people with experience of homelessness
- offering **Fair pay** to participants
- giving a platform to homeless artists' work in a **professional setting**
- working in genuine **partnership** and **building trust**.

High social return on the investment

£3.20 for every £1 spent; a ratio of 1:3.2.

- Participants rated their experience as **very high** and felt that they were **valued**. The value to them was around **£3.4K**.
- The city has changed its **homeless strategies**, with the opportunity to do more for other vulnerable groups.
- Audiences were crucial, reaching over **2,000** in-person and **5,000** digitally who were delighted and surprised by the quality of performance.
- Even **greater value** could have been achieved by engaging with the **wider homeless community**, as well as by increasing public audiences.



Image Credit: Bernie Howarth/Anthony Luvera

Planning the Home Festival

Who

7,352 people contributed, took part in, or experienced the festival.

These included:

- **12 members** of the steering group, all with lived experience of homelessness, led activities throughout the festival and took part in the social value study
- **268 people** from the wider homeless community produced, created and performed
- an in-person public audience of **2,072**
- an online public audience of approximately **5,000**
- a sample of the **wider homeless community** of rough sleepers in the city as unexpected beneficiaries
- the cumulative effect on **Coventry City Council**.

Coventry City Council and West Midlands Police worked in partnership with the steering group. The City of Culture Trust team produced, and Arts and Homelessness International (AHI) delivered, the Home Festival together with six partners that included Underground Lights, StreetWise Opera, Macquarie, IEN/SNF, Crisis and the Belgrade Theatre.

What

18 months of co-creation and upskilling involving the steering group and partners, including co-production training and inspiration workshops.

The Home Festival was delivered through:

- Send a Smile postcard exhibition in partnership with Underground Lights, Crisis, the Belgrade Theatre and Arts and Homelessness International
- Assisted Self Portraits in partnership with photographer Anthony Luvera.
- The Ruff Tuff Cream Puff Estate Agency with Cardboard Citizens and Underground Lights at the Belgrade Theatre
- visual art exhibition
- open mic, featuring music, poetry and spoken word.
- the St Basils Sleepout at Coventry Cathedral
- talks, debates and discussions with an international exchange in partnership with Arts and Homelessness International.

When and where

8 days online and in-person. 8–16 October 2021.

Intentionality

At the end of the analysis, the project shows a clear fit with the UK City of Culture 2021 Theory of Change and included focused and realistic intentionality in planning. Most prevalent in both planning and the impacts generated, were personal pride, health and happiness, skills and a cultural sector that is more representative of the city. The project aimed to address social issues through the development of creative leadership skills, whilst challenging perceptions of homelessness, opening-up access, building stronger cross sector partnerships, and influencing action and policy at community and city level.

"There was no doubt that homeless people were portrayed in a different way... people achieving something and the positive side of them shown, instead of 'sitting in doorways' or having housing issues."

Matt, AHI

What Difference Did the Home Festival Make?

Co-creating a festival for skill-building, social inclusion and partnership

Impact on individuals

This work has profoundly improved participants' (from the homeless community) sense of value in society. They attributed this to feeling in control of their own lives and positively influencing public opinions about homelessness. For this group, 'feeling valued' was more important than their health and wellbeing, followed by 'feeling part of an empowered network' and then 'the development of new skills', including artistic, management and leaderships skills.

"Loved open mic, felt heard. Film night was great, even learnt from the films and interactions with the audience... Women's homeless panel was great. I received a standing ovation – it was moving."

Survey respondent

The steering group improved their wellbeing on a number of levels relating to happiness, life satisfaction and feeling that things are worthwhile, with recurring comments about increased joy in life and decreased anxiety overall.

Participants felt new confidence and ambitions to work within the city, influencing Coventry City Council policy and supporting others. Some have found immediate opportunities within the local library. It is worth understanding the longer-term legacy of this work on the steering group participants.

Partners to the project have said that giving a platform to artwork, performances and events created by the homeless community in a professional space, alongside other professional 'artwork', raised personal pride and self-worth.

The producer and partners developed new co-production skills (now embedded in organisational practice, for example within Coventry City Council) wider professional networks and strengthened existing cross sector partnerships – benefitting both them and the wider world.

Council officers and steering group members now have a better mutual understanding of each other's day-to-day lives and the challenges that each face.

"The Agency portraits are really powerful as you enter the city from the train station, they show that homelessness could happen to anyone, The Summit was fascinating and so insightful."

Survey respondent

"It has transformed my life too, definitely. I am a lot more ambitious about the outcomes of things that I do and about the way our members can show their work. We have built links now that means that projects done by my members can be shown or created internationally."

Ben, Crisis

What Difference Did the Home Festival Make?

Co-creating a festival for skill-building, social inclusion and partnership

Impact on groups

Although individual outcomes scored more highly, the steering group felt that, as individuals had made new friends, they were now part of a more empowered community. There are also collective ambitions to share their experiences to help others. These outcomes show the crucial role of cross-sector partnerships that draw disparate communities of vulnerable people together.

Being part of an empowered network was ranked as third most important, evidenced by participants feeling more empowered to join cultural, leisure and volunteering opportunities. However, analysis shows that they feel less able to influence decision making in their local areas. This may be because they have become more aware of the limitations of their own power. This work needs to be followed through to sustain the change and prevent the real value being lost.

Impact on the city and beyond

The majority of audience members were delighted and surprised by the quality of performance, making them proud of Coventry. There were, however, a small minority of feedback comments that suggested that the money could have been better spent. It isn't clear how significant this view is or whether it reveals particular prejudices against homeless people, but it is an important aspect to consider, when it is known that the arts can help to improve perception.

Overall feedback suggests that stakeholders feel more positive about homeless people, which could lead to a small but cumulative value to the lives of rough sleepers, especially where people may be responding more positively to them on a day-to-day basis.

For core partners, new embedded cross-sector partnerships and co-production practice should result in longer-term impacts on the people they work with. If sustained, this could result in a more representative workforce within the city. New fair payment models should also be integrated into this approach.

The Arts and Homelessness Festival accelerated the development of the Arts and Homeless City Plan. And this work, most specifically the inclusive Legislative Theatre workshops, has significantly changed the homelessness policy landscape in Coventry. By working together in a performative way, Council officers and members of the steering group now have a better understanding of each other's day-to-day experiences. As a result, the Council has made four new homelessness policy commitments that will see changes in practice, access and better representation on relevant scrutiny and action groups.

Wider comparative research shows a very high return to the NHS from working collaboratively and co-producing with user groups of up to 500 times the investment. This has therefore been attributed a high value for this outcome in the impact model.

It will be important to gather the long-term impact of the Home Festival on all stakeholder groups, including changes to Coventry City Council policy and practice, to really understand the long-term value created by this project.

"I really enjoyed this festival, seeing the co-creation work really paying off. The work has been inspirational and to see those with lived experience of homelessness share their stories has shown that Coventry is one of the most caring cities in the country."

Survey respondent

Conclusion. What Made the Difference?

An overview to co-creating a festival for skill building, social inclusion and partnership development

The Home Festival was the culmination of the wider Arts and Homelessness programme. This work has created considerable and potentially lasting impacts for all stakeholders and has significantly changed the homelessness policy landscape in Coventry. Evidence shows that handing over leadership of an arts festival to people who have experienced homelessness has enabled them to develop skills to create a high-quality experience. This raised awareness of their voices, presented positive messages about homeless people, improved wellbeing and built a sense of community, leading to them feeling more valued as members of society. Skills developed by partners are likely to be embedded into future strategies for empowering vulnerable groups.

Scenarios

Less conservative values for the amount of change felt by core participants, and the attribution of that change to the Home Festival both significantly increase the overall value. Estimates for the impact of improved public perceptions are cautious and therefore mask the potential value of the ripple effects on Coventry citizens, including the wider homeless community.

Most value can be generated by increasing engagement with the wider homeless community and with public audiences, and through continued work on policy change within local authority partners.

The ratio ranges between 1:2 and 4 based on sensitivity testing and up to 9.4 when testing negative deadweight (what would have happened anyway) to account for life challenges for these groups.

Highlights

- Genuine co-creation and focus on progression.
- Enhanced and embedded partner skills and new practices.
- Involved people with lived experience to challenge perceptions.
- Advocacy for, and practising, fair pay.
- Built a community of mutual trust and support.
- Participants' plans developed to support others and influence change.
- Empathetic, committed, inclusive cross-sector partnerships.
- High quality professional opportunities, platforms and artist support for exhibits, events and performances.
- A more inclusive and representative potential workforce.

Challenges

- Lack of engagement from some service providers and cultural organisations.
- Continuing legacy of this programme beyond UK City of Culture 2021.

Changing the world, one city at a time – legacy

- Ongoing outreach and advocacy for more committed cross-sector partnerships.
- More opportunities for different homeless communities to come together through their service providers/shelters.
- Increased wider participant and public audience engagement.
- Further Legislative Theatre work with Coventry City Council and partners.

