

**MAKE**

**MAKE  
(e)valuation  
Report**



## **MAKE @ Story Garden Project Partners**

MAKE @ Story Garden was a partnership between Central Saint Martins, University of the Arts London, Somers Town Community Association/The Living Centre, Camden Council and Lendlease. Without their full participation, advocacy and generous support this project would not have been possible. From the summer of 2021 MAKE @ Story Garden has been under the operational management of Somers Town Community Association/The Living Centre.



The St Pancras and Somers Town Living Centre is a community centre offering health and wellbeing services to the St Pancras and Somers Town Community, where local people help to co-design, deliver and use projects that tackle their own health, wellbeing, economic and social issues. The centre offers wide-ranging support and resources for local residents, around all aspects of health – from physical to mental health, ageing education to financial health education, professional training, counselling, career-advancing volunteering opportunities and more.



Somers Town Community Association is a Charity dedicated to providing cohesive, inclusive and innovative services. We strongly support empowering our community to create and spearhead an active and responsive organisation, this organisation aims to produce a meaningful and positive influence at every level of people's lives and we value community in all its diversity and work vigorously to pursue these values.



Camden has a proud, rebellious spirit that throughout its history has seen communities come together to tackle problems, and to bring about real social change. Camden Council serves more than 250,000 residents, and our borough is young, diverse and forward-thinking. The borough's highly skilled workforce, transport links, amenities and vibrant high streets have made it a destination of choice for some of the most dynamic businesses in the world. However, too many local residents are not benefiting from the growth they see around them, and are unable to gain a strong foothold in the London jobs market. Our vision is a borough where everyone contributes to achieving a safe, fair, creative and active community.



Lendlease is a global real estate Group with operations in Australia, Asia, Europe and the Americas. Headquartered in Sydney, Australia, and listed on the Australian Securities Exchange, Lendlease has approximately 9,500 employees internationally. Lendlease has 23 major urbanisation projects located across 10 global gateway cities.

Lendlease was appointed 'Master Development Partner' (MDP) of the Euston development by the Secretary of State for Transport and Network Rail in 2018. We are responsible for the planning and then the building of everything above, between and around the HS2 and Network Rail Stations. This includes new offices, homes, cafés, shops, community, leisure and entertainment facilities, and new public spaces including squares and green space. In our role as Master Development Partner, we are working with the Department for Transport, Network Rail, Camden, HS2, the Greater London Authority, Transport for London, and the local communities to set out how Euston could be transformed. We want to make sure that we deliver the best possible place at Euston, for residents, businesses, passengers, visitors, and workers.

# Authors

**Patrycja Kaszynska** is Senior Research Fellow at Social Design Institute, UAL and Research Associate at Culture, King's College London. She is also Research Affiliate at New College of the Humanities at NorthEastern where she was Head of the Art History Faculty before joining UAL. She is interested in value, valuation and evaluation, in particular in relation to the arts, culture and design and in the context of policy decision-making. She is Principal Researcher of AHRC-DCMS-funded Scoping Culture and Heritage Capital research project.

Dr Kaszynska led the (e)valuation and is the lead author of the report.

**Adam Thorpe** is Professor of Socially Responsive Design at Central Saint Martins College, University of the Arts London (UAL). He is Co Director of the Design Against Crime Research Centre and Coordinator of the UAL DESIS Lab (Design for Social Innovation and Sustainability). He is Principle Investigator of the Public Collaboration Lab, a platform for teaching & learning, knowledge exchange and research focused on participatory design for social, service and policy innovation, delivered in partnership with London Borough of Camden (2015-present). Adam is the Lead Academic for the MAKE initiative (2018-present) and leads the EU H2020 funded T Factor research for UAL which explores the potential contribution of participatory approaches to temporary urbanism to more inclusive regeneration (2020-2024).

Professor Thorpe was the academic lead for the MAKE project and is a co-author of this report.

**Samuel Mitchell** is Strategic Partnerships Manager within the Innovation & Business team at Central Saint Martins, University of the Arts London (UAL). He has co-developed and managed partnerships with a variety of public sector, third sector and corporate partners at the college. Prior to joining UAL he worked as a Programme Manager within the Arts & Culture team at Nesta, developing a portfolio of research and funding programmes for the creative industries.

Samuel is a co-author the report and supported the management of the partnership around MAKE.

# Acknowledgements

The authors wish to thank the team delivering the MAKE programming (Georgia Jacob, Mark Laban, Simeon Featherstone, Zoe Kahane, Lallu Nykopp and Monica Hundal) who supported this evaluation by participating in interviews and collecting information on the site: this includes the core team as well as the graduates and students from Central Saint Martins involved in the delivery. We also wish to thank the participants who shared their feedback, in particular the people who offered their stories of participation. Lastly, we are grateful to the Social Design Institute's director Lucy Kimbell for her comments and feedback and Louise Ingledow—the Institute's manager—for supporting the delivery process. This report was made possible by funding from AKO Foundation.

# Contents

MAKE (e)valuation: report	
EXECUTIVE SUMMARY	6
INTRODUCTION	10
CHAPTER 1. PUTTING MAKE IN CONTEXT(S)	14
One place—multiple framings	14
One moment in time—the overlapping discourses of design and policy	19
Concluding reflections	23
CHAPTER 2. SITUATING, EXPLAINING AND DESCRIBING MAKE	25
The when: situating MAKE in a specific time and place	25
The why: motivations behind MAKE	27
The how: MAKE’s design, in theory and practice	28
The what: MAKE planning, facilities, governance	31
CHAPTER 3. ASSESSING HOW WELL MAKE PERFORMED	37
Programming statistics	37
Looking at the outcomes	40
Meeting the set objectives	43
Reflecting on the process	49
CHAPTER 4. UNDERSTANDING THE VALUE OF MAKE	54
What counts as success?	54
What constitutes ‘the right’ process?	56
Understanding MAKE through the lens of Service-Dominant logic	59
CONCLUDING REFLECTIONS	61
Recommendations	61
ABOUT THIS (E)VALUATION	63
APPENDICES	70
Appendix 1	70
Appendix 2	70
Appendix 3	76
Appendix 4	78
REFERENCES	96

# EXECUTIVE SUMMARY

MAKE @ Story Garden is a public space for creative collaboration in Somers Town and St Pancras in central London. The aim of the project was to bring together local people, arts school students and staff, and other organisations interested to work in partnership on a programme of arts and design activities addressing local issues and skills development. As a partnership between Somers Town Community Association (STCA)/The Living Centre, Camden Council, Central Saint Martins, University of the Arts London (UAL) and the developer Lendlease, MAKE was also a testbed for collaborative ways of working between organisations across different sectors.

The physical space comprises two public workshops (reused shipping containers) offering specialist tools and resources, including skilled technicians and staff. It is open to booking by community groups, arts organisations and residents within the area even though the majority of the activities offered to participants in this first phase of operation were delivered by Central Saint Martins. Located within the Story Garden—a temporary garden run by the charity Global Generation on a site owned by The British Library—the space has an unusually prominent location in Somers Town, between The British Library and the Francis Crick Institute within the heart of King's Cross.

MAKE is a 'meanwhile' initiative; making temporary use of an area pending development, it opened in July 2019 and continues from spring 2021 under the management of Somers Town Community Association/The Living Centre.

This report presents an assessment of and a reflection on the period July 2019 to January 2021. The bullet points below summarise the key points and findings.

The (e)valuation was designed by Dr Patrycja Kaszynska from the Social Design Institute at UAL who is also the lead author of this report delivered in collaboration with the other authors.

- **1,694 people who engaged with MAKE over the period from July 2019 to January 2021 benefited in a number of ways.**

MAKE positively impacted people's creativity, confidence and ambition, with 98% of those who participated in the facilitated activities "happier", 94% feeling "more creative" and 92% "more confident" directly after participating. MAKE had a positive effect on the participants' perception of "feeling like part of a community" and it facilitated the formation of new social groups with 66% of the participants affirmatively answering the question: "Has the activity helped you to understand people who are different to you?". Moreover, MAKE stimulated interest in education and training and supported work-readiness. It significantly impacted people's curiosity about new forms of art and culture.

- **MAKE promoted an open-ended way of cross-institutional working and scaffolded the building of relational, operational and strategic alignments between the partner organisations.**

The partners behind MAKE—Somers Town Community Association (STCA)/The Living Centre, Camden London Borough Council, Central Saint Martins, University of the Arts London and Lendlease—were all interested in exploring new ways of working together. Through MAKE, they built relationships between the individuals and organisations involved, reflected on the possibilities of building operational capacity across organisations and were given an opportunity to consider cross-sectoral strategic alignments. Beyond the delivery of instrumental outcomes through MAKE, this way of operating creates capacity for future opportunities and provides the partners with the means to cope with and adapt to future scenarios. Increasingly, this is an issue of recognised significance, with firms and businesses, institutions and organisations realising that they need new approaches to dealing with present uncertainties and future risks.

- **MAKE can be framed in multiple ways and the choices of perspectives influence how we see its value.**

MAKE fits a number of descriptions that correspond to different ways and traditions of thinking about place-based initiatives, even though it was not consciously moulded to fit any single frame. Emphasis can be put on the local council's need to improve outcomes for residents including through exploration and prototyping of community spaces that address complex public service-delivery challenges (Community Hubs) or the need for community organising in online and offline environments (Urban Commons). Alternatively, the entrepreneurial and innovation perspectives of addressing complex challenges through cross-sectoral collaboration can be applied, thereby framing MAKE as an instance of multiple-helix innovation involving a higher education institution, a business, a public body and the public themselves or, more simply, an instance of a university taking on a more active

role in improving outcomes for local communities (Living Labs and Community Studios). Lastly, MAKE can be approached as part of the 'making' tradition providing a site for so-called "collective alternative everyday practices" (CAEP) by virtue of the type of activities it offered (Makerspaces and Collective Alternative Everyday Practice). MAKE is undeniably a product of its time and place and, yet, can be considered as part of multiple, different systems with their unique priorities and expectations in relation to value.

- **MAKE is an enduring relational, socio-technical platform, not a project.**

This means that MAKE is a structure that brings together people, resources and policies; in other words, an infrastructure that supports the building of future relationships, organisational capacity and strategic alignment. In doing this, MAKE draws on the well-established traditions of Participatory Design (PD) and 'co-design', providing a practical example of 'infrastructuring' and giving a contemporary articulation to the idea of 'design in use' and 'continuing design', i.e. rather than finished products or services, what is being designed persists by being adapted through use. A key idea behind this adaptable platform is to create the conditions for future use, which allows for multiple value articulations and does not curtail who gets to exercise agency, now and in the future. This deliberate way of working with the design method of infrastructuring—oriented towards the seeding of latent opportunities which may, or may not, be realised in the future—is what sets MAKE apart from other seemingly comparable initiatives in Camden and beyond.

- **MAKE is underpinned by latency and not efficiency, with its key contribution being the co-creation of value.**

MAKE aims to create wide opportunities rather than solely actualising narrow impact, with some of the potential produced remaining latent and possibly never being activated. In other words, the design of MAKE is focused on building relations through shared actions and practices where products and artefacts provide destinations for experiential journeys. In this way, the pursuit of outputs secures outcomes even when outputs are not achieved. In this sense, MAKE supports first and foremost the development of a shared capacity to deliver, not the provision of specific services; rather than ameliorating problems, it works to promote the development of different capabilities in different people, depending on what kind of contribution they were prepared to make. This means that MAKE produces 'redundancies': spare capacity providing space for experimentation, through which opportunities emerge, even if some opportunities may never be materialised. Also, by virtue of its design, this process can lead to more plural value articulations in the future—with different people activating different opportunities. On the one hand, this affords ways of generating value that are not prescriptive and authoritarian; on the



other, this carries certain risks—that those individuals who are most adept at acting and capitalising on the opportunities will dominate the value co-creation process.

- **MAKE should be evaluated in terms of Service-Dominant (S-D) logic, not outcomes-based performance monitoring.**

S-D logic is based on a simple idea that, when interacting, humans share their skills and capabilities reciprocally and benefit from this exchange, giving rise to value. The driving force is not to make or exchange ‘stuff’, as is the case in Goods-Dominant (G-D) logic, nor even to administer services to passive consumers; rather the goal is to work together and, through these interactions, to co-create value. This framework, established originally in marketing and management, informs how value is produced in the context of public services and presents a new and exciting way of re-thinking value creation in the public sphere more broadly. Seen from this perspective, the value of MAKE can be shown to rest—not in creating internal organisational efficiencies at any given time—but, potentially, in a better alignment within the institutional and organisational ecosystem of a place and in building relations between individuals forming the social collective. The enduring infrastructure of MAKE allows the study of the on-going process of value co-creation and how the actors interpret opportunities, and experience and influence change over time. Thus, the value of MAKE evolves through the life trajectories of those involved, and the wider communal, organisational and institutional networks this creates.