Investment £85K +
Time, artists, partnerships,
good practice & expertise

1:3.2

Return £277K =
Feeling valued, changing
perceptions, wellbeing,
connectedness

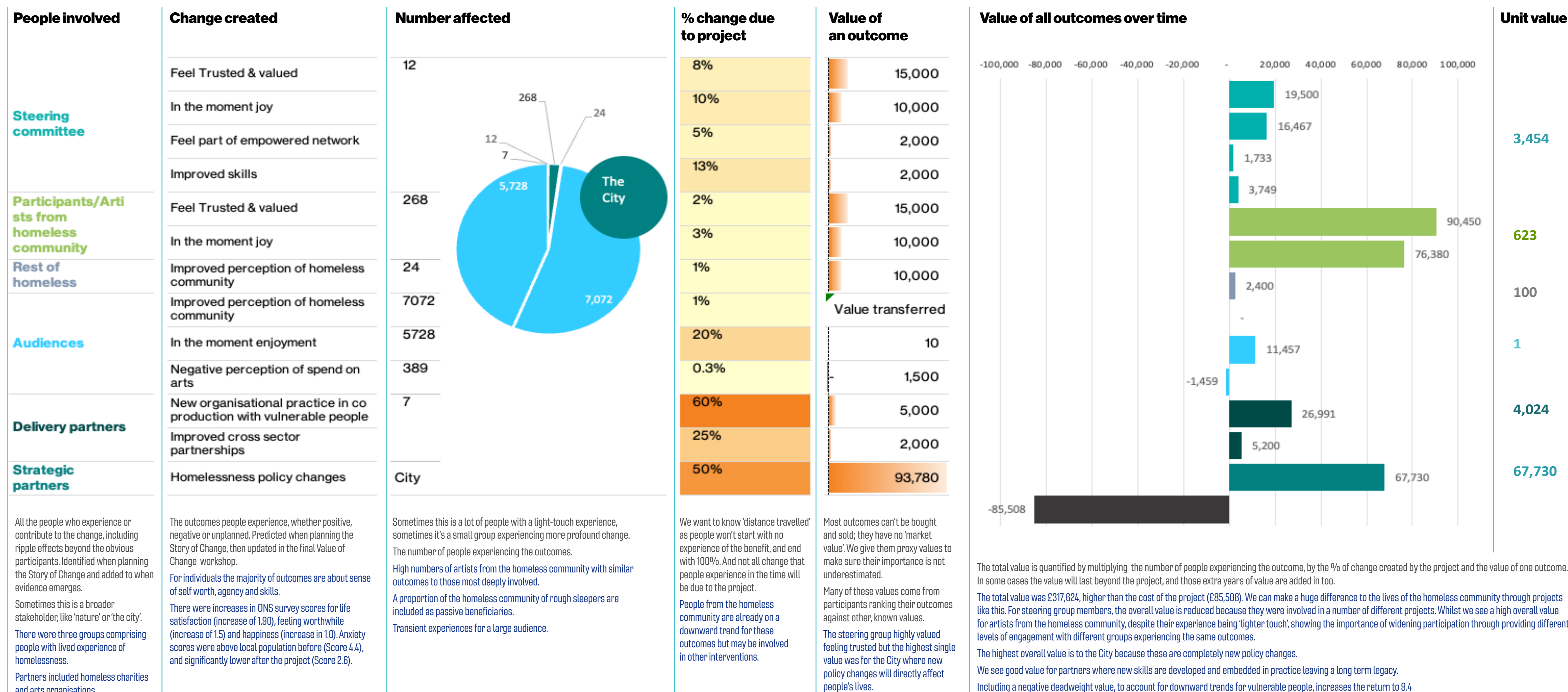


"Too often, art made by homeless people gets shown in a lower budget, less grand space. This work held its own in such a content and it's rare for this to happen, it valued the work the people did."

Ben, Crisis

Where the Value Lies

Comparing the volume with the depth of impact and the value that people place on their experience



Notes - Stakeholder returns have not been adjusted for present value so will not sum to the return totals included elsewhere



Home Festival References

Primary evidence collected by MB Associates

- Story of Change workshop to plan.
- Value of Change workshop to review.
- Surveys at the start and end for Steering Group members and wider participants from the homeless community.
- Producer and partner scored interviews.
- Partner monitoring and evaluation reports.
- Audience feedback data and social media.

Secondary evidence and research

- Coventry City Council, 2022, Coventry Household Survey.
- With One Voice, 2021, Coventry Arts and Homelessness Review.
- AHI, 2021, Arts & Homelessness International and Coventry City of Culture Final Report, https://artshomelessint.com/wp-content/uploads/2021/04/2020-11_Coventry-Arts-Homelessness-Review.pdf
- Evolve Housing, Through My Eyes, 2022, <https://www.evolvehousing.org.uk/campaign/perceptions-of-homelessness/>
- Crisis, 2022, <https://www.crisis.org.uk/ending-homelessness/about-homelessness/>
- Open Democracy, 2022, <https://www.opendemocracy.net/en/opendemocracyuk/invisible-plain-sight-fighting-loneliness-homeless-community/>
- Community Life Survey, 2020-21, <https://www.gov.uk/government/statistics/community-life-survey-202021>
- OECD Library, 2021, https://www.oecd-ilibrary.org/sites/9ee00155-en/1/2/6/index.html?itemId=/content/publication/9ee00155-en&_csp_=b4640e1ebac05eb1ce93dde646204a88&itemIGO=oecd&itemContentType=book
- Harvard Business Review, 2021, Source: <https://wellbe.me/how-to-increase-your-roi-with-patient-engagement/>



Animals!

A Theatre In Education and community performance, with primary schools also learning hedgehog homing from the Warwickshire Wildlife Trust.

Animals! Publicity

The animals are gathering.

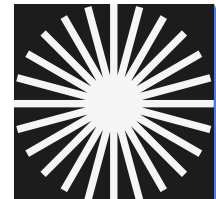
But one species hasn't turned up, and it's the species which has been causing all the trouble.

Something's got to be done, and whatever it is, it's going to be wild!

Fun, interactive and featuring original songs, Animals! is an empowering and uplifting performance about animals, humans and nature. It celebrates the amazing wildlife around us and makes big things feel possible.



Image Credit: Paul Blakemore



Planning for Impact: Animals!

The project succeeded by:

- championing wildlife: over half the changes made were linked to the **environment**
- working with primary **school children** who shared their learning at home
- enabling artists to develop **reflective practice**, undertake ongoing learning and improvement.

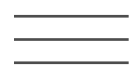
Low social return on the investment

£0.80 for every £1 spent: ratio of 1:0.8.

- School children and communities gained an increased understanding of human's responsibility for wildlife and the value is long lasting.
- Planning activity to **target school children's families** could have increased the ratio to **1:1**
- **A high audience number is important** for this type of event. Doubling the attendance would have increased the ratio to **1:1.2**.



Image Credit: Maria Raluca



Planning Animals!

A performance in schools and community settings, with supporting activity by Warwickshire Wildlife Trust

Who

1,308 people were engaged with the Animals! project.

These included:

- **1,299** people watched the Animals! performance:
 - **927** school children
 - **47** members of school staff
 - **325** members of the community
- the theatre company, Dens & Signals – **9** members of the cast and production team toured with the show.

Animals! was funded by the National Lottery Heritage Fund and supported by the Coventry City of Culture Trust's Green Future's team.

What

27 Performances of the Animals! show, which was created by Dens & Signals, in collaboration with Year 4 pupils (prior to Coventry UK City of Culture 2021).

The project delivered:

- opportunities for schools to learn the show songs prior to the performance
- stories for staff to share with children before the performance
- 18 school performances
- post-performance activity books and writing exercises
- after show in-school discussions
- 9 performances in community venues across Coventry
- workshops with Warwickshire Wildlife Trust about hedgehogs in 8 schools.

When and where

2 months of touring venues in Coventry. March–May 2022.

Intentionality

Outcomes present in both the planning of the project and in the impacts generated through performance were empowerment, an increased understanding that humans can make positive change, young people sharing their learning and inspiring a long-term journey. The project aimed to be a catalyst to change people's behaviours towards nature by connecting them to stories about local wildlife.



What Difference Did Animals Make?

A performance in schools and community settings with supporting activity by Warwickshire Wildlife Trust

Impact on individuals

School children articulated their own outcomes during a 'Value of Change' workshop with MB Associates. They rated the outcomes from least to most important for themselves and for nature. The order was the same for the first three outcomes, but then changed. Most important for the children was, 'Learning how to help wildlife', but for nature, they rated, 'Doing something to rescue wildlife' as the most important. They identified that they need to know how to make a difference, but recognised that nature itself needs action now.

Although over 1,100 children and community members saw the performance and recorded an increased understanding of humans' responsibility for wildlife, as well as feeling empowered to help the environment, the change was ultimately small. In part this was due to the beneficiaries being already environmentally engaged, but also the limitations of a single experience, which was unlikely to create significant change.

Impact on wider families was an unplanned knock-on effect; targeted activity could have been purposefully extended to include this group.

"The performance was great at sharing the message in a fun way and the WWT visit reinforced this through engaging activities."

Teacher, Coundon Primary

Impact on groups

Individually, community audiences indicated a small change, this is probably due to already being environmentally engaged and this being a one-off experience. It has been assumed that this will have created a feeling of belonging for the audiences as they saw like-minded people in their neighbourhoods.

Four/five teachers surveyed enjoyed the performance, but did not identify any impacts on the wider school. As a one-off performance that was booked after the start of the school year, the opportunity to link it into the wider curriculum was lost. The schools also received the performances for free; had they invested in the programme themselves, they would probably have valued it differently and built a programme of work around it, which would have led to greater social value.

Dens & Signals received the greatest value in social impact from the programme. The opportunity to perform the show multiple times, combined with a reflective practice, improved their skill in working with a new age group. The new experience of working with children has in turn built the future resilience of the company.

The performance of Animals! was developed through a co-creation process, however, not with the children and organisations that saw the performances during Coventry UK City of Culture 2021. The performance was bought as an 'off-the-peg' production; the result being that social value was lower than if attendees had been involved in the co-creation process.

Impact on the city and beyond

The combined effect of school children and audiences having a better understanding of their responsibility for wildlife and feeling empowered to help the environment could have a positive effect on nature being more protected. However, the impact directly from the project was small and has been estimated in this analysis using a proxy.

"There was a very good atmosphere throughout the performance, with children very engaged. They were enthusiastic to come in and left with a great buzz as well as some positive comments from teachers about how they had enjoyed the show and found it beneficial."

Stage Management Report, Dens & Signals

Conclusion. What Made the Difference?

An overview of performances in schools & community venues with supporting activity by Warwickshire Wildlife Trust

Animals! was a performance developed by Dens & Signals with Year 4 children prior to Coventry City of Culture 2021. It was performed in primary schools and community venues across Coventry. The performance was supported by additional workshop activity about hedgehogs, delivered by Warwickshire Wildlife Trust (WWT). The evidence shows that the performance increased understanding of humans' responsibility for nature but that the change was small, as audiences were already engaged with environmental issues.

The children who took part in the workshop with Warwickshire Wildlife Trust, as well as the Animals! performance, shared what they had learnt in a hands-on environment with their families at home and months later were able to recall facts, believing they would remember them for years to come.

Scenarios

Families of school children were not targeted through the project, but were an unintentional stakeholder. By targeting families and sending activities home, the value created could have been increased. Further value could have been generated by increasing the audience sizes in schools and community venues (rather than increasing the number of performances, which would have increased the cost), this could have increased the ratio to 1:1.

Children's outcomes were on a downward trend, mostly likely due to Covid-19 but also due to other factors such as deteriorating mental health and eco-anxiety. Exploring this negative deadweight with all stakeholders made no difference to the ratio.

Highlights

- Hands on activity is memorable for children.
- Children share their learning when they are inspired by something.
- Positive stories empower people.
- Touring performances to multiple venues build the skills of performers.

Challenges

- Collecting evidence of longevity from a one-off performance to show the 'place in the chain'.
- Resourcing ongoing activity that builds on the 'catalyst' of the performance.

Changing the world, one city at a time – legacy

- Ongoing work in schools – bringing in creatives to create memorable experiences.
- Targeting families of school children to take full advantage of the ripple effect.

Investment £34K +
Development time, artists,

1:0.8

Return £26K =
Increased understanding and feeling empowered, increased

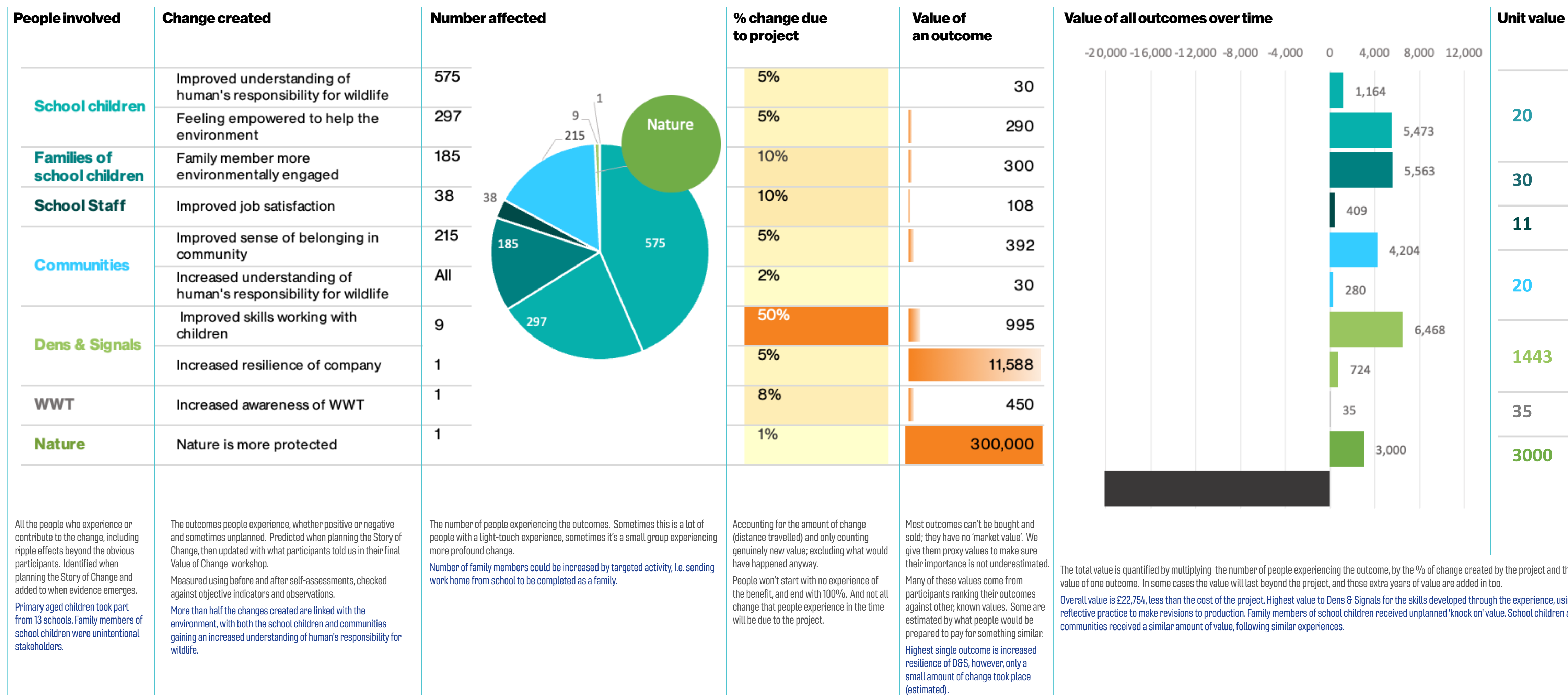


"Brilliant - we loved the buzzard and the song, and the badger!"

Community audience member

Where the Value Lies

Comparing the volume with the depth of impact and the value that people place on their experience





Animals! References

Primary evidence collected by MB Associates

- Story of Change workshop to plan.
- Value of Change workshop to review
- 'Where do you stand?' before and after exercises with school children and communities
- Observations of audience
- Post project teacher survey
- Dens & Signals stage management reports
- Social media and web analytics

Secondary evidence and research

- Coventry City Council, 2022, Coventry Household Survey
- Community Life Survey, 2020-21, <https://www.gov.uk/government/statistics/community-life-survey-202021>
- Ciphr, Work place stress statistics in the UK, <https://www.ciphr.com/workplace-stress-statistics/>
- UK Government, <https://www.gov.uk/guidance/sites-of-special-scientific-interest-and-historical-monuments>
- Warwickshire Wildlife Trust, <https://www.warwickshirewildlifetrust.org.uk/>
- Oxbridge Home Learning, <https://oxbridgehomelearning.uk/course/early-years-level-4/>
- UK Social Value Bank, <https://hact.org.uk/tools-and-services/uk-social-value-bank/>



Pirates of the Canal Basin

An inclusive participatory theatre performance, held at the Coventry canal basin, by people with multiple disabilities and led by theatre company EGO.

Pirates of the Canal Basin Publicity

Part promenade, part static spectacle, we've transformed Coventry Canal Basin into a lively pirate harbour town full of strange and wonderful characters and stories. There's even a stranded ship staging live music and aerial-acrobatic spectacles. Get your best pirate outfits on and come and join the fun.