# INTRODUCTION

This (e)valuation report aims to establish whether MAKE @ Story Garden—a public space for creative collaboration in Somers Town and St Pancras in central London—was successful. Inevitably, this prompts us to ask what counts as success. A simple answer would consist in showing how MAKE delivered on the objectives agreed by the partners: Somers Town Community Association (STCA)/The Living Centre, Camden London Borough Council, Central Saint Martins, University of the Arts London (UAL) and the developers Lendlease. Indeed, this report does assess how well MAKE performed against the set expectations. A more complicated answer focuses on those aspects of MAKE that are difficult to capture using the standard evaluation approaches and which could not have been predicted in advance. The latter has to account for the fact that, fundamentally, MAKE is a participatory practice that is extended in space and time with the intention of creating potential, rather than a project set up to address a pre-defined set of problems. In line with this, the core achievement of MAKE consists not in maximising efficiencies but in the co-creation of value. This report assesses MAKE in the standard way, providing a means of understanding those aspects of MAKE that cannot be captured using the outcome-based, objective-specific evaluation.

This report shows that MAKE had significant accomplishments when assessed against the wide-ranging objectives agreed at the outset of the project, even though—operating as it did during the time of the pandemic—MAKE performed better against some than others (see Appendix 1). MAKE positively impacted people’s creativity, confidence and ambition and it made 98% of those who participated in activities “happier” on that day. It influenced the participants’ perception of “feeling like part of a community” and it facilitated the formation of new social groups. Moreover, MAKE stimulated interest in education and training, and supported work-readiness as well as significantly impacting people’s curiosity about new forms of art and culture. In total, 189 events were delivered, with 63 activities being either community-led or community co-led. To sum up, the 1,694 people who engaged with MAKE over the period from July 2019 to January 2021 benefited in a variety of ways. As the report shows, the partner organisations—as stakeholders in the initiative—were able to develop a better understanding of each other’s activities and priorities and find ways to combine their efforts. Not just that, because of the design principles used for planning and delivery, there are grounds to believe that these positive effects will last beyond the timespan of the project.

(e)valuating MAKE requires understanding what MAKE is and how it relies on participatory infrastructuring and asset-based approaches to design. In a nutshell, at the heart of MAKE is the goal of “building long-term relationships with stakeholders in order to create networks

from which design opportunities can emerge” (Hillgren et al., 2011, p.169). As a contemporary articulation of “continuing design” (Karasti et al., 2010), MAKE’s internal objective is to create an enduring foundation for possible future ways of acting. Working in an asset-based way, MAKE builds on the existing strengths, rather than identifying the needs and plugging the gaps. This gives MAKE an ability to stay relevant to the local context and to adapt easily. Initiatives of this kind do not typically fit standard approaches of evaluation because of their long-term, relational outlook and their preoccupation with creating wide opportunities rather than actualising narrow impact. With respect to the partners who supported MAKE, this ambition was translated into building relations, operational capacity and possible strategic alignments (see section “The why: motivations behind MAKE”), with the understanding that not all of the seeded opportunities will be realised and that it will only become apparent with time which ones are most useful and relevant from the point of view of collaborative working.

This report shows that, as an exemplar of this approach, MAKE is focused on building relations, rather than delivering products; it supports first and foremost the development of a shared capacity to deliver, not the provision of specific services; rather than ameliorating problems, it works to promote the development of different capabilities in different people, depending on what kind of contribution they are able and willing to make. The crucial thing emphasised in this context is the phenomenological, experiential perspective that sees value as a product of a situated interpretation of individuals placed in various institutional contexts. In this sense, MAKE shares some of the assumptions behind social innovation, notably that “people are competent interpreters of their own lives and competent solvers of their own problems” (Mulgan, 2019, p.16) but insists that people are networked and co-dependent in ways that make the collective co-creation of value more than the sum of its individual parts.

This means that MAKE affords ways of generating value that are not prescriptive and authoritarian but leave room for individual choices and agency in relation to which opportunities should be carried forward and which types of value should be realised, while prioritising collective action. If accompanied by sufficient awareness that social and material conditions influence individuals’ ability to act, this can lead to more plural value articulations in the future, with different people activating and acting on different opportunities (Ostrom, 1990; Marshall, 2008). Thus, potentially, MAKE has the means to support inclusion, which allows for diversity in the creation of value. However, the process has to be supported to ensure that this possible effect is not overridden nor trumped.

The kind of flexibility embodied by MAKE is increasingly demanded of people, organisations, firms and institutions acting in situations characterised by uncertainty, where adaptation is needed but

predictions cannot be made (Hipel and Ben-Haim, 1999; Wiltbank, Dew and Sarasvathy, 2006). By de-emphasising the central planning approach in exchange for more adaptive and flexible solutions, MAKE can be seen as piloting adaptive approaches to addressing goals and challenges in conditions of contingency and unpredictability. In relation to this, MAKE presents itself as amenable to interpretation in a variety of ways, and so it can be seen as an incarnation of a Community Hub, an Urban Common, a Living Lab and a Community Studio. Lastly, MAKE can be framed as part of the 'making' tradition and collective alternative everyday practices (CAEP). This 'chameleon-like' adaptability can be seen as desirable for those operating under conditions of uncertainty and institutional fluidity, where the old ways of working are being re-defined with the shifting relations in institutional ecologies (Etzkowitz and Leydesdorff, 1997).

This demands new ways of understanding value, not in terms of impact delivered but potential generated and as arising in the context of necessarily networked and interactive activities. Value here is not a result of exchanging goods but of sharing capacities and capabilities by acting together. The paradigm of Service-Dominant logic (Vargo and Lush, 2004)—as encompassing the early articulations of value co-creation (Normann and Ramirez, 1993) through perspectives from public sector management (Osbourne, 2016) and stretching to the more recent articulations of ecosystem and multi-actor service systems (Vink, et al., 2020)—provides a canvas for understanding this process of value co-creation but, primarily, value is narrated in terms of the individual stories and experiences of those involved. Seen from this perspective, the value of MAKE can be shown to rest—not in internal organisational efficiencies at any given time—but in the individually interpreted and collectively activated opportunities for value realisation in the life trajectories of those involved. In this sense, MAKE allows us to trace how actors influence and experience change over time and how the enduring infrastructure of MAKE supports and sustains the on-going process of value co-creation.



Photos: © Paul Cochrane

# CHAPTER 1. PUTTING MAKE IN CONTEXT(S)

This chapter sets the scene for (e)valuating MAKE. It does this by introducing two possible lenses that can be applied to MAKE: as a place that can be interpreted using different concepts that have been applied to similar initiatives; and as occupying a moment in time at the intersection of evolving design and policy discourses. Even though MAKE was not moulded consciously to fit any singular frame, this 'trying on of different hats' is illuminating insofar as it alerts us to a range of features in MAKE that are not immediately visible and show that different frames shape what we consider to be valuable about MAKE. So, this chapter puts in place a foundation for (e)valuating MAKE in terms that are critical, contextual and self-reflexive (exhibiting awareness of how the framework we are using is constructed, why it is constructed in the way it is and how it shapes our thinking, including our assessment of value in MAKE).

## **One place—multiple framings**

MAKE has been many things to many people. On a basic level, this simply reflects that the space was versatile and, secondly, that different people had different ideas about how to use it. This is indeed the case, as discussed later in this report. On a deeper level, however, and what is at issue at the moment, is that the initiative can be framed in a number of ways, appealing to different concepts and traditions for thinking about place-based initiatives. The focus can be put on the local council and community, emphasising the space's potential to address complex public service-delivery challenges, but also as an instance of community organising (Community Hubs and Urban Commons). Emphasis can be placed on entrepreneurial and innovative perspectives, seeing MAKE as an instance of multiple-helix innovation (see Box 1) involving a higher education institution, a business, a public body and the public themselves (Living Labs and Community Studios). Lastly, MAKE can be framed as part of the 'making' tradition and collective alternative everyday practices (CAEP) by virtue of the type of involvement it offered (Makerspaces and Collective Alternative Everyday Practice). Each framing concept comes from a different discursive tradition and emphasises a different type of stakeholder, picking out different features of MAKE. Even though MAKE was not consciously moulded to be one or the other (and the concepts offered below are illustrative not exhaustive), it is illuminating to consider the question of 'fit' as it highlights different ways that MAKE can be valued.

## BOX 1. HELICES OF INNOVATION

The multiple-helix innovation (MH) describes an interactive arrangement based on the operation of overlapping institutional spheres. In the initial formulation these were: university, industry, government (Etzkowitz and Leydesdorff, 1997), later extended to include civil society (Carayannis and Campbell, 2012)—as explained at length in SDI Working Paper no. 4 (Kaszynska, 2021b). Quadruple helix innovation, also known as open innovation 2.0, refers to an approach to innovation that integrates the interests, expertise and resources of government, university, industry and community/citizens (Carayannis and Campbell, 2009; Yawson, 2009). The European Commission refers to Open Innovation 2.0 (EU OISPG, 2017) as a new approach for tackling the complex challenges we face in our societies. It breaks down the traditional silos between government, industry, academia and civil participants, bringing these multidisciplinary viewpoints together in an environment that promotes team working, collaboration and the sharing of ideas. By working together, this quadruple helix approach can create new shared value that benefits all participants in what becomes an innovation ecosystem. Technology plays a key role in creating networks and connectivity. Value is characterised by a long-term view, focusing on improved social conditions as well as company performance. And success is measured for the ecosystem as a whole, rather than individual units.

These models—living labs and MH innovation—have become popular in understanding the involvement of HEIs in collaborative working but do not come without criticism. Notably, the lack of empirical evidence that they do in fact deliver innovation or other projected outcomes (Vallance et al., 2020) and the sometimes formulaic application of the model that is not sensitive enough to the conditions of local implementation (Jongbloed et al., 2008) have been considered as problematic. In the context of design specifically, the call on HEIs to ‘pick up’ on the aspects of public sector responsibilities where the neo-liberal state is retracting has been identified as contentious (Julier, 2017). Significantly, however, the MH model can also be related to thinking in management and business about dealing with risk and uncertainty across environments that cannot be easily controlled or predicted (Chesbrough, 2006).

### Community Hubs

MAKE was a community space. In this sense, MAKE could be considered in relation to the evolving conception of a community centre, even though MAKE was never intended to take on the whole range of services and activities delivered through the community centres supported by local councils. This evolving conception sees the model of the community centre change over the years, from a place

providing essential social services to a much more varied and multi-functional model of a community hub.

### **BOX 2. COMMUNITY HUBS**

Historically, the community centre movement in the UK can be traced back to the National Council of Social Service, founded in 1919, and through the 'boom' after the Second World War when the community centre was considered an essential amenity in public service provision (Wilton, 2012). The present-day model of a centre is different in that the focus has shifted from providing the 'essential' social service to a more educational focus and a base for community groups and clubs (c.f. Wilton, 2012). This is highlighted further in the context of personalisation and service integration that underpins the new form of "community hub" (Carr, 2010). Hubs, as shaped in contemporary policy are "a way of developing social networks, encouraging enterprise and improving access to work opportunities" (Needham, 2013, p.97)

### **Urban commons**

It is also interesting to look at MAKE as a 'commoning' space, through the prism of 'the commons' and the way it is linked with ideas of self-governance and collective ownership (Ostrom, 1990). This could imply thinking of MAKE as a collective resource that stands in tension with commodified and privatised space or, in a more limited sense, a place in which some aspects of communing practice takes place. In line with the latter, a number of studies have applied this notion to the city specifically (Cordts et al., 2016), including meanwhile spaces (Petrescu et al., 2020).<sup>1</sup>

### **BOX 3. URBAN COMMONS**

In parallel or, as some would suggest, in reaction to the transformation of the community centre into the hub, new forms of community engagement focused on self-governance and commoning practices have emerged (Linebaugh, 2014). They draw on the idea of "the commons" (Ostrom, 1990), defined as a dynamic and collective resource that stands in tension with commodified and privatised space (Gidwani and Baviskar, 2011). Thus, often, commoning is linked to producing and sustaining common good in relation to forms of mutual and collective ownership. Indeed, in recent years, a number of studies have applied this notion to the city

*1. Meanwhile uses can be as diverse as permanent uses—London has pop-up shops, bars, allotments, art galleries and football pitches—as well as housing or workspace created on a meanwhile basis. Meanwhile uses are usually defined by their short timeframe, which makes them relatively affordable. Most landowners charge low or no rents for meanwhile spaces, because these spaces are second-hand and time sensitive: they may need investment to be fitted out, but there is only a short time period to recoup that investment (Bosetti and Calthorpe, 2018).*



specifically, suggesting that commoning practices can be used to foster a sense of community through community gardens (Eizenberg, 2012), parks (Gilmore, 2017) and meanwhile spaces (Petrescu, 2020), to name some.