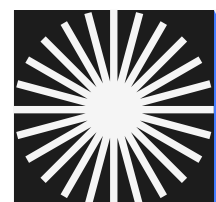
As soon as you arrive, follow your treasure map through the Pirate Harbour and be immersed into a bustling marketplace, where you can meet many wonderful, cheeky and barmy pirates.

Ego Performance Company has devised this outdoor show with its cast members who range from ages 8 to 80. To add to the magic, they've built the show around the setting of the sun. The second half involves dazzling lighting and visual spectacle, so as darkness falls the full effect will be seen. The show finishes at 10pm which may be past the bedtime of some children, and some parents. But we think it's worth staying up late for this swashbuckling adventure in the Easter holidays.



"This...is one of the most inclusive and diverse performances I have attended..."

Audience member



Planning for Impact: Pirates of the Canal Basin

The project succeeded by:

- focusing on the opportunity for **team** and **organisational development**
- **taking risks** and scaling-up
- providing a platform for **high-quality performance** by **disabled people**
- building **local partnerships** with businesses and residents.

High social return on the investment

£4.40 for every £1 spent: ratio of 1:4.4.

- EGO cast members rated their experience as **life transforming**, with an increased sense of **belonging**. The value to them was around **£13.1K**.
- The EGO team now has **a more ambitious vision**, following a successful bid to become an Arts Council England National Portfolio Organisation there is the opportunity to develop more large-scale productions.
- Residents and businesses felt increased **pride of place**, with the potential for even greater value through **more hyper-local engagement**.



Image Credit: Nicola Cashin

Planning Pirates of the Canal Basin

An inclusive participatory theatre performance held at the Coventry Canal Basin

Who

1,827 people contributed to, took part in, or experienced Pirates of the Canal Basin.

These included:

- **21** team members comprising the core EGO team and board
- **67** EGO cast members aged between 5 and 80 years, with multiple physical or learning disabilities or neurodiversity
- **27** supporting artistic and technical freelancers
- an in-person public audience, including disabled people, of 1,701
- other stakeholders included 1 local business, 10 residents, 6 funders and 1 sponsor.

"This performance in particular is one of the most inclusive and diverse performances I have attended, both in terms of the actors and accessibility for the audience. Brilliantly done and very well thought out."

Audience member

What

8 months of planning, upskilling and rehearsing with the EGO team, cast members and freelance artists, including co-production training and inspiration workshops

The programme was delivered through:

- a series of planning and development meetings within the core team and board
- partnership and planning meetings with NoFitState circus company and a team of outdoor arts freelancers
- weekly rehearsals and co-creation work with the cast, becoming more frequent in the weeks leading up to the performance weekend
- additional circus (floor and aerial), magic and illusion and stage combat skills workshops with the cast
- volunteer training to support the performance
- a residents and businesses stakeholders' event and subsequent relationship building.

When and where

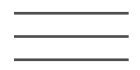
3 days of in-person performances at the Coventry Canal Basin. 21–24 April 2022.

Intentionality

The outcomes planned in the project Story of Change were well reflected in what was achieved, showing effective and focused delivery by the EGO team. The ambition was to support all cast members and the team to safely explore, develop and experiment with new skills and performance, whilst being stretched through the partnership with NoFitState and other external expert practitioners.

EGO aimed for this work to:

- help cast members develop new talents and do things that they never thought they were capable of
- surprise and delight audiences with a high-quality performance
- upskill the team in managing large casts and outdoor performance
- strengthen the organisation by making new strategic partnerships, raising the bar for future work and fuelling ambitions to think and deliver big.



What Difference Pirates of the Canal Basin Make?

An inclusive participatory theatre performance held at the Coventry Canal Basin

Impact on individuals

This project was described by EGO cast members as transforming their lives. The 'sense of belonging' was more important for this group than 'being healthy', and key in the chain of events that would lead to 'increased wellbeing'. The cast members account for this because people experiencing multiple disabilities, are less likely to achieve '100% health'. Some outcomes for these people are likely to be on a downward trend already, so even small improvements offer large social value. Cast members felt more confident and ambitious about their own lives and developed new skills and teamwork in performance. These skills are transferable, but much of the long-term value depends on continued membership of EGO.

The EGO team valued their experiences on a number of levels. Like many artists, there is a high value to hobby-like activities. The team developed new outdoor performance artistic skills, as well as improved technical skills. Most individuals show improved management and leadership skills, meaning that the directors are more confident to delegate effectively in the future.

"I am feeling a lot more confident now having taken on such a big challenge."

EGO Team member

"The blooming of a new beginning - this is the biggest thing I've ever done as an aspiring actor"

EGO Cast member

The directors have improved their abilities to articulate the value of their work and plan, with a more ambitious vision.

Only a small number of freelance artists responded to the survey and therefore the value of their outcomes is of low value because of the attribution effect of their participation in wider UK City of Culture 2021 work. However, they were extremely positive about their experiences with EGO, feeling part of a cohesive and inclusive team. The most valuable outcomes for this group include new networks and increased career prospects both now and in the future.

There are also knock-on effects for the local economy that have not been taken into account in this analysis.

"It's made me reevaluate my position as a producer...generally I feel that I'm in a position to advise...and although this was sometimes the case, I realised towards the end that true collaboration is never about one person having all the answers! I learnt a great deal about inclusion and inclusive practice... I felt privileged to be accepted within such a diverse bunch of people."

Freelance Producer

"After the show I gained an acting agent, which came as direct consequence of the project."

Freelance Actor

Impact on groups

EGO cast members felt that they had made new friends, through mixing of age groups that usually work separately within EGO. This contributed to their sense of belonging and is echoed by a sense of cohesion noted by the core team. Working outside their comfort zones was challenging but brought people together for a shared vision. In the past, MB Associates has found that more difficult projects can enhance the impact as people are proud to have overcome the challenge.

A very small number of local residents were engaged as consultees and volunteers. Those who volunteered or were consulted with were very positive about the impact the performance could have on the local area. There was potential to add a higher social value, supporting local and personal pride, if there was more systematic engagement.

Overall feedback suggests that audiences felt part of something special and had a great time with family and friends. Evidence shows they now feel more positive about the quality of work that can be produced by disabled people. There is real potential to continue working on shifting perceptions attitudes towards disabled people through this type of high-profile work.

"I feel differently about young and differently able people's ability in performance and what can be done to ensure that all people are able to get involved in theatre."

Audience member

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"I feel differently about young and differently able people's ability in performance and what can be done to ensure that all people are able to get involved in theatre."

Audience member

"Pirates of the Canal Basin was absolutely magical. The atmosphere was incredible... Such a fun experience and one that will stick with us for some time. "

Audience member

Impact on the city and beyond

This was the biggest project to date that EGO has delivered. The greatest impacts for the organisation were improved reputation and networks and a more ambitious organisational vision, giving the team clarity and confidence to apply (successfully) to become a National Portfolio Organisation.

Local businesses in the area, including hairdressers and the deli store, were consulted about the performance and were very positive about the potential impact it would have. One business experienced increased pride in the local area and as a result of increased visitor spend, an increase in overall profits. The value could have been higher if more businesses had fully engaged.

The evidence shows that audiences feel more positive about the local area and about Coventry overall.

"We need more of this please! The canal is a great place, but some people don't even know it's here. More positive events like this would really help."

Local business owner

"It was a great experience, bringing people from all walks of life together"

Audience member

Conclusion. What Made the Difference?

An inclusive participatory theatre performance held at the Coventry Canal Basin

Projects like this can change the lives of participants that are facing multiple life challenges. Long-term investment and support in a nurturing and social space, with an ambitious project, have helped people to achieve a greater sense of belonging, new skills and confidence to do more. These outcomes are crucial prerequisites for long-term wellbeing and life satisfaction. Co-creating a large-scale, high-quality outdoor performance, alongside experienced external professionals, shifted audience perspectives of disabled people and strengthened EGO as a company. The project has provided a catalyst for organisational development and resilience and contributed to a successful Arts Council England NPO application, which will build on these foundations.

The performance itself supported local placemaking and briefly boosted the local economy. The arts and cultural sector in Coventry is likely to be stronger with freelance artists returning to performance work after Covid-19 and moving on to new opportunities as a result.

Scenarios

Cast members self-identified values for their outcomes very highly. Using a lower proxy value reduces the overall ratio to a minimum of 1:2.5. If the amount of change experienced by cast members was lower or if they stop being members of EGO, the overall ratio drops to a minimum of 1:3.3. This demonstrates the importance of ongoing planning and investment in progression opportunities for long-standing members. Including a negative deadweight value, to account for downward trends for vulnerable people, increases the return to 1:5.5.

Highlights

- Partnership with NoFitState and freelance artists and technicians.
- Ambition to scale-up, skill-up and take risks.
- Provided a platform for high quality work by disabled and diverse people.
- Built the EGO 'community' and a shared commitment to the project.
- Used the project as a testbed for organisational development.
- Supported local freelance artists to return to work after Covid-19.
- Engaged with local residents and businesses, despite continued barriers.

Challenges

- Garnering local resident and business support.
- Managing freelancers with different work ethics and commitment.
- Early changes to the supporting Coventry City of Culture Trust producers led to inconsistent early development.

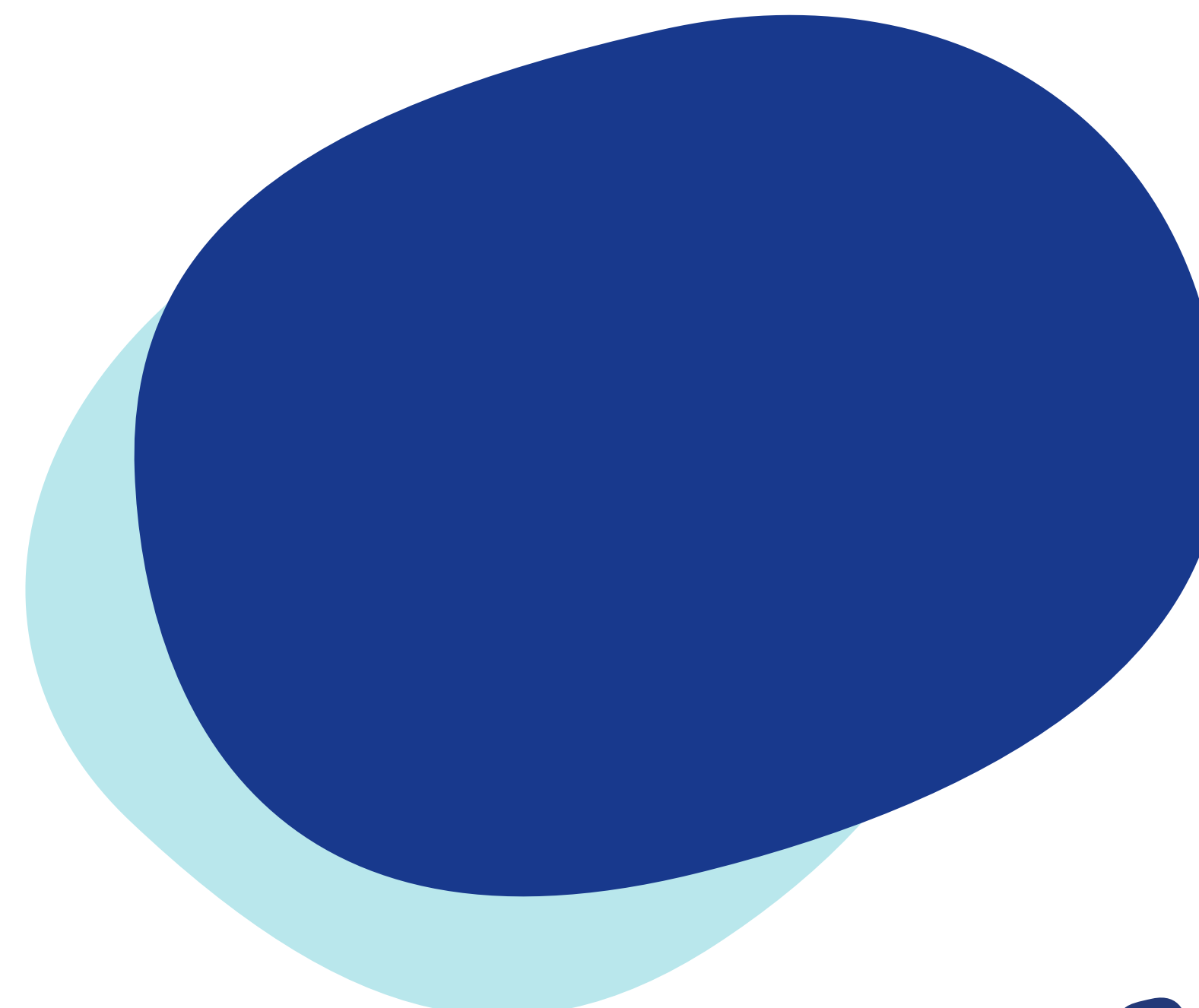
Changing the world, one city at a time – legacy

- Continuing work with local residents and businesses to build relationships and engagement in future work.
- Strengthening the new partnerships built with arts and non-arts organisations
- Retaining long-term value by providing a platform for online performances.
- Continuing whole team reflection to support organisational development and wellbeing.

Investment £236K +
Time, artists, partnerships,
external space, teamwork
& expertise

1:4.4

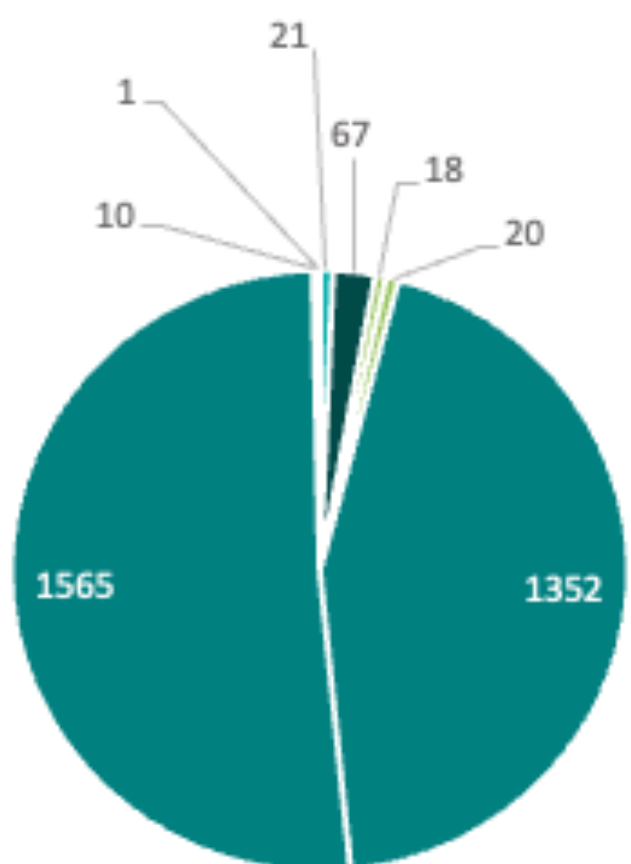
Return £1.03M =
Feelings they belong, new
skills & opportunities, a
stronger vision



Where the Value Lies

Comparing the volume with the depth of impact and the value that people place on their experience

People involved	Change created	Number affected	% change due to project	Value of an outcome	Value of all outcomes over time	Unit value
The EGO team	1 Improved skills and practice	21	10%	1,500	6,295	3,547
	2 Improved cross sector networks		20%	5,000		
	3 A more ambitious vision		10%	8,000		
	4 Increased stress		10%	3,500		
The EGO cast members	5 Improved sense of belonging	67	24%	20,000	607,467	13,146
	6 Improved wellbeing					
	7 Improved skills and confidence		24%	9,000		
EGO Support staff/artists	8 Improved networks within sectors	18	20%	3,919	273,360	1,881
	9 Increased career opportunities	20	20%	2,000		
Audience	# Increased pride in Coventry	1352	3%	392	19,595	1,960
	# Enjoyment and engagement	1565	10%	10		
Local Residents	# Increased pride in Coventry	10	50%	3,919	1,960	2,904
Local Businesses	# Increased profits	1	50%	1,889		
	# Increased pride in the local area		50%	3,919		



All the people who experience or contribute to the change, including ripple effects beyond the obvious participants. Identified when planning the Story of Change and added to when evidence emerges.
EGO cast members have multiple physical and learning disabilities neurodiversity and mental health challenges. Supporting freelancers were commissioned, expert producers, artists and technicians.

The outcomes people experience, whether positive or negative and sometimes unplanned. Predicted when planning the Story of Change, then updated with what participants told us in their final Value of Change workshop.
The outcomes show a balance of skills and wellbeing improvements as well as small economic benefits and pride in place.

Sometimes this is a lot of people with a light touch experience, sometimes its a small group experiencing more profound change.
The number of people experiencing the outcomes
High numbers of cast members deeply involved in the whole process.
High audience figures, which could have been even bigger and longer lasting through online screenings.

We want to know 'distance travelled' as people won't start with no experience of the benefit and end with 100%. And not all change the people experience in the time will be due to the project.
Membership of EGO offers an existing context for positive outcomes but the skills developed are completely new. And at hyperlocal level performative large scale theatre is a positive new activity.

Most outcomes can't be bought and sold; they have no 'market value'. We give them proxy values to make sure their importance is not underestimated.
Many of these values come from participants ranking their outcomes against other, known values.
Cast members highly valued feeling a sense of belonging, talking about their experience being life transforming.