## **Community studios**

Community studios—the term originating in the US context of community art therapy practice (Adamson and Timlin, 1984)—has been used increasingly to describe partnerships between communities and universities. It reflects the need to bridge institutional boundaries and to create neutral spaces. In the UK context, the term “third spaces” has been used for places to establish neutral collaboration grounds (Comunian et al., 2015). As much as there is a need to recognise universities as ‘publicly’ useful, the growing popularity of these terms also reflects the pressures on Higher Education Institutions (HEI) to play a greater role in the provision of public services (See Box 4).

### **BOX 4. COMMUNITY STUDIOS**

Originating in art therapy literature and community practice (Adamson and Timlin, 1984; Timm-Bottos, 1995) and supported by findings that showed that engaging communities increases the relevance and uptake of research ideas related to health outcomes, community studios emerged in the US in response to the increasing pressures on universities to become “more relevant and embedded”, as well as to partner with communities in order to co-create economic and environmental solutions (Fourie, 2003; Timm-Bottos and Reilly, 2015). In the global context, this can be linked to attempts to create greater cross-sector alignment in complex institutional systems which, according to models such as the triple and quadruple helix, can lead to substitution occurring when, in addition to fulfilling their traditional functions, participating actors swap institutional roles, for instance, when universities support directly the delivery of services normally carried out by the state (see Ranga and Etzkowitz, 2013).

The ‘living lab’ is a concept used for public-private partnership in which citizens, public authorities and companies work together to prototype and test new services, technologies and solutions in a real context (Westerlund et al., 2018). Often involving universities, living labs are an articulation of innovation systems comprising multiple stakeholders across different sectors working in a networked way, often with a view to promoting open innovation (Edquist, 1997; Westerlund and Leminen, 2011). In this context, and as related to the idea of “multiple-helix innovation” (Etzkowitz and Leydesdorff, 1997; Carayannis and Campbell, 2012), the living lab approach has been applied to the urban transformation process (Maiullari and Timmeren, 2017).

## BOX 5. LIVING LABS

The way so-called Urban Living Labs operate varies but, looking at the over 200 members of the European Network of Living Labs (ENoLL), what they have in common is the foregrounding of the importance of real-life contexts and of users' role in innovation. The role of users has, however, not been an uncontested issue. As a number of commentators have pointed out recently, living labs can be criticised for creating artificial lab environments where users can be "observed" and "interpreted" by experts (Nyström et al., 2014; see also Kaszynska, 2021b). Relatedly, as Björgvinsson et al. (2012) suggest explicitly, echoing Buur and Mathews (2008), some living lab approaches have been too focused "on technology and too little on the match between people, technology and context" (p.131). This criticism gave rise to the concept of design labs foregrounding user participation in terms of collaborative learning and future-making environments, where a chain of translations occur across organisational community boundaries (Binder, 2007). In this context, the need to consider living labs in less managerial and more agonistic terms—without presupposing or forging consensus between all those involved—has been voiced (Hillgren, 2013). The expansion of the triple (academia, government, industry) into the quadruple helix model (academia, government, industry, citizens) is motivated by the acknowledgement that not only the 'users' but also the public have to be acknowledged as playing an integral role in driving innovation. A quintuple helix model is also proposed, in which the natural world is located as an integral actor in innovation processes.

### **Makerspaces and Collective Alternative Everyday Practice (CAEP)**

Making (Crawford, 2010) and critical making (Ratto et al., 2014) have become increasingly popular over the last 15 years, as have the spaces where these practices take place. Simply put, "makerspaces are community-based workshops where people access the tools, skills and collaborators to design and make almost anything they wish" (Smith, 2017, p.1). Because of this open-endedness, makerspaces have often been associated with collective alternative everyday practices (CAEP), which can include anything from furniture making and repair cafes, through clothing swaps and sewing workshops, to community gardens and upcycling groups (Blühdorn and Deflorian, 2021; Deflorian, 2020). Paradoxically, the development of makerspaces and CAEPs have been linked with both support for socially marginalised and vulnerable communities on the one hand, and gentrification and the entrenching of class privilege on the other.

Although not shaped directly to be any single one of them, MAKE can fit any of these concepts. This, as already suggested, shows that MAKE is a versatile space; furthermore, this is a sign that the model of MAKE evolved over time, as the next chapter reveals. This is also a good

indication that there have been a number of different stakes and expectations invested in MAKE.

### **BOX 6. MAKERSPACES AND COLLECTIVE ALTERNATIVE EVERYDAY PRACTICE (CAEP)**

While, in some contexts, the development of makerspaces is linked with support for socially marginalised and vulnerable communities (Sanabria et al., 2020), recent findings show increasing gentrification and the appropriation of the makerspaces and CAEPs by the middle and upper middle classes (Deflorian, 2021). In the latter context, these activities have been linked with post-materialist agendas and prefigurative politics and various ambitions to socio-ecological transformation (Eversberg and Schmelzer, 2018). Several commentators have, however, questioned whether the anticipated transformation follows by pointing out that engagement in CAEPs often goes hand-in-hand with unsustainable consumer lifestyle choices (Deflorian, 2021; Kallis et al., 2018). In the same way, the status of making and its consequences remain contested. The main point here is that makerspaces are contested, as is making itself. Whereas some see making as a contributor to good mental health (Crawford, 2010) and social “connecting” (Gauntlett, 2013), others criticise the recent turn to making as overtly romantic and even complicit with the neo-liberal agenda (MacGregor, 2021; Smith, 2017). In the words of Smith, “as innovative spaces, makerspaces have a complicated history, which shapes the way they are framed simultaneously as socially transformative, educationally useful and entrepreneurially promising. Makerspace activities are being pulled and pushed in different directions” (Smith, 2017, p.17).

## **One moment in time—the overlapping discourses of design and policy**

The previous section suggests a number of place-based concepts that can be applied to MAKE and spaces like MAKE. This section looks at MAKE as positioned in time at an intersection of design and policy discourses, building on the well-established traditions of participatory design and co-design (see Box 7), as well as reflecting some of the preoccupations of social innovation (see Box 8), a relatively well-established concept in policy and, ultimately, as fitting seamlessly into the narrative of the Service-Dominant logic (S-D) (see Box 9), which has been gaining prominence in management and marketing steadily and, more recently, in service design and public service management and administration. Looking through these lenses allows us to understand MAKE and, crucially, what is valuable about it.

### **Participatory design and co-design**

The tradition of Participatory Design (PD) originates in Scandinavian workplaces in the 1970s as a response to the perceived lack of

representation of the worker's voice in workplace decision-making (Bødker et al., 2000; Björgvinsson et al., 2010; Smith et al., 2017). Even though coming from a different tradition (Sanders and Stappers, 2008), co-design shares with PD the need for engaging non-designers as "experts of their experiences". This said, the level of engagement can vary when comparing PD to co-design (Visser et al., 2005). PD and co-design rely on different processes, use different tools and have different assumptions about the role of design expertise.

#### **BOX 7. PARTICIPATORY DESIGN AND CO-DESIGN**

The difference between PD and co-design is that, in the latter, the process is still said to be managed by design professionals who are responsible for facilitating engagement and accessing the lived experiences of non-professionals (Sanders and Stappers, 2008). In PD, the roles of designers and non-designers are more blurred, with the process said to be owned collectively by the group and thus not privileging professional design expertise (Björgvinsson et al., 2012). It has been suggested that whereas co-design aims to 'solve' problems, for PD a key intended outcome is mutual learning (Bratteteig et al., 2012). The role of reflection and reflectiveness is also much discussed (Pihkala and Karasti, 2013; Bardzell, 2014). Unsurprisingly, on occasion, the proponents of PD have accused co-design of participation management (Farr, 2018) and a lack of interest in and awareness of the issues of power, politics and social justice prominent in 'traditional' Scandinavian PD (Bratteteig and Wagner, 2014). Those perhaps more sympathetic to co-design have pointed out that the 'old' issues of power find new—and less obvious—contemporary manifestations. A possible illustration is the question of how bureaucratic and technical systems and institutionalism interact (Paylor and McKeivitt, 2019). It is argued that these new manifestations call for new systemic solutions beyond 'tools', which were a focus of early PD (Ehn and Kyng, 1985). Thus, PD and co-design are connected in some respects but dissimilar in others. While they share the sentiment that "those affected by a design should have a say in its design process" (Ehn, 2008; Holmlid, 2012), they have different answers as to what this amounts to in practice.

#### **Social innovation and design**

Social innovations have been described as "innovations that are social both in their ends and their means":

*They are social in their ends because they are motivated by the goal of meeting a social need. They are social in their means because they leave behind a stronger social capacity to act, and are usually, though not exclusively, spread through organisations whose primary purposes are social (Mulgan, 2019, p.10).*

So, what is at issue for social innovation is securing social outcomes, both in the form of products and services and also through building capacities and capabilities in the participating communities. In this context, the job of design is to enable this. One way of doing this is through an approach known as ‘infrastructuring’ (see the next chapter for more details) aimed at “creating socio-technical resources that intentionally enable adoption and appropriation beyond the initial scope of the design, a process that might include participants not present during the initial design” (Dantec and DiSalvo, 2013, p.247). (See Box 8.)

#### **BOX 8. SOCIAL INNOVATION AND DESIGN**

The use of design to address social issues and to create innovative solutions is not new (these texts present overviews of the old debates: Margolin and Margolin, 2002; Fuad-Luke, 2013). Needless to say, the traditions of PD and co-design are relevant in this context, offering a range of participatory ways ‘to help people to help themselves’. It is notable, however, that a body of design practice specifically and consciously motivated by social innovation has emerged (Emilson et al., 2011; Manzini, 2009; Thorpe and Gamman, 2011). It comes with a set of specific approaches and principles, also, ideological underpinnings (Chick, 2012; Liedtka, 2015; Vink et al., 2017; Kimbell, 2021; see also the sub-section ‘Can everyone design?’ in Chapter 4). Amongst the central concepts is what Manzini and colleagues dubbed “collaborative services” (Jégou and Manzini, 2008), in which service users play a role in the co-design and the co-production of services, also “infrastructuring”. Both demand extensive collaboration, among many stakeholders, over time. Designers working in this field are focused on fostering relations to enable collaborative ways of working and “creating socio-technical resources that intentionally enable adoption and appropriation beyond the initial scope of the design” (Dantec and DiSalvo, 2013, p.247). Thus, what is at issue is not just the development of new skills, tools and methods but also ‘structures’ that last beyond individual people and communities, while enabling change in services and systems.

Of immediate relevance to MAKE are the insights from existing research and findings from other projects pursuing design for social innovation, namely that building collaborative services and infrastructuring is hard. It requires continuous responsiveness and adjustment to partly conflicting interests (Star and Ruhleder, 1996). This is because the question of what constitutes social goals and who chooses the means—indeed, whose interests are represented—are never fully resolved in the process (Chick, 2012). Moreover, design for social innovation is resource-intensive: it takes time and work.

## **Service-Dominant logic and value co-creation**

Rather than ‘pushing’ against the limitations of the old settlement in evaluation, MAKE could be considered to be prototyping a new paradigm in evaluation: Service-Dominant logic. In a nutshell, the central concept is that of value and NOT performance; the task is to facilitate value creation, not just to deliver service. This thinking rests on a simple premise that focusing on value creation and exchange of service—that is, the application of competences such as knowledge and skills for mutual benefit—is a better perspective from which to understand society and economy than the traditional exchange of goods. Focusing on service directs attention towards the process and away from the units of output that are exchanged. With this, S-D logic opens up a radically new way for thinking about value, and by extension—as this report suggests—a possible role for design. Rather than the value-in-exchange that dominates the old Goods-Dominant logics, S-D logic is committed to working with value-in-use and, most importantly, value co-creation (see Box 9 for more details). On a radical reading, this means that there is no value without collaboration and that reciprocally beneficial service exchange is central to this process. Moreover, this also means that value can accrue to stakeholders over time, as the initial collaboration translates and shapes their lives. The crucial point is that value is co-created by multiple actors acting in a networked way (Vargo et al., 2008) over a period of time stretching into their separate trajectories.

Thus, the S-D paradigm presents an opportunity to see MAKE as a means to co-create value.