The total value is quantified by multiplying the number of people experiencing the outcome, by the % of change created by the project and the value of one outcome. In some cases the value will last beyond the project, and those extra years of value are added in too.
The total value was £1,026,721, significantly higher than the cost of the project. The biggest overall value is for the EGO cast members who face challenges. We judged that wellbeing risks double counting outcomes, so this was excluded from the final calculations.
The EGO team experienced high values as this was completely new work, leaving no deadweight or attribution. For cast members, we take account of improvements that would have happened through EGO membership.
For audiences, we have accounted for the positive impact that the year of City of Culture may have had on pride in place, but for local resident and businesses, the focus on pride of place at a hyperlocal level was not affected by this.

Notes - Stakeholder returns have not been adjusted for present value so will not sum to the return totals included elsewhere



Pirates of the Canal Basin References

Primary evidence collected by MB Associates

- Story of Change workshop to plan.
- Value of Change workshop to review.
- Surveys at the start and end for cast members and freelance artists and technicians.
- Scored team interviews and 'happy tracker' reflective discussions.
- Business interviews.
- Audience feedback data and social media.

Secondary evidence and research

- Coventry City Council, 2022, Coventry Household Survey
- Community Life Survey, 2020-21, <https://www.gov.uk/government/statistics/community-life-survey-202021>
- OECD Library, 2021, https://www.oecd-ilibrary.org/sites/9ee00155-en/1/2/6/index.html?itemId=/content/publication/9ee00155-en&_csp_=b4640e1ebac05eb1ce93dde646204a88&itemIGO=oecd&itemContentType=book
- Ciphr, Work place stress statistics in the UK, <https://www.ciphr.com/workplace-stress-statistics/>
- ONS, Outcomes for the Disabled People UK, <https://www.ons.gov.uk/peoplepopulationandcommunity/healthandsocialcare/disability/articles/outcomesfordisabledpeopleintheuk/2021>
- Scope, Independent, Confident, Connected, <https://www.scope.org.uk/scope/media/files/campaigns/independent-confident-connected-report.pdf>



Global Youth Series

Three days of international cultural exchange, led by young creatives, for other young creatives, activists and entrepreneurs across the globe

Global Youth Series Publicity

WeMove! involves three days of global conversations, creative work and collaboration that brings together artists and changemakers from across the globe physically and digitally.

Day 1 – A Brave New World

Join us and explore the issues that matter most to young people in 2021 and help us shape a more positive future.

A Brave New World will spotlight sustainability and building a greener future. We will highlight youth stories from across the world and profile new creative work exploring young people's relationships with their cities.

This is your opportunity to hear from international youth leaders, share your perspectives and learn from local and international peers and changemakers.

This is an event for anyone who wants to share their experiences and ideas to shape a more dynamic, collaborative and positive future for cities across the globe.

Day 2 – Level Up: Making Creative Cities

Day Two of the Global Youth Series is about sharing experiences and supporting big thinking. Through international networking, global case studies, debate and showcasing new creative work, day two of the Global Youth Series will ask: what does an internationally connected city that truly supports young artists look like?

Day 3 – Taking Up Space

Day Three continues to explore the question: what does an internationally connected city that truly supports young artists look like?

This time we're approaching this question by thinking about space – both physical and metaphorical.

"A feeling of solidarity or belonging."

Speaker at a Global Youth Series event

Image Credit: Jakub Jezierski





Planning for Impact: Global Youth Series

The project succeeded by:

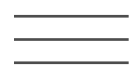
- **paying** young creatives fairly to **co-create** an inspirational programme of events
- encouraging **Global connections** through partnership work
- delivering **hybrid events** for global accessibility
- providing a platform for **young people's voices** alongside those of experienced professionals.

Low social return on the investment

£0.70 for every £1 spent: ratio of 1:0.7.

- Young creatives felt more **empowered** and better **skilled**. The value to them individually is long lasting and was around **£2.9K**.
- Working with **less experienced** and connected young people would have increased the value to at least **1:1.3**
- A **global audience** is important. **Larger physical or online audience** numbers (1,000+) could have increased the value to **1:1.2**
- Building more effective and **influential strategic partnerships** needs more time and capacity.





Planning the Global Youth Series

Three days of international cultural exchange led by young creatives

Who

102 people contributed to, took part in or experienced the Global Youth Series (GYS).

These included:

- **6** young creative producers from Paris, Accra and Coventry co-created and led the project
- **92** young artists, students, activists and entrepreneurs – aged 16–30 – and partner organisation staff speaking and/or in the audience, all interested in social justice and social change:
 - **76** in-person
 - **16** online
- **2** City of Culture Trust producers with experience of working with young people.
- **1** international strategic partner, the British Council.

What

8 months of planning, co-creation and partnership building with young people and the British Council.

Young people leading the programme took part in the following activities:

- monthly team meetings to discuss programme design, speakers, share ideas, shape interventions and share contacts
- meetings with Youthful Cities partners
- sending invitations and briefings to speakers
- summarising workshops and events and managing social media and wider communications
- planning budgets for events.

When and where

3 days of inspirational events, workshops and discussions, in-person in Coventry and online. November–May 2022.

Intentionality

There was clear alignment between some of the outcomes planned for in the Story of Change and those achieved, particularly for young people's ambition, connectivity and pride. Longer-term strategic ambitions that were not evidenced include:

- building an understanding of accessibility and provision of career routes into the cultural and creative sectors
- helping young people to shape the city they want to live in
- influencing global practice with partners.



"I enjoyed today... I have learnt a lot more about what I can do with my skills. I feel motivated and encouraged to make a huge difference in my future goals."

Audience member

What Difference Did the Global Youth Series Make?

Three days of international cultural exchange led by young creatives

Impact on individuals

Six young creatives were involved in developing the programme.

They valued 'skills and employability' most highly and also felt 'empowered by their leadership experiences'. They said that the experience had enhanced their employability potential, supported them in making more professional and personal connections both locally and globally, and in 'skills development', particularly in event management, communication and digital. They have new and broadened perspectives on what is possible career wise, feeling empowered and more ambitious to work on larger and international platforms.

Speaker content ranged from the lack of green spaces in cities, to racial justice and artistic freedom. All respondents felt positively about presenting, valuing the chance to connect with other professionals and the exposure to new ideas. They felt that the GYS particularly made a difference to their skills, their confidence and their local networks. Overall, the contributors thought that the series was well organised, enjoyable and inspiring.

Audience numbers were relatively small, and described as disappointing, although they came from an international pool and had a huge breadth of global experiences. A small proportion of the audience was from Coventry, so local pride was relatively limited.

"A feeling of solidarity or belonging."

A young Creative Speaker at Global Youth Series event

Both City of Culture Trust producers felt that they had an improved their understanding and skills to work globally, ultimately increasing their own employability. However, effective management of the project was inhibited by capacity, support and funding changes, and the loss of the key delivery partner (a youth arts organisation) at an early stage. There were consequent effects on the lead in time needed by the British Council to influence internal relationships and therefore recruit global audiences to the degree anticipated.

"Attending the full day really helped me realise that creativity has no boundaries it can connect people on a global scale and have huge impact. I connected with young creatives, I learnt a lot and felt really inspired and energised."

A young Creative Speaker at Global Youth Series event

Impact on groups

Although individual outcomes scored more highly, young creatives described a strong teamworking spirit and felt valued by others. There was a real sense of possibility and positivity from working together in their shared online space, but they also described the challenges of connecting in the digital world and managing the programme at a distance from each other. The time between each event consolidated a feeling of disconnection from the overall project and most likely affected the amount of change they experienced.

There was a tangible sense of solidarity amongst the audience and speakers at each event. And both groups evidence feeling better connected locally and globally, with improved understanding of common challenges and differences.

Connecting these young leaders with other non-engaged young creatives could have significantly enhanced the value of this project.

What Difference Did the Global Youth Series Make?

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Impact on the city and beyond

There was one key partner, the British Council, which had limited involvement in the project, although some senior leaders were present in the audience at some events. It identified positive aspects of the GYS model that could be developed in future work and supported within future UK City of Culture 2021 legacy. However, internal influence and global networking support within the British Council team was impeded by last minute changes in planning and programming, limited capacity within the GYS team, and resulting in lack of profile for the project. The potential for high value is seen as limited by the very small change made to the British Council. Focusing on building better and more integrated relationships with and within the British Council, combined with exploring the cumulative effect of all the Youthful Cities projects could enhance the value.

Counted as one stakeholder, the city benefits economically from a cohort of local young creative and entrepreneurial talent, that is now more positive about local opportunities and more likely to stay and work in Coventry.

"I have really enjoyed the event. It has been powerful and really thought provoking."

Audience member

"As a foreign student, it's amazing to see all the efforts Coventry is making to become a cultural 'hub'. I'm glad I'm a part of that."

Audience member



Image Credit: Jakub Jezierski

Conclusion. What Made the Difference?