### **BOX 9. SERVICE-DOMINANT LOGIC AND VALUE CO-CREATION**

Service-Dominant logic (S-D logic) is an idea that is well-established in management and marketing (Vargo and Lusch, 2004), and service design research (Kimbrell, 2011; Arico, 2018; Vink et al., 2020). Public Service logic is becoming increasingly popular in the context of public sector management and public administration (see, for instance, Nambisan and Nambisan, 2013; Osborne, 2018). Its roots can perhaps be traced to the early ideas of Ostrom—mentioned previously in this report in relation to ‘commoning’—and her work on the activism of the 1960s and 1970s (Ostrom, 1978). However, as a paradigm, S-D logic came to prominence in the context of marketing and reflected the customisation of services for consumers and the rise of ‘consumer-centric’ organisations and firms (Peñaloza and Venkatesh, 2006). The concept of Public Service logic, introduced in more recent years (Osbourne, 2020), is a way of adapting the S-D proposal for the context of public services and sectors where it is more appropriate to talk about ‘citizens’, rather than ‘users’.

## **Concluding reflections**

This chapter discusses different ways of framing MAKE. The different lenses are introduced in order to prepare the ground for showing that there are different ways of understanding 'success' in MAKE, to highlight that the value of MAKE can be narrated in terms of intersecting and diverging stakeholder perspectives, and to alert us to a range of features that may otherwise not be immediately apparent when we look at MAKE in detail in the next chapter.

Indeed, this chapter shows that MAKE builds on multiple traditions and fits multiple frames, on a local and more global level. These do not always align. For instance, in the broadest terms, MAKE may be positioned by some as part of the narrative that sees the growing use of design expertise, including co-design, to address public policy issues in a context where design practice and research are configured to work with neo-liberal agendas (Julier, 2017). At the same time, as part of the S-D logic narrative, MAKE is shown as prototyping a new, potentially transformative, paradigm of how economy and society are organised and co-ordinated and how we think about value. In reality, MAKE is most likely both.



Photo: © Paul Cochrane



# CHAPTER 2.

## SITUATING, EXPLAINING AND DESCRIBING MAKE

There is no single concept that fits MAKE uniquely but, as an initiative located in a specific place and time, MAKE can be seen to draw and build upon a number of existing models and concepts. The previous chapter suggests some of them. This chapter looks at MAKE through the lens of these concepts and in its own right as an initiative generating and prototyping its own concepts and ways of working. It starts with a 'pre-history' of MAKE and an account of events which, while preceding MAKE, were formative to it; next it discusses the motivations and objectives behind MAKE; then it outlines the theoretical basis of MAKE's design and how this was translated into practice. It then proceeds to sketch the planning, facilities and governance, closing with a number of illustrations of activities to give readers a sense of the range and type of programming delivered by MAKE.

### **The when: situating MAKE in a specific time and place**

Officially, MAKE opened to the public in July 2019 but the roots of the project reach back to 2015. The project's genesis, and much of the programme, came from an existing set of relationships and projects developed by Central Saint Martins with a range of partners dating back to 2015, and further to the physical relocation of the college in 2012 and its founding role as an 'anchor institution' within the Knowledge Quarter, an innovation district formed from over 100 knowledge-intensive institutions around the King's Cross area.

One strand of this previous work focused on the development of Central Saint Martins' relationship with Camden Council and Somers Town Community Association, two of MAKE's founding partners. This was particularly driven through the Public Collaboration Lab (PCL), a collaborative design initiative and action research initiative originally funded by the Arts and Humanities Research Council (AHRC), which explores the potential and value of strategic collaboration between design education and local government to service, policy and social innovation. For PCL, MAKE offered the potential of a Public Innovation Place or Design Lab, a place where diverse people and groups can come together to co-create place-based responses to local challenges. Several projects initially seeded through PCL became part of the core programme offered by MAKE. In particular, projects focused on 'open' design and manufacture, including the co-creation and development of market stalls for Chalton Street, and self-build furniture services for Camden residents living in overcrowded housing went on to be developed further through MAKE. These are two of over 30

collaborative projects delivered with STCA and Camden Council and community partners since 2015 through PCL.

A second strand of work relates to the relationships built through Central Saint Martins' local engagement work around King's Cross. In 2017, the college sparked a range of mini-projects and partnerships through its Local Encounters programme. One such project example is Ignition, a series of participatory ceramics workshops working in tandem with Global Generation, the charity that would go on to create the Story Garden, where MAKE is situated.

For the preceding year, MAKE, PCL and Central Saint Martins' public engagement team worked together to explore the potential and interest for a community space for creative collaboration in the local area. Interviews, surveys, workshops and events revealed a community of interest in making, creating and connecting with others. This research culminated in a week-long 'pop-up' makerspace housed in Central Saint Martins' Lethaby Gallery. This 'MAKE prototype' hosted a programme of workshops, talks and events dedicated to the actions of making, sharing, learning and listening. In total, the series of participatory activities saw around 1,000 members of the local community visit the space, providing additional proof of concept to engage partners with a more long-term project focused on the same core principles and practices.

## **The why: motivations behind MAKE**

The proposal from Central Saint Martins approved by the partners—MAKE Meanwhile Application for S106—speaks of the need for “public social innovation” and the need to address “local challenges” through “shared endeavour”. In this context, the role of the college in serving as an anchor institution is emphasised, in particular with regard to “the current climate of reduced funding to local government requires innovative ways to address the complex societal challenges that our urban communities face” and the need for “inclusive growth”. Inclusive growth is described in terms of “ensuring that the benefits of collaborations are experienced by those currently least well equipped to access them is a challenge that MAKE Meanwhile seeks to address by democratising innovation and supporting inclusive development”.

Chapters 3 and 4 attempt to assess how successful MAKE ultimately has been in delivering on this ambitious agenda. However, understanding some demographic statistical data about St Pancras and Somers Town ward—where MAKE is located—can be useful at this point to set the scene. The information most pertinent from the point of view of Equality Diversity and Inclusion is that, while White British people are the largest ethnic group in this neighbourhood, St Pancras and Somers Town ward is more ethnically diverse than three-quarters of neighbourhoods in London, with Asian people the most common non-white ethnic group (and Asian Bangladeshi people the largest

subgroup). The ward is also more linguistically diverse than three-quarters of neighbourhoods in London. According to the information from Census 2011:

*Sixty-eight% of residents speak English as their first language. Fourteen other languages—the most common of which is Bengali—are spoken by more than one hundred residents. Among those people who do not speak English as their first language, most speak English well (34%) or very well (46%), while 16% cannot speak English well and 3% cannot speak English at all.*

Also relevant is the fact that St Pancras and Somers Town ward contains five Lower Super Output Areas (LSOAs) that fall within the 20% most deprived LSOAs in England (and eight LSOAs in total).<sup>2</sup> This estimate is based on indices of deprivation looking at income, employment, health and disability, education, skills and training, housing and services, and crime and living environment.<sup>3</sup>

### **MAKE's objectives**

MAKE's objectives, agreed by the partners, centred on shared endeavour, employment and skills training, community resilience, social cohesion and wellbeing, and delivery of the Camden STEAM agenda (See Box 10).

#### **BOX 10. MAKE'S OBJECTIVES**

Support local communities to address the complex societal challenges we face such as overcrowded living, rough sleeping, social isolation and loneliness through challenge-driven action learning projects that co-define, co-design and co-deliver social innovations that may be sustained as social enterprises.

Improve social cohesion and wellbeing; reducing social isolation and loneliness by connecting people through collaborative creative activities that offer opportunities for shared experiences and meaningful encounters with others.

Increase employability and entrepreneurship through skills development, training and networking—both formal and informal—linked to challenge-driven learning and creative collaborations that provide and support opportunities for residents to work with businesses and local organisations to develop skills and experiences that help them towards employment and stimulate social enterprise

2. LSOAs are a statistical geography, smaller than wards, based on groups of 2011 Census Output Areas (COA). There are 133 LSOAs in Camden and 32,844 in England. There are eight LSOAs in St Pancras and Somers Town ward.

3. St\_Pancras\_\_\_Somers\_Town\_Ward\_Profile\_Jan-20\_v1.1.pdf

Support delivery of Camden’s STEAM agenda by providing a digital making space as a prototype STEAM hub providing facilities and resources, accessible to schools and the wider community, to access digital tools and develop digital skills.

Support inclusive development of the local area by providing the physical and relational infrastructure required to directly involve local communities affected by re-development in shaping the public realm for Euston 2020 and HS2 developments via creative engagement and co-visioning of future scenarios.

Widen access to arts and culture through an inclusive programme of collaborative creative activities.

The objectives for the project were deliberately broad, but the approach to programming and projects within the space was more open-ended and emergent, based around finding areas where there was already expertise, appetite (from the various stakeholders and users) and capacity in terms of the skills, equipment, space and facilities.

## **The how: MAKE’s design, in theory and practice**

MAKE, as introduced in the original proposal, aimed to “bring together, and leverage resources linked to synergies between the agendas of local residents and community groups, Camden Council staff and service providers, Central Saint Martins, UAL and other universities’ staff and students, local employers and their employees, including the knowledge institutions, cultural organisations and businesses within the Knowledge Quarter”.

The project aimed to use the methods and practices of the art and design institution, in particular, those pioneered through the previous Central Saint Martin’s projects: Public Collaboration Lab (PCL), Local Encounters and Cultures of Resilience (CoR) programmes. As already suggested, these programmes laid foundations for MAKE in that they suggested some theoretical concepts that explain how art and design practices contribute to creating the conditions for meaningful encounters between people (See Box 11).

### **BOX 11. CONTRIBUTIONS OF PARTICIPATORY ART AND DESIGN PRACTICES TO CREATING MEANINGFUL ENCOUNTERS**

The implementation of ‘boundary’ objects and processes that enable exchange, dialogue and shared experiences that support empathy and understanding between participants.

The creation of 'safe spaces' that accommodate vulnerabilities by 'de-risking' spaces of participation premised on democratic principles of participatory art and are able to accommodate vulnerabilities.

Provision of 'supported socialisation' defined as "the provision of structured opportunities and supports that enable people with psychiatric disabilities and those who feel isolated, lonely or marginalised, to participate in the naturally occurring rhythms of community life within the context of caring, reciprocal relationships in which they experience themselves as having something of value to offer others" (Davidson, et al., 2004, p.455).

The creation of relational infrastructure for participants that affords both 'bonding' and 'bridging' experiences for participants. Bonding refers to the way in which individuals can build social capital within groups; bridging describes the formation of social capital between groups, of differing characteristics (Putnam, 2000).

The central design term used is that of 'infrastructuring'. As already indicated, MAKE is best thought of as an enduring relational, socio-technical platform, not a project. This means that MAKE is a structure bringing together people, resources and policies. This articulation of infrastructuring has much in common with the tradition of PD and highlights the enduring and persistent infrastructural effects that participatory design can have on practice after the involvement of designers and researchers ends (Björgvinsson and Hilgren, 2010; Björgvinsson, et al., 2012). Related to this are the ideas of "continuing design" (Karasti et al., 2010; 2018), "design in use" and "designing for design in use" (Bannon and Ehn, 2012).

MAKE makes two advances on this: firstly, MAKE specifically applies the principles of nesting and effectuation to the infrastructuring process. (See Box 12).

#### **BOX 12. NESTING AND EFFECTUATION**

As originally envisaged by Elinor Ostrom, a nested system is one in which key governance functions, like monitoring and enforcement of resource use, are organised into multiple, reinforcing layers of governance (Marshall, 2007). This way of organising is said to enhance access to local knowledge, better adaptation and increased legitimacy while enhancing the roles of individual actors (Ostrom, 1990).

Effectuation describes an approach to making decisions and performing actions in entrepreneurship processes based on adaptation with a project's direction adjusted according to the

outcome of relevant actions, not executed according to a set plan (Sarasvathy and Venkataraman, 2011).<sup>4</sup>

Secondly, we consider different kinds of infrastructuring taking place through participatory and collaborative practices (See Box 13).

### **BOX 13. TYPES OF INFRASTRUCTURING**

Relational infrastructuring (practices that support the development of connections and trust between people).

Operational infrastructuring (practices that develop operational understandings and build operational capacity).

Strategic infrastructuring (practices that break organisational silos, identify organisational synergies and align organisational agendas such that their resources might be combined towards collective impact).

### **Design implementation and development**

The MAKE @ Story Garden programme did not have a defined programme of activities from the outset. Instead, the programme was emergent, based on the relationships, networks and expertise of different actors within the local area, along with the development of a number of pre-existing projects. The MAKE team reviewed these on the basis of the overall project objectives, but there was a broad and open interpretation of what could take place in the space.

There were several projects related to student, academic and partner projects that were continued through the MAKE project, but most of the programme constituted wholly new activity. The final activities could broadly be seen under the following categories:

- **Central Saint Martins-led activities: projects, workshops and activities proposed by Central Saint Martins course leadership, academic staff and students.**
- **Partner-led activities: this constituted activities and projects proposed by the project partners—STCA, Camden Council and Lendlease.**
- **Community-led activities: MAKE acted as a platform for community organisations, arts organisations and individuals to propose workshops, activities and events.**

*4. The four principles of effectuation—as popularised in management—are Bird-in-Hand: you have to create solutions with the resources available here and now; Lemonade Principle: mistakes and surprises are inevitable and can be used to look for new opportunities; Crazy Quilt: entering into new partnerships can bring the project new funds and new directions; Affordable Loss: you should only invest as much as you are willing to lose.*

- **Collaborative projects: these were initiatives where more than one partner came together to deliver workshops, activities and events.**

The programme also settled quite quickly on a model that included several open access, regular activities that were open to local residents on an ongoing basis and one-off or project-based activity that was either based on invitation to specific groups within Somers Town and St Pancras, or was delivered to/with specific stakeholders in a closed setting.

There was a conventional application form process for community-led activities, and for third parties and residents seeking to deliver activities at MAKE. However, in practice the programme was developed more from the network or relationships held by partners than an 'open' application format. This was primarily led by Central Saint Martins' Creative Producer, working closely with counterparts at STCA.

The bulk of the consistent programme activities were delivered through two primary routes. Firstly, five Central Saint Martins' graduates were commissioned as residents for the space, delivering a series of participatory workshops in different practices (see the discussion of Graduate Residencies in the next chapter). Secondly, the MAKE Technical Coordinators ran a regular series of sessions (Clay workshops and furniture making/DIY woodworking workshops) that turned into the online participatory MAKE Socials (see Box 15) during the COVID-19 lockdown in March 2021.

## **The what: MAKE planning, facilities, governance**

The first phase of MAKE evolved during the period from July 2019 to January 2021. The British Library licensed Global Generation to create a new temporary garden on-site in the disused space behind the Library itself, which is earmarked for an extension to the Library. At the same time, Central Saint Martins and STCA approached The British Library with a request to use the empty space to locate a community makerspace. The British Library explained that it had received an approach from Global Generation and suggested that the occupancy was combined. Central Saint Martins approached Global Generation, which welcomed the potential synergy between growing and making activities, and the opportunity to build on past collaborative projects with CSM, including those delivered with the Spatial Practices Programme and Ceramics courses. This piece of land was developed as the 'Story Garden' in the Spring of 2019, with MAKE situated within the garden. The design and build was led by staff from the Spatial Practices programme supported by CSM Innovation and Business, and PCL. It was partially completed in July 2019, when a soft launch event was held for the opening of the garden as part of the Somers Town Festival. Following the internal fit-out and additional building works in the summer, the MAKE space was officially opened in September/

October 2019, and ran a schedule of activities until March 2020, when the COVID-19 pandemic necessitated a sudden change in operations.

Following the first lockdown in March 2020, the site closed temporarily until August 2020, with a number of activities shifting online (discussed in more detail below). The site was reopened in August 2020 on a more restricted basis due to social distancing and pandemic-related health and safety measures, but remained open until November 2020, when it was closed due to the second UK-wide lockdown. Several projects and activities continued online; however, the site did not open for the remainder of the phase one period.

### **The physical site**

The MAKE space is made up of a studio space formed from two shipping containers and a further shipping container housing various tools and equipment. The two structures are joined by a decking area, providing an outdoor working space. The shipping containers are fitted out with the necessary equipment and facilities to deliver a programme of art and design activities with community participants.

There is a mixture of permanent equipment and additional loaned equipment brought in from Central Saint Martins or other partners. The equipment includes:

- A selection of hand tools and woodworking equipment.
- Knitting and sewing machines.
- Ceramics equipment including an electric kiln and a larger outdoor kiln.
- Digital design equipment, including a laser cutter.

Some equipment was also provided by the college's technical resources team on a temporary basis, such as screen-printing equipment for specific workshop activities.

In total, there were 16 different academic, technical and professional staff from Central Saint Martins who led activities at MAKE. These included teaching staff, research staff and specialist technicians in areas such as ceramics and print.

### **Governance and delivery**

The MAKE project was managed on an operational basis by Central Saint Martins, with partnership input from the STCA, Lendlease and Camden Council as set out below.

The Steering Group managing the project had representation from Camden Council, STCA, Lendlease and Central Saint Martins. This group oversaw day-to-day operational functions and programming of the space. The steering group meetings extended into other areas,



including more strategic discussions around aligning resources within Camden and tackling larger-scale issues such as the STEAM agenda within the borough and supporting COVID-19 response activities led by Council and community partners.

The Advisory Group consisted of senior representatives from the partner organisations, alongside members of the academic leadership team at Central Saint Martins, representatives from the Greater London Authority's Regeneration Team, and the Knowledge Quarter. This group had a remit to explore the strategic positioning of the MAKE project and its prospective future direction.

The Story Garden is managed by Global Generation working with a mix of partners such as Stanhope/Mitsui Fudosan and The British Library. While there were several on-the-ground collaborations between the garden's programme and MAKE, there was no formal mechanism for collaboration through the first phase of MAKE. Programming was mostly aligned through the delivery team on the ground.

The MAKE delivery team consisted of a small team made up of:

- an Academic Director (0.4 FTE) and Director Innovation & Business
- a Creative Producer for Local Engagement (0.8 FTE)
- a Strategic Partnerships Manager
- a Designer-in-Residence (0.4 FTE)
- an Administrator (0.6 FTE)
- a full-time role for MAKE Technical and Site Coordinators, shared between two people (2 x 0.5 FTE each)
- a part-time academic responsible for the evaluation.

#### **BOX 14. ILLUSTRATION 1: TRASHCANLDN**

TrashCanLdn is a collaborative project that brought together a group of BA Product Designers at Central Saint Martins with young people from Somers Town Youth Centre. The project aimed to create a way to introduce the youth group to design, as a means of creating upcycled products that could be sold at a local market.

With guidance from Youth Leaders, Jamie King and Shazna Ahmed, the group devised games as a gateway into design. They created a pack of cards, dice, and grab stick through which one could easily create random combinations of material, process and context as a speed design challenge. For example, "waste glass bottles + kiln + domestic product = ?".

Just as the groups were getting to know and trust each other, the COVID-19 lockdown began; though physical making had been central to the project, TrashCanLdn became digital. The student group translated its games onto an Instagram account connected to the existing social platforms of the youth club. The students would challenge their audience to design something in 24 hours using a specific combination of material, process and product type. Submitted designs stretched from efficient food slicers to discourage waste to Shakespearean dog collar ruffs made from upcycled denim.

When lockdown was lifted and restrictions allowed, members of the youth club arrived at MAKE to put some of their ideas into practice. Products like an indoor hanging planter and a self-assembly smartphone projector came out of those collective workshops.

With the students now graduated, TrashCanLdn moves into a new phase. The project team has developed open source online resources sharing 'how-to' films and guides for designing and making with discarded materials. This digital resource offers the learnings and assets from TrashCanLdn to all, inspiring others to get designing and making and stimulating youth enterprise (see [www.trashcanldn.com](http://www.trashcanldn.com)).

#### **BOX 15. ILLUSTRATION 2: MAKE SOCIALS**

When the MAKE @ Story Garden site closed due to the UK's first COVID-19 lockdown, technical coordinators Simeon Featherstone and Mark Laban took their workshop activities online. MAKE Socials translated the participatory making that normally happened on-site into digital, week-long creative challenges that primarily encouraged members to socialise and create together within a community of practice.

"We had spent the previous six months building up local people's trust and connection to the space. It seemed irresponsible to not consider that existing community's needs during the pandemic. We were conscious they would still look to MAKE to provide a 'space' for meeting up, exchanging ideas and learning new skills and we wanted to extend that physical familiarity and 'drop-in' routine where anyone could join in and take part."

Each week the group discussed topics such as life under lockdown, pets, family and art to help develop a collective mindset. This conversation informed a creative task that was beneficial to the participants, taking into account their state of mind and capacity for social connection each week. Once a brief was set, the group turned

its attention to the tools and materials available to everyone in the group—this helped to decide the best outputs and any methods that could be used.

### **BOX 16. ILLUSTRATION 3: RECLAIM: PUBLIC SPACE**

Reclaim: Public Space was a programme mapping, designing and testing interventions in the public realm of Somers Town, based partially out of MAKE, and driven through the collaborations and networks enabled by the project (<https://reclaimpublicspace.cargo.site/WHAT>).

The Reclaim: Public Space project was one of six projects to originate from the workshop, Creating Connectedness. This workshop was developed by MAKE and the Loneliness Lab (a collaboration between Lendlease and Collectively) drawing on research into Social Isolation and Loneliness delivered by the Loneliness Lab and by PCL and Camden Council. The workshop brought together more than 30 people from local organisations to produce six new ideas that could be developed and built at MAKE @ Story Garden, to then be implemented in public and shared spaces across Camden to help create connections between people (and organisations) that live and work around Somers Town and the Regent's Park Estate. Participants shared their knowledge of the local communities they work with in order to inform the common goal of addressing loneliness and social isolation in Camden. Reclaim: Public Space was one of six projects that emerged from this workshop.



Photo: © Adam Razvi

# CHAPTER 3.

## ASSESSING HOW WELL MAKE PERFORMED

As well as presenting the information gathered for the purposes of evaluation, this chapter summarises the monitoring data. Programming, outcomes and the process are analysed and assessed from the view of the participants, including the local residents and the wider public, the participating students, staff and the delivery team, and the partnering organisations. The chapter shows that MAKE performed well in a number of key areas—including: creativity and art making; mental health; relating to other people. It points out that the trends before the COVID-19 pandemic indicate that MAKE was on track to meet the set objectives. Below we focus on Objective 3: Increase employability and entrepreneurship through skills development, training and networking, both formal and informal—to illustrate in greater depth how MAKE worked towards this goal. This said, the process of delivery has not always been easy, as this chapter reveals, and the challenge of reconciling inclusivity and diversity resurfaced in the context of the emergent social dynamics.

### **Programming statistics**

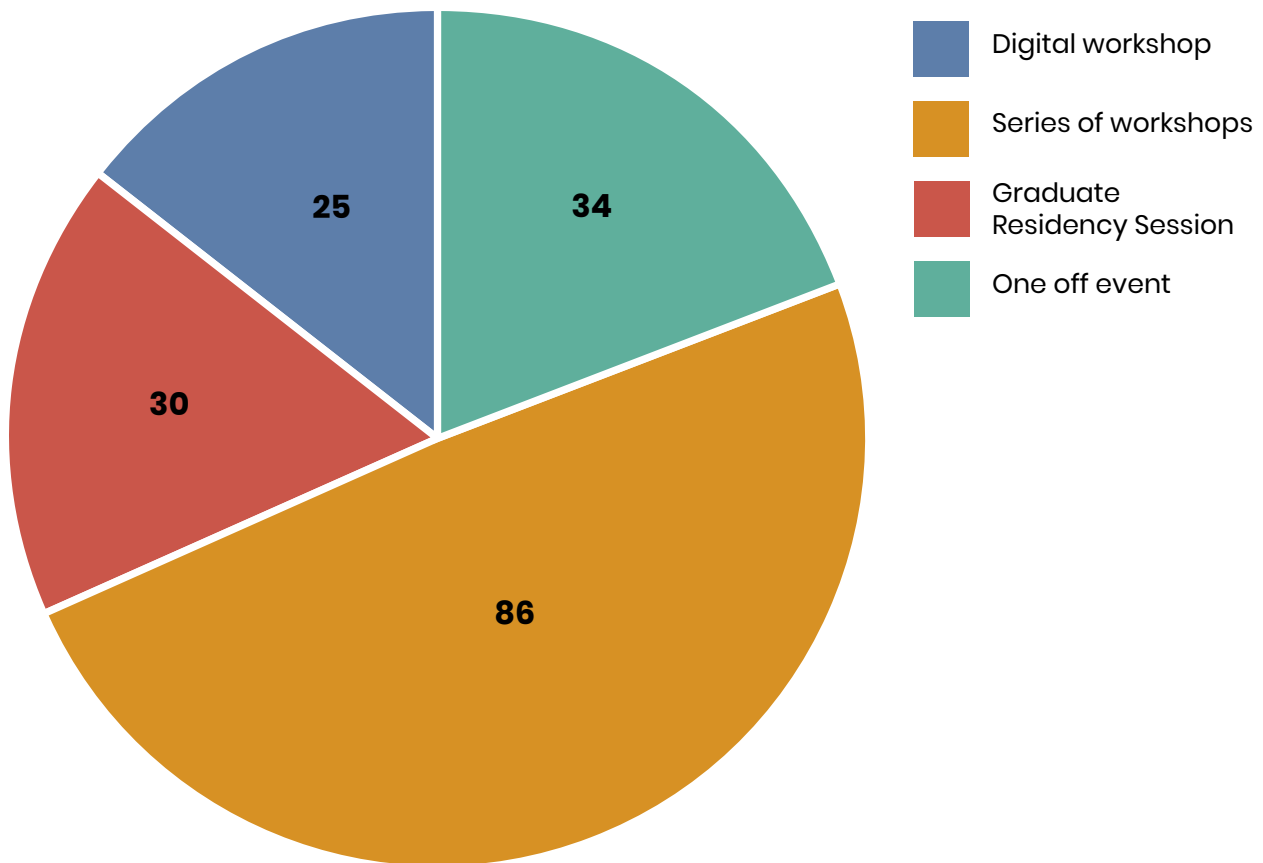
Between July 2019 and January 2021, 189 events were delivered through MAKE. The majority were delivered on the physical site; 25 activities took place online, primarily during the first COVID-19 lockdown period between April and June 2020. Almost 50% of the activities were driven by the regular programme, which was open access and allowed for drop-ins from residents and students. The majority of the activities were led by Central Saint Martins and around 30 events were delivered by the five graduate residents commissioned by the MAKE team (details below). 63 activities were either community-led or co-led and 15 local organisations (ranging from arts organisations to community groups) ran activities on the site (see Box 17).

#### **BOX 17. COMMUNITY-LED AND CO-LED PROJECTS**

In terms of working as a platform for other community stakeholders to deliver activities, 15 separate organisations led projects that used the space, resources and, in some instances, the technical capabilities of the MAKE team. These ranged in sectoral terms from schools and other educational establishments to public and third sector organisations, social enterprises and several smaller arts organisations. Most of these collaborations happened before the shift to primarily digital delivery, although council and voluntary and

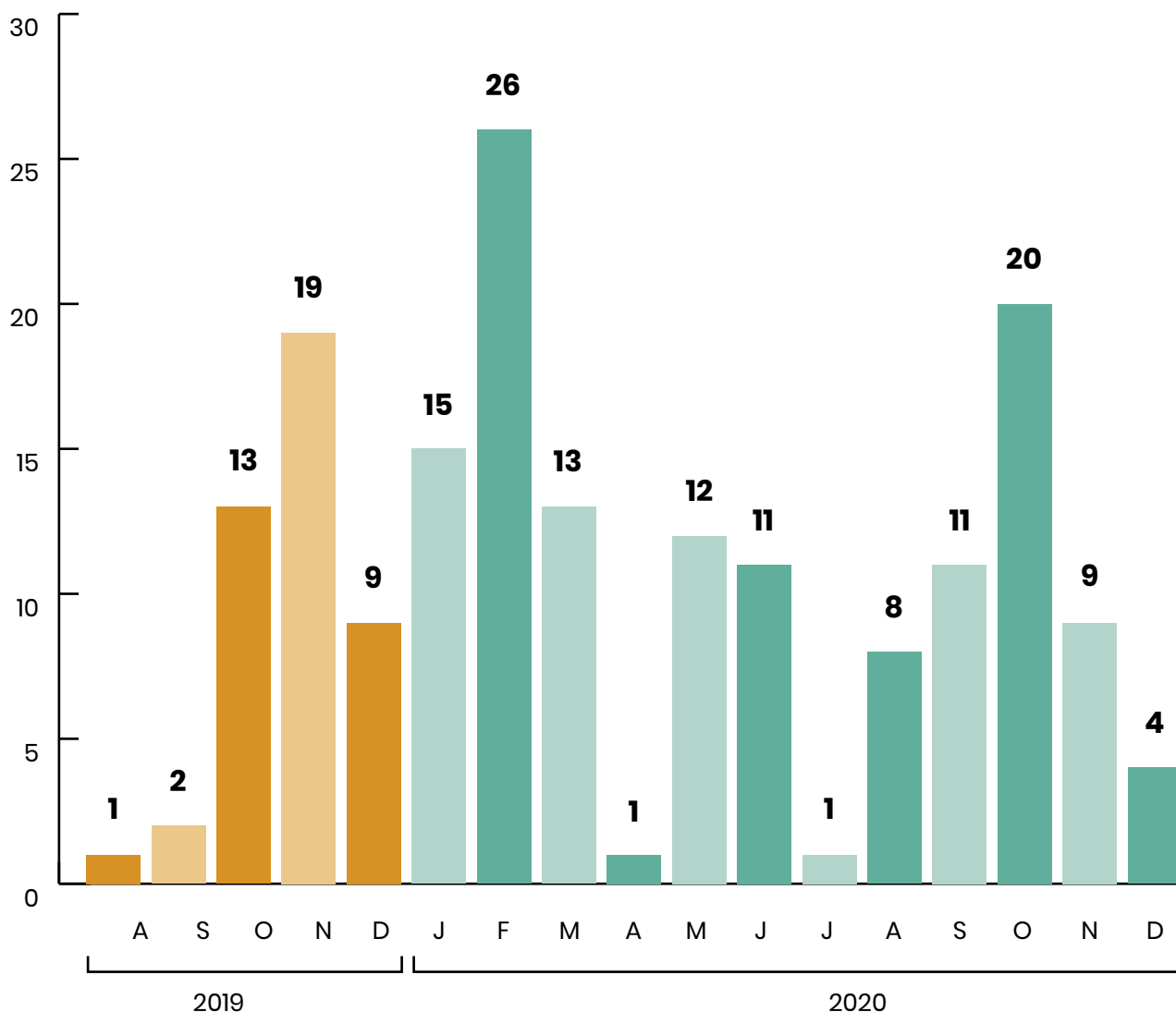
community sector (VCS) groups also collaborated with the MAKE team to deliver projects digitally during the pandemic. Some of these projects supported council and community responses to the pandemic (digital service development for food distribution and volunteering), whilst others found ways to continue the support that MAKE provided to some of the project's most vulnerable users (online workshops delivered in collaboration with MIND in Camden).

### Frequency of event type at MAKE



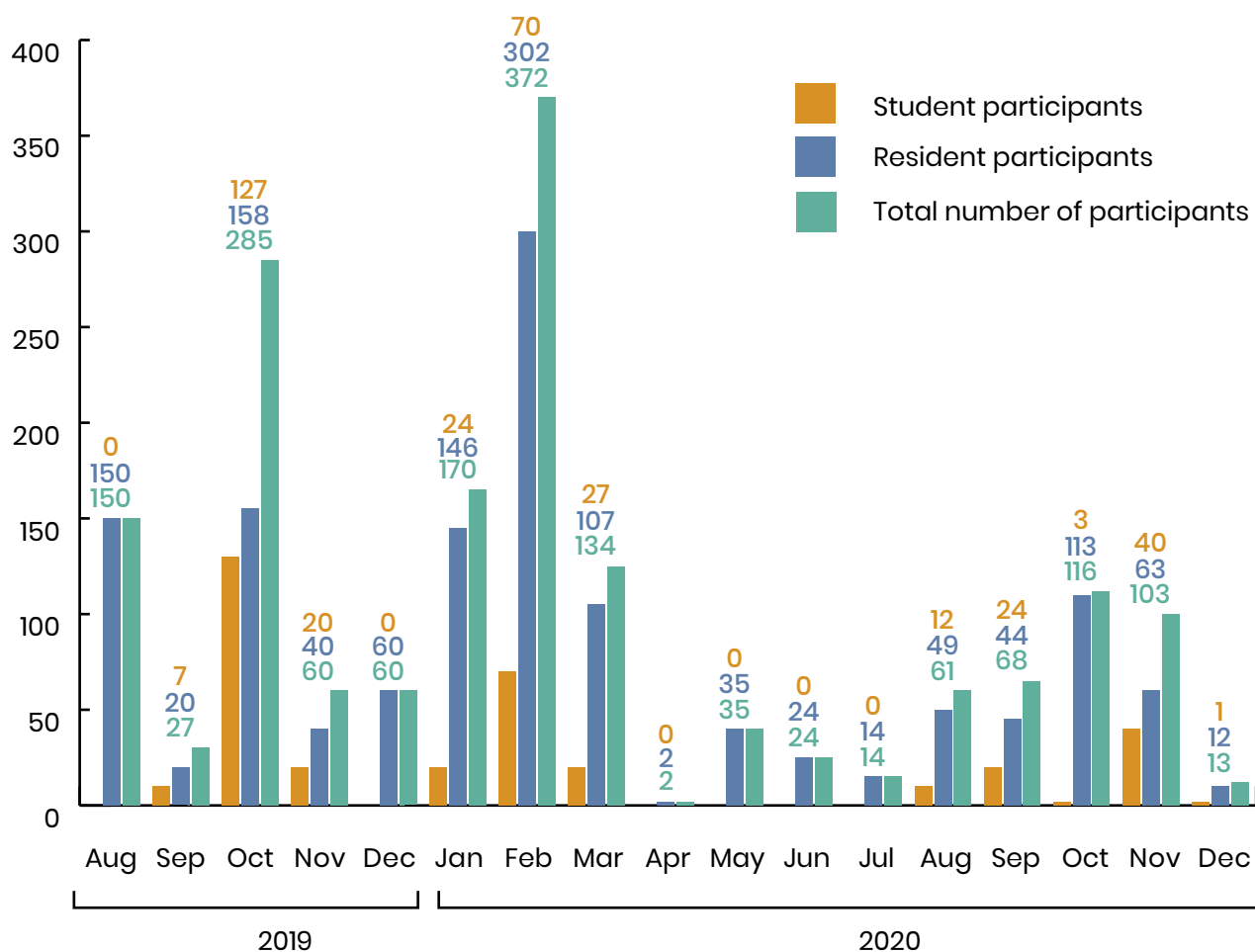
In analysing the frequency, the period from October 2019 (the official opening) to March 2020 was the most productive in terms of the frequency of activity, with a slight decline over the Christmas period. There was a significant fall in activity over the April 2020 period, compounded by a shift to online delivery, and then COVID-19 planning for a return to on-site activity in July 2020. Another decline occurred in November when a second lockdown was announced, extending to December 2020.

## Number of workshops/activities at MAKE per month



Student and resident participation in the MAKE programme follows the same trend as the workshop frequency pattern, but in an even more pronounced manner. The high figures for resident participation in August and October 2019, and February 2020 were all driven by activities that linked MAKE and the Story Garden together, making use of outdoor spaces for larger numbers of attendees. There was a significant drop in engagement from the first lockdown in March 2020, with four months of work in which fewer than 50 people were engaged in MAKE activities per month. This is reflective of the shift to online delivery (explored elsewhere in this report).

## Student and resident participation at MAKE by month



## Looking at the outcomes

MAKE attracted 1,694 participants with 1,339 classified as local residents and non-CSM students/staff. The demographic data shows that the postcodes NW1 and N1 were best represented, and that most of the public were residents of St Pancras and Somers Town, in the London Borough of Camden. On the basis of 100 detailed response forms filled out by those who participated in the structured activities, we know that the group was diverse in terms of ethnicity, with participants self-identifying as: South American, Latin American, Bangladeshi, Arab, Chinese, Filipino, German, European and British.<sup>5</sup> We also understand that different occupational circumstances were well-represented (see below) as were age groups, with participants ranging from those under 17 to those over 80. In terms of the gender splits, 69% of participants self-classified as female.