Three days of international cultural exchange led by young creatives

Co-creating events for, with, and by young creatives who are at the start of their careers is not surprisingly an effective way of engaging and highlighting the voices of young people. The global aspect of this project provided real opportunities for exchange of ideas, sharing understanding, generating solidarity and finding solutions to common challenges. The value for young people, both leading and in the audience, is most importantly in feeling empowered and creatively motivated. But these are proactive young people, already involved in many other projects, meaning that only a small amount of change was likely to be due to this project.

As a research and development project, the British Council could see value in creating new models for global working. New and better international practice could significantly improve internal efficiency, but this is only a very small part of a wider portfolio of work.

There is an unanticipated benefit for Coventry in that local young people are more likely to stay and work in the city. But the overall impact and legacy was hampered by management and delivery challenges. Without further investment in these young people, and their opportunities for progression globally and locally, full value will not be realised.

Scenarios

The lowest possible social return on investment ratio is 0.5 when using more conservative proxy values for outcomes. The highest value is 1.3, when the attribution of other projects to the outcomes measured is removed. Working with 'new' or targeted young creatives, who have not previously been involved in other projects generates higher ratios.

The overall value could be increased with time and investment in influential partnership working with the British Council to draw in a wider global audience.

Increasing the audience to numbers similar to other UK City of Culture 2021 events, for example to 1,000, increases the return to over 1:2.

Highlights

- Paid young creatives fairly to co-create an inspirational programme.
- Encouraged global connections through high profile partnership work.
- Inspired young audiences through hybrid events for global accessibility.
- Provided a platform for young people's voices alongside those of experienced professionals.
- A committed City of Culture Trust producer team keen to explore new practice in global working.

Challenges

- Loss of the key delivery partner had a real impact on capacity to deliver, timescales and partnership work.
- Online engagement limited ongoing teamwork between the young creatives.

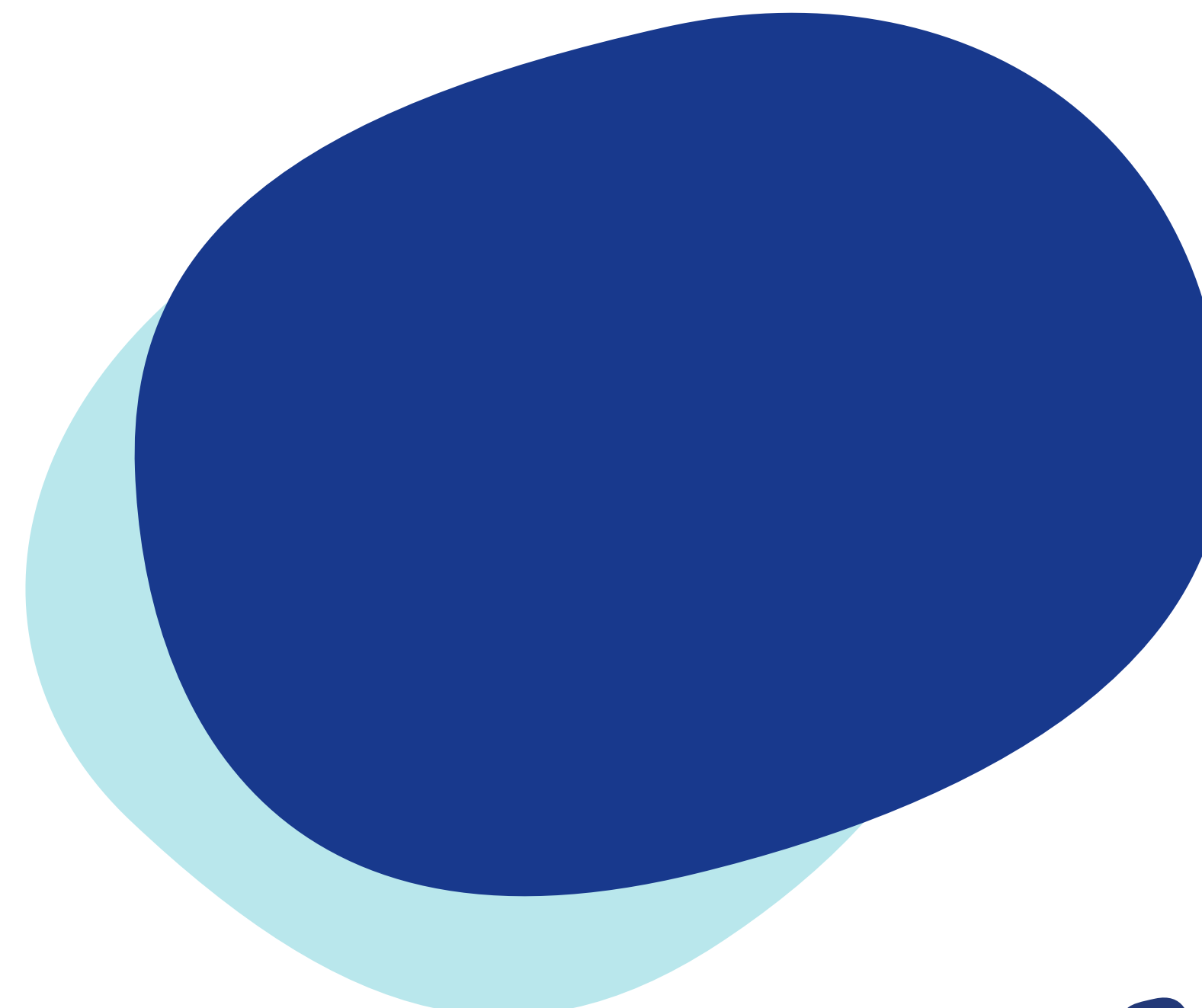
Changing the world, one city at a time – legacy

- Exploring an alumni model for young creatives already involved to mentor new young audiences with little previous experience.
- Developing the relationship with the British Council to grow, embed and share the model more widely.
- Exploring the collective value of youth projects to understand the aggregated value of creating a career or development path.

Investment £54K +
Time, artists, partnerships,
external space, global
connections