What difference did participation make to the public? On a fundamental level, MAKE has brought enjoyment to participants. Of those who participated in the structured activities, 86% “loved it” and 12%

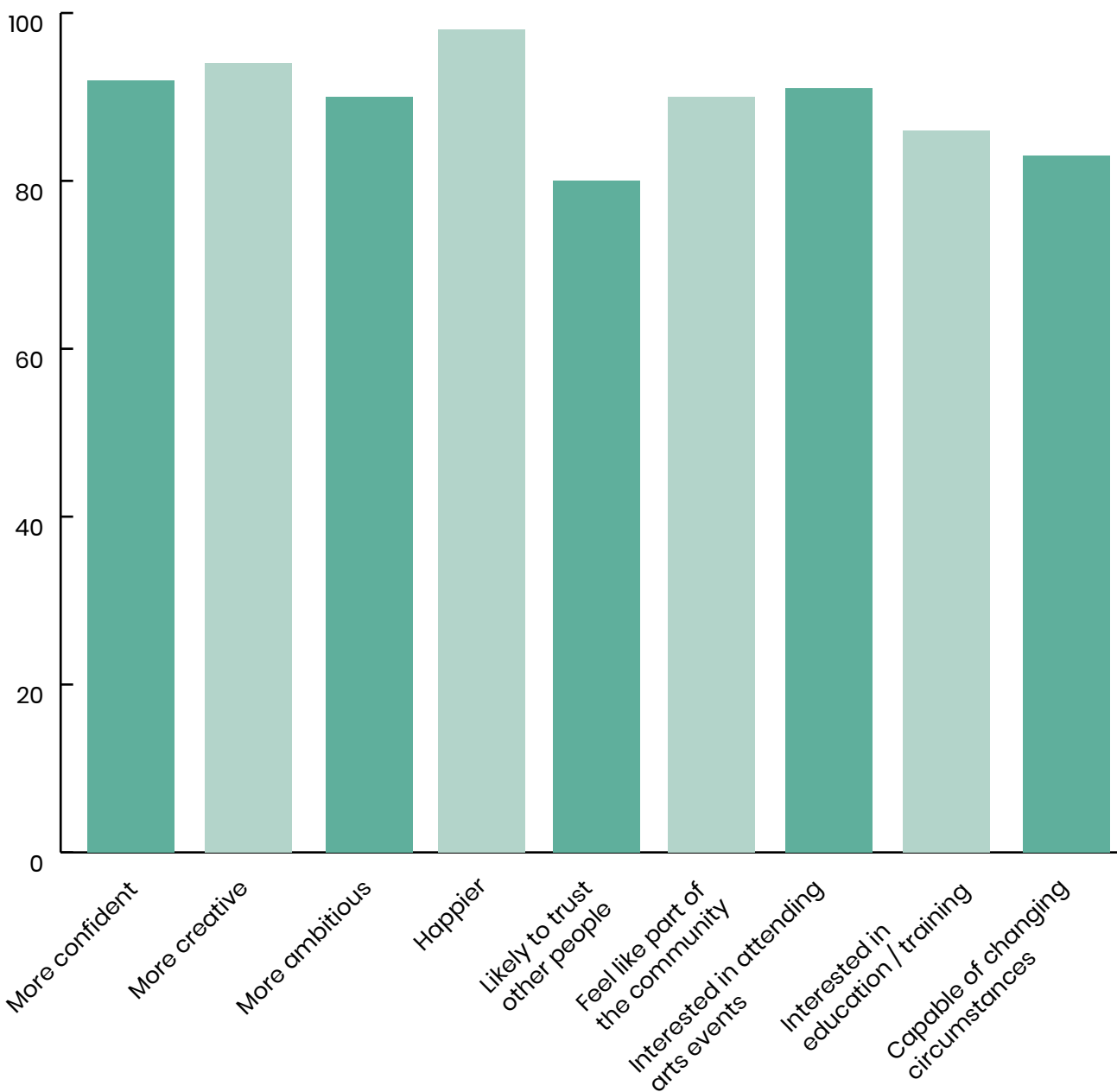
5. See *About this (e)valuation for the details of data collected and the methods used*



“liked it”. A good indication of the high level of satisfaction is that over a half of the participants returned on more than one occasion. This is echoed in the qualitative feedback:

- Fantastic support and staff, extremely enjoyable.*
- Lovely environment, very enjoyable, good discussions.*
- Productivity and relaxation on my day off.*
- Having fun.*
- I am happy.*

Enjoyment was not the only benefit of participating. From the Likert scale feedback, we know that very high percentages of people “strongly agreed” or “agreed” that the participation in MAKE made them:



This range of personal impacts was reported on immediately after participating in MAKE activities (as a result, we do not know how

short- or long-lived these effects have been). Nonetheless, these numbers speak positively of participants experiences of MAKE. The staff (MAKE team) and the Graduates in Residence have been praised on numerous occasions (as “competent”, “engaging”, “patient”, etc.) and credited by the participants for the quality of the different public-facing workshops and activities.

The reported outcomes were broad (and as shown below, spread over the dimensions of the project objectives; see also Appendix 1 and 2). The qualitative feedback suggests that, besides enjoyment, key benefits emphasised by the participants fall into the following three categories: creativity and art making, mental health, relating to other people.

#### **BOX 18. KEY BENEFITS TO PARTICIPATION IN MAKE ACTIVITIES**

##### **Creativity and art making**

*Reactivating my creativity, ideas for workshops in other community centres.*

##### **Inspiration.**

*It's great to work with my hands. To make something I'm proud of. To be calm. To play with colours and textures. To create alongside other creators.*

##### **Mental health**

*I was not leaving the house but now this class has made me come out every week.*

*Helps my mental health.*

*I'm a male adult with mental health issues and I've been settling back into a new flat which I've moved into. So from March really my life has just got better and better and better, because it's forced me to confront my independence and just go rolling with it, but the MAKE @ Story Garden, particularly Mark Laban is the main person who I've engaged with, although I have met Simeon, but clay isn't really my thing because I'm a peer support volunteer worker within a local NHS day centre within Camden, so I was doing that aspect ordinarily. I'm helping out and also been able to do my work, so I didn't really need to replicate that aspect of my creative process, because I am an artist and designer, and although I'm not working or getting paid I still need to have a sense of purpose, which a lot of people don't get when you're not working or don't have a partner or a family, you still need to have a sense of purpose, which I'm very good at creating and finding. So, stumbling across MAKE @ Story Garden was just a godsend really, a really good lifeline.*

### **Relating to other people**

*People like inter-generational activity. People feel less judged when all talking.*

*Meeting new people from different backgrounds.*

It is also interesting to register in this context that some participants were explicitly aware that the arts, craft and design activities provided a platform for exploring broader themes. In the comment below (from one of the narrative accounts commissioned), weaving becomes a metaphor:

*Weaving taught me about patience, focus on little details, to be able to eventually see the result of my work. I felt very comfortable in such a relaxing and flexible environment, meeting people from different backgrounds and different cultures, talking about the origin of weaving within different cultures.*

*We also talked about how weaving is similar to society in a way, of interdependence and interaction, and how all is built and held together as one piece, and how important all the threads are.*

### **Meeting the set objectives**

In terms of meeting specific objectives (see below and in Appendix 1), the monitoring figures show that the project either met or was on track to meet the Total Project Target figures set against the objectives, even before the COVID-19 pandemic struck (see Appendix 2). The table shows objectives set against—plausible but not perfect—proxy indicators derived from the Feedback forms.

Objective 1. Support local communities to address the complex societal challenges through challenge-driven action learning projects that co-define, co-design and co-deliver social innovations that may be sustained as social enterprises.	Did you learn a new skill as a result of taking part in the project?	Affirmative 76%.
Objective 2. Improve social cohesion and wellbeing; reducing social isolation and loneliness by connecting people through collaborative creative activities.	Has the activity helped you to understand people who are different to you?	Affirmative 66%.
Objective 3. Increase employability and entrepreneurship through skills development, training and networking—both formal and informal.	Has participating in the activity opened up new networks or opportunities for you?	Affirmative 50%.

Objective 4. Support delivery of Camden's STEAM agenda by providing a digital making space as a prototype STEAM hub with facilities and resources, accessible to schools and the wider community, to access digital tools and develop digital skills.	Was there a scientific, technical or digital element to what you have been doing?	Affirmative 37%. <sup>6</sup>
Objective 5. Support inclusive development of the local area by providing the physical and relational infrastructure required to directly involve local communities affected by re-development.	Has the activity help you learn about local issues?	Affirmative 45%.
Objective 6. Widen access to arts and culture through an inclusive programme of collaborative creative activities.	Has the activity made you interested in participating in arts or cultural activity that you haven't tried before?	Affirmative 84%.

### **Focus on objective 3: Increase employability and entrepreneurship**

In what follows, we consider briefly the effects of participation in MAKE activities on the employability and entrepreneurship of participants. This objective figured highly in terms of the aims of the partners and is an area that the partners from STCA, Camden and Lendlease felt more ambivalent about. As one of the partners put it: "STEAM and employability we were the weakest on". However, this perception is not necessarily supported. On the one hand, the delivery of this objective was undeniably handicapped by the fact that a series of initially planned employability workshops (reflected in the original formulation of the objective) did not take place, due to a number of factors, including COVID-19 and the staffing changes in the Job Hub, which was supposed to facilitate the delivery of workshops. This said, MAKE did support increases to employability and entrepreneurship in a more indirect way.

Most good-quality evaluations recognise that economic self-sufficiency is a goal with multiple intermediary steps, from enrolment in education or training to enhanced employment skills (see, for instance, Patton, 2010) and, thus, just as in cases of recovering from alcohol and drug addiction (see, for instance, Boufford et al., 2002), full employment is unlikely to be achieved in the absence of a concerted community effort to provide a continuum of services and opportunities for this target population. The partners of MAKE were aware of this (especially given STCA/Living Centre's extensive experience delivering the Somers Town Job Hub in support of work-readiness and employment of local residents) and distinguished between actual employment and employability/work-readiness.

Through qualitative feedback, we have some evidence that MAKE created employability pathways by building confidence,

*6. This relatively low performance figure can be related to the delay in getting digital equipment on-site and the fact that it did not arrive till late in the process. Responding to these difficulties, a collaboration with a local school was set up—first with students attending regular classes on-site and, later, participating in activities remotely.*

independence, agency (as suggested above) but also, more specifically, as suggested in this narrative feedback:

*Initially I was forever asking basic questions and getting practical help with basic things [...] since I've got very poor vision and very shaky hands. But [name] was always there helping and (very usefully!) challenging. [With time] I started creating my own techniques. I even started threading some large needles. That might not sound exciting to you, but when I was a child, I was proud of forever using my perfect eyes and steady hands to help other people thread their needles. When my vision and hands got bad, it was yet another bereavement that, with my disabilities, I couldn't even thread a needle.*

And from a different participant who was commenting on the perceived success of one of the resident graduates:

*[Name A] thrived through it [...] They've got [Name A] off the ground and running, so they've proved it can work. If I was on that level, I would have engaged in that myself, and I know I would have been supported [by the MAKE team] as an artist, maker, creative, designer, whatever, to set up a business. You know, in terms of mentoring, like with [Name A], well they've [the MAKE team] done a good job [...] So that needs to be documented, that that can work, so when it's handed over, you know, all these people, who I'm one of, who, for whatever reason, you know, [had] life and other issues [to do with] money [...] class.*

### **MAKING a difference to the students**

A big part of the answer to the question: What difference did MAKE make to Central Saint Martins? concerns the students and what they got out of their participation in MAKE. Students were involved in a number of ways: as embedded facilitators of activities through Graduate Residencies (see below); as playing an active role in the delivery of projects (see for instance the discussion of TrashCanLdn below) and through involvement in the Graduates in the Making programme more broadly (see below). Students were also participants alongside the public in 'open' events and activities such as Clay Socials and Republic of Learning.

Of those who visited MAKE, 355 participants were students. The majority were at BA level but the rest were divided equally into college and vocational students as well as postgraduates. In their qualitative feedback on the MAKE activities open to the public, students thought of participating as useful from the point of view of their practice. When asked whether they learnt, any new skill they answered: "Yes, thinking through making"; "Yes, communicating ideas through alternative materials"; "Yes, making freely".

## BOX 19. GRADUATES IN THE MAKING

Graduates in the Making was a separately funded training programme delivered by the MAKE team for second- and third-year students at Central Saint Martins. It focused on developing skills and practices in relation to socially engaged arts and design practices. It consisted of a six-week programme with a series of workshops, talks and a 'MAKE takeover' built around a number of different objectives that included: giving insights into a range of action and social research methodologies; improving interpersonal and communication skills when working with non-expert groups and community participants; structuring a project within participatory arts settings; involving communities and project partners; and developing a personal and ethical code of practice. Even though recognising that this ambitious range of objectives was difficult to satisfy through a six-week programme, the evaluation feedback regarding this specific programme shows that students benefited in a number of ways including:

*Accelerated learning in the area of community outreach and arts-based workshops.*

*[Help to] explore and understand what community participation could look like, as well as being able to learn from and be inspired by how different creative disciplines approach public engagement. It gave me much more confidence in structuring a participatory project and excited me for what my future personal practice may look like!<sup>7</sup>*

Looking at the programmes delivered as part of their course work, e.g. Graduates in the Making and TrashCanLdn, or by special appointment through Graduate Residencies, gives us more of an insight into students' experiences. What attracted students to MAKE was an opportunity to work on "real-life" projects with "actual people"—this was consistent for all these programmes. However, the experiences were slightly different for each type of engagement/programme (see Box 19).

In general, the feedback was largely positive and the opportunity for real life experience outside the classroom was uniformly appreciated. Indeed, it mattered to students to be outside the Central Saint Martins building with an opportunity to work in a 'third space'. This sentiment was shared by those participating in **TrashCanLdn** (see Box 14), where the students commented on their excitement about having impact on the real world:

<sup>7</sup> Eight students completed the evaluation questionnaire; there was also a separate workshop dedicated to evaluation.

*As a designer, I don't think we need a new sofa; I think we need to be the face of change, putting our brains together to make an impact. If we can do that through design, then I'm all for it.*

This interest in forms of social activism and making a difference in the community was carried over into Graduate residencies. This scheme provided the selected five graduates—working across different areas such as architecture, spatial practices and textiles—with the longest exposure to MAKE and returned the most nuanced feedback. There should be no question that the residencies were considered successful from the point of view of the residents involved (indeed, some of the most positive comments from the public—quoted in the section above—concern the ability and dedication of the graduates involved in the delivery of those residencies). The graduates running the residencies thought of their experience as “a great opportunity” but also commented on “the need to negotiate” and being “frustrated because of rules, regulations, etc.”; furthermore “a lack of clarity around what was expected”. These themes are considered in the “Reflecting on the process” section.

### **MAKING a difference from the point of view of the participating organisations**

From the point of view of Central Saint Martins, a key benefit of participating (besides building cross-institutional relations) derived from the specific training opportunities for the students, which allowed collaboration across different disciplines in a ‘real-life’ setting (see above). This, for obvious reasons, was a lesser priority for the other partners.

It is striking that STCA, Camden and Lendlease were nearly unanimous (although interviewed separately) about the experimental character of MAKE—that what mattered was:

*Freedom to try out different things.*

*A test bed where having lots of different activities is helpful.*

*Piloting new models.*

Specifically, the individual partners were looking for “creative ways [of] testing ideas for meanwhile uses/community-first approach to meanwhile”. Finding new, alternative and open-ended ways of getting to know the local community—other than the ‘standard consultation’—was important in this context. Piloting new models for community hubs was an important motivation for more than one partner. In this context, the MAKE Socials—a series of online workshops—was considered by the partners to be a valuable testing opportunity for online community engagement.

In spite of this exploratory attitude, all three partners were interested specifically in the employment and employability objective. One of the partners acknowledged explicitly that there were “two parts” to their interest in MAKE: one exploratory and one to do with employment support. In relation to this, these partners acknowledged that thinking of employment through the employability lens, and thus as a graduated and incremental process, was important. Similarly, they recognised that “the development of softer skills is difficult to demonstrate”. In this context, they anticipated some of the points of this report that MAKE was in fact not “built” to deliver efficiently on any narrow objectives, employment included. The partners also expressed some reservation about the community outreach, attracting people beyond the core group of the regular participants and opening up MAKE as a platform to be used by other organisations beyond the partnership. The general attitude is well summed up in this answer to the question whether MAKE was successful overall:

*As a community project—I don’t know if it was successful; as a partnership—yes.*

Is this a straightforward pronouncement on the performance of MAKE? We return to this in the next section when we consider the ‘uneasy fit’ between MAKE and the dominant outcomes-based evaluation framework.

### **Other—not immediately apparent—effects**

Not everything about MAKE was deliberate and pre-programmed; in fact many things were not. This includes acting on some **serendipitous opportunities**, as captured in the narrative account below:

*There was some serendipity involved because [name], who I collaborate with on the project, had had a chance meeting with [name] from MAKE @ Story Garden a few weeks earlier, and the timing couldn’t have been better because I’d just conceived a project via my day job at [name]; they were offering a six-month secondment programme one day a week called [name], and I managed to win the opportunity to set the project up and be released from my day job one day per week. The project’s called [name]; it’s working with visually impaired and blind artists [...]*

MAKE also had some unintended consequences. Some residents felt that it was “imperialistic” and “condescending” not to allow the local people to run the space fully and described the attitude “embodied” in MAKE as:

*Hey, we have got this idea—we know better than these ‘poor’ people.*



*MAKE is good for people who already have 'human capital', who know what to get out of it.*

These negative sentiments were countered directly by other residents but nevertheless contributed productively to MAKE in the sense that it led to interesting discussions about local identity, ownership and re-development, as well as the role that institutional interests play in this kind of activity.<sup>8</sup> This was not fully intended but is consonant with claims of participatory design openly and actively transforming antagonism into agonisms—from conflict between enemies to constructive controversies among adversaries who have opposing matters of concern but also accept other views as legitimate (Lowndes and Paxton, 2018; Munthe-Kaas, 2015; Hillgren et al., 2016). Whether the antagonism expressed directly in relation to MAKE has been converted into agonism, remains to be seen, although critical residents continue to engage with the project and its programmes, including delivering activities through the space and contributing to briefs for future projects.

Lastly, one of the literally invisible outcomes of MAKE but one of the potentially crucial consequences was the relational infrastructure it produced—the network of relationships that it catalysed. This extensive network of relationships is where future opportunities are seeded—these relationships can lead to future value co-creation. Most of this value remains latent but some instances that have come to fruition and can be used as examples include: six funding bids involving the partners and collaborating organisations; ongoing projects catalysed through MAKE that continue through further programmes such as Public Studio and T-Factor, and the STCA-led online communication platform, Somers Town Loop.

## **Reflecting on the process**

MAKE relied on a bespoke design, planning and delivery process. While, as argued in the next chapter, the question of what constitutes the right process cannot be answered easily, there are some aspects that can be highlighted as problematic, whilst others are noteworthy for being navigated successfully.

### **MAKE's team and students' experience of the delivery and communication processes**

The delivery team and the students involved supported a range of activities: directly delivering activities (e.g. Clay Socials and Graduate Residencies), in a more arms-length way supporting others to deliver (e.g. 15 community partners who ran activities on the site), or managing the site and building facilities for future use. This provoked a number of reflections on the process. These can be usefully grouped as concerning delivery, communication and uncertainty.

*8. The interviews and the narratives present a nuanced picture but show clearly that the sense expressed here was not shared.*

## **Delivery**

The delivery process—which often involved balancing multiple tasks and initiatives within pressing timescales—was at times considered demanding by the team, with staff feeling that due consideration of “what the residents wanted” was rushed and overshadowed by the need to “chase” the wide-ranging objectives. This leads to an interesting question of striking a balance between being supply-led and demand-driven. If collaborative asset-based approaches like MAKE—which are built around finding synergy between what the ‘delivering’ actors have to offer, and what the ‘receiving’ actors need—are to be more ‘selectively’ demand-driven, there has to be a process in place to decide which stakeholder needs are to be prioritised and which partner agendas advanced. Challenging as it is, decentralising decision-making and network governance seems to be a viable mechanism for dealing with these kinds of situations. Attempts at structuring a Community Forum to support this process were slow to activate and hindered by the Covid pandemic. However, such a group has now been established by STCA who are managing the space in its second phase.

## **Communications**

Another aspect of the process worth touching on is communicating MAKE externally but also within the team. As this report underscores, MAKE was a complicated initiative, and not easy to communicate. With a number of different strands of activity evolving simultaneously—prioritisation was an issue and this complexity impacted the messaging externally. This was further compounded by the emergent character of MAKE: while originally conceived more as a makerspace, it was gradually turned into a community hub and a social space. This shift of focus was an additional challenge from the point of view of the consistency of messaging. Another factor was the sheer multiplicity of the platforms and channels used to communicate—including online and on-site postings—which required careful translating of the content across different formats. These difficulties are in line with what has been observed in other participatory projects with multiple partners: one of the main challenges is overcoming the ‘communication gaps’ between the various actors (Sanders and Stappers, 2008, p.13). Finding ways to ensure that the messages are not just communicated but also understood—is one recommended way of overcoming these difficulties.

## **Uncertainty**

The MAKE team facilitating activities and the students involved in the delivery were at times uncertain whether they were “doing the right thing”. For some, this translated into not feeling adequately supported and prepared; for others, it signified that navigating ambiguity is essential to creative community work of this kind—[one has to be] “comfortable with working with ambiguity”, as one respondent

suggested. Once again, this can be linked to the asset-based design of MAKE, with individuals being asked to contribute according to their own abilities and willingness—without any fixed standards or expectations. Ambiguity can be considered a necessary aspect of any project like this. However, this has to be communicated upfront, and understood, in particular to students, who may have less experience navigating real-life tensions and the challenges associated with the asset-based approach.

### **Participants' experience of the process**

Extending the consideration of the process to the students as participants as well as the other participants involved, the following considerations emerged with regard to the use of the space.

### **De-risked spaces?**

MAKE involved interactions that were, at points, stressful and challenging. This agonism may well be a necessary aspect of a community project like MAKE, but this does raise questions about the extent to which MAKE really provided a 'de-risked' space. This was exacerbated by the need to manage internal group conflicts among the participants, and the fact that a number of users declared mental health problems. As one person remarked, "micro-politics was acted out in that space". Even though the space itself could have been perceived as safe, there was also a sense that the consequences of the decisions and actions made extended beyond MAKE.

At the same time, MAKE provided a space where some people could 'open up' and flourish. In this sense and as a prototype of a community studio (to go back to the concept introduced in the first chapter for a model of university 'outposts' in communities), MAKE succeeded in 'platforming' mutually respectful and enriching relationships between the students and staff working on MAKE, and the members of the public.

### **Level playing field?**

Was MAKE really inclusive? In theory, everyone was welcome to visit the site and could come to the programmed activities; in practice, there was a sense that the various groups that clustered around recurrent activities could be self-selecting and other-regulating to an extent. Here, paradoxically, the fact that a small number of people kept returning and became regulars at the MAKE activities, did not help and might in fact produce a sense of territorialism. Additionally, COVID-19 health and safety considerations prohibited 'open' access for long periods. As one resident remarked:

*I'm just hoping that they will start doing things again, because it's not really open to the public any more, it's just closed groups, which seems a shame really as it's such a good resource.*

For some the fact that the residents were not officially 'hired' and 'working for MAKE' was cited as a problem and yet, contradicting this,

having ‘external’ people was considered by others to have contributed to creating more of a ‘neutral’ ground.

The differences in skills and expertise were perceived as an asset by the residents. There is no indication that there were problems with specialised jargon or a protectionist attitude towards one’s expertise (Brandt et al., 2012). The reverse is true; the residents relished the art and design expertise of the facilitators (as underscored by the quotes above).

### **Open access?**

There were also some questions about the actual ‘openness’ of the space, both physically and metaphorically. Paradoxically, the fact that it was set in the Story Garden was both an asset and a problem. Many people ‘strolled’ into the MAKE space because they were interested in the garden; on the other hand, because the garden itself was managed by a different organisation, this led to the need to ‘negotiate’ the use of space: “planning permission needed for everything—rules and regulation!”; “the site seems rigid”. Above all, the garden was gated and only open at certain times. This, as one person pointed out, meant that, unlike the Skip Garden (a previous temporary garden run within Argent’s King’s Cross estate by Global Generation), people could not just stumble upon MAKE. “I don’t think this is the most welcoming place” as one person put it.

### **Partners’ experience of the process**

Going back to the framing concepts introduced in Chapter 1, one way to understand MAKE is as a living lab and a case of a multiple-helix (MH) collaboration (see Box 1 and 4).

Here, MAKE provides an interesting case for testing how the dynamics of multi-partner collaboration play out in practice from the point of view of the process. From the point of view of the partners, being involved was a positive experience. The partners remarked on the absence of “territorial behaviours” and “institutional encroachments”, and the “good foundation in trust”. This is important given that the design of MAKE—based on infrastructuring, as explained in Chapter 2—was very much directed at creating relationships, building operational capacity and strategic alignments. There is no question that MAKE was successful at building good relationships between the individuals representing respective institutions. Nonetheless, the extent to which it put in place the conditions for inter-organisational collaboration that stretches into the future and reaches the level of not just individual relationships but also the cross-organisational capacity and cross-sectoral strategic alignment (Ansell and Gash, 2008; Provan and Kenis 2008; Emerson et al., 2012) remains to be seen. Indeed, this is currently being tested through different programmes and projects: T-Factor (which involves all of the partners of MAKE) and Public Studio.

If there were classes I would like to do woodwork, it would be nice to meet people at the classes



William, 62  
Sommers town

I'd love to try new things and learn new skills while meeting cool new people. Woodwork would be super cool and the 3D printer sounds sick! -Lizzy, 17 xx



I'd like to sew!!

Luna 3yo  
xx



I would like to access Free and affordable evening classes. Carpentry is my hobby & I would like to develop my skills & knowledge.

Hasif  
32



# CHAPTER 4.

## UNDERSTANDING THE VALUE OF MAKE

MAKE delivered outcomes for the residents and the various publics and it impacted