1:0.7

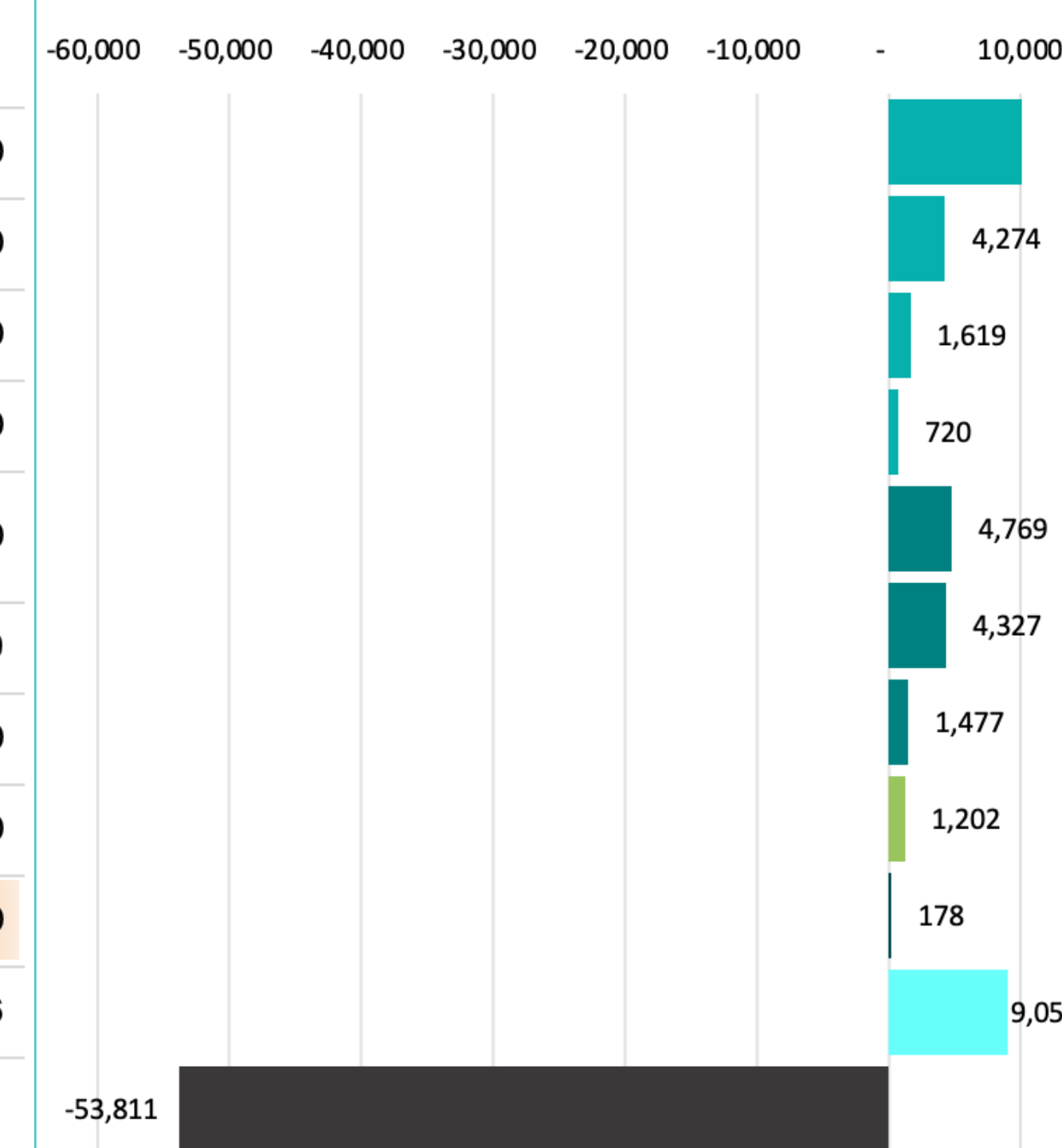
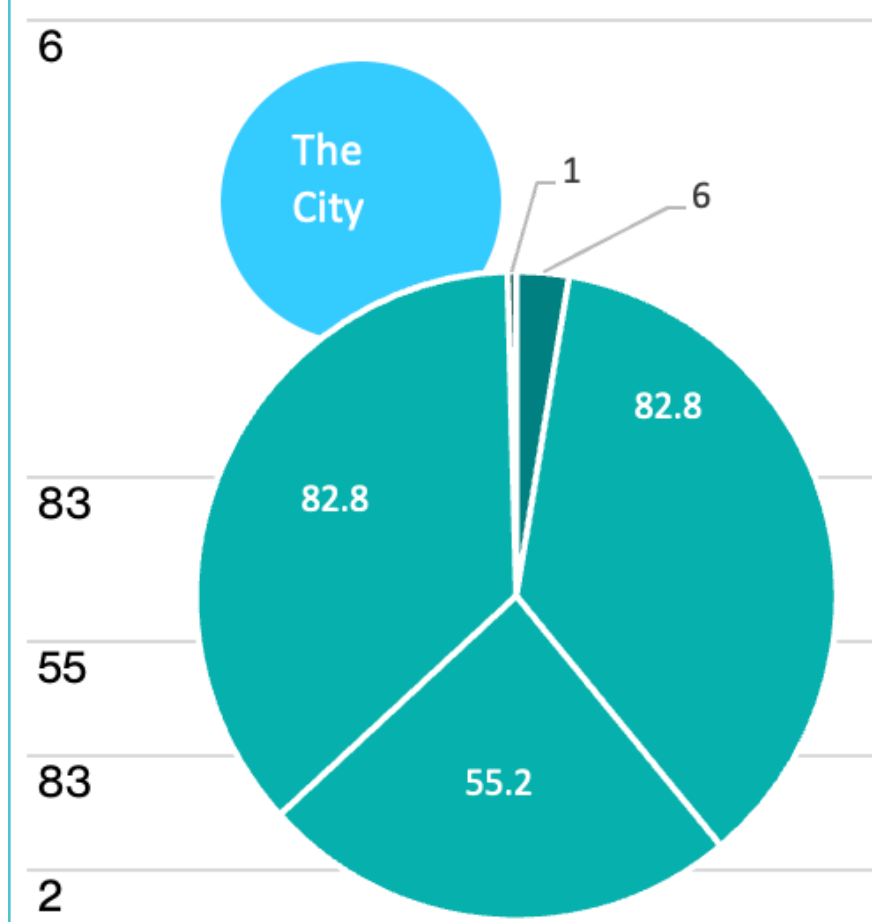
Return £36K =
Feeling creatively empowered,
new skills & opportunities,
retaining skills in the City



Where the Value Lies

Comparing the volume with the depth of impact and the value that people place on their experience

People involved	Change created	Number affected	% change due to project	Value of an outcome	Value of all outcomes over time	Unit value					
Young Creatives	1 Feeling empowered	6	8%	18,000							
	2 Improved skills and employability	1	6%	10,000							
	3 Improved networks within sector	6	4%	6,000							
	4 Feeling valued	82.8	4%	3,000							
Audiences	5 Increased creative motivation	83	3%	1,800							
	6 Increased pride in Coventry	55	2%	3,919							
	7 Increased global understanding and connectivity	83	6%	200							
Trust Producers	8 Improved skills and understanding to work internationally	2	16%	3,000							
Decision Makers	9 Better international practice	1	0%	97,000							
Coventry	# YP less likely to move away for cultural work	City	20%	30,306							
<p>All the people who experience or contribute to the change, including ripple effects beyond the obvious participants. Identified when planning the Story of Change and added to when evidence emerges.</p> <p>Young creatives, activists and entrepreneurs from around the world led the programming and were represented in the audience.</p> <p>Supporting freelancers were commissioned - expert producers, artists and technicians.</p> <p>The British Council were the only decision makers in this project.</p>		<p>The outcomes people experience, whether positive or negative and sometimes unplanned. Predicted when planning the Story of Change, then updated with what participants told us in their final Value of Change workshop.</p> <p>This project is about skills, talent development and stimulating motivation, with the potential to bring value to the city and to global relations. Most outcomes were experienced by the young creative leaders and audiences.</p>		<p>The number of people experiencing the outcomes. Sometimes this is a lot of people with a light-touch experience, sometimes it's a small group experiencing more profound change.</p> <p>A small number of young creatives were heavily involved.</p> <p>Audience numbers were 'disappointing' although globally and locally representative.</p> <p>There was a small City of Culture producing team, hampered by early loss of delivery partner.</p>		<p>Accounting for the amount of change (distance travelled) and only counting genuinely new value; excluding what would have happened anyway.</p> <p>The greatest amount of change created is for Trust Producers, where completely new skills for international working were developed and for The City, where there is the potential to retain a creative young workforce.</p>		<p>Most outcomes can't be bought and sold; they have no 'market value'. We give them proxy values to make sure their importance is not underestimated.</p> <p>Young creatives valued their experience highly. Values were assumed as similar for audiences, but reduced to account for their transient experience. The highest single value is for Decision Makers and the city, based on fiscal benefits. We used a proxy value relating to average freelancer income for increase in skills and understanding for Producers and audience members.</p>		<p>The total value is quantified by multiplying the number of people experiencing the outcome, by the % of change created by the project and the value of one outcome. In some cases the value will last beyond the project, and those extra years of value are added in too.</p> <p>The overall value, £31,877 is lower than the cost of the project. The biggest value is to the Council where the increased likelihood of local young creatives staying and working in the city, boosting overall economic impact and potentially reducing reliance on social benefits. Higher numbers of Coventry creatives in the audience would increase the value further.</p> <p>We take account for young creatives being involved in several other Youthful Cities projects and for this work being a very small part of the British Council's overall portfolio, leaving a very small overall value to them.</p> <p>Empowerment, motivation and local pride are relatively high value overall for young creative leaders and audiences, showing the importance of making these connections. Outcomes like new skills and new networks are likely to be long lasting for these young people. Other outcomes are important but only transitory during the event, unless there is a legacy built in to maintain connection with these groups.</p>	



Notes - Stakeholder returns have not been adjusted for present value so will not sum to the return totals included elsewhere



Global Youth Series References

Primary evidence collected by MB Associates

- Story of Change workshop to plan.
- Value of Change workshop to review.
- Scored 'What do you want' workshops at the start and end, and reflective logs for young creatives.
- Start and end surveys for event speakers.
- Partner and Producer interviews.
- Audience start and end feedback data and social media.

Secondary evidence and research

- Coventry City Council, 2022, Coventry Household Survey
- Community Life Survey, 2020-21, <https://www.gov.uk/government/statistics/community-life-survey-202021>
- OECD Library, 2021, https://www.oecd-ilibrary.org/sites/9ee00155-en/1/2/6/index.html?itemId=/content/publication/9ee00155-en&_csp_=b4640e1ebac05eb1ce93dde646204a88&itemIGO=oecd&itemContentType=book
- NCFE, 2020, UK's young people in crisis, <https://www.ncfe.org.uk/blog/uk-s-young-people-in-crisis-with-only-18-positive-about-future-career-prospects>
- YouGov, 2019, Who are the most lonely people in the UK?, <https://yougov.co.uk/topics/society/articles-reports/2019/10/03/young-britons-are-most-lonely>
- British Council, 2022, Organisational Structure, https://www.britishcouncil.org/sites/default/files/british_council_organisation_structure_2021_september.pdf
- ONS Census 2021, Are young people detached from their neighbourhoods? <https://www.ons.gov.uk/peoplepopulationandcommunity/wellbeing/articles/areyoungpeopledetachedfromtheirneighbourhoods/2019-07-24>
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- Mental Health Foundation, 2020, Loneliness in young people: research Briefing, <https://www.mentalhealth.org.uk/our-work/public-engagement/unlock-loneliness/loneliness-young-people-research-briefing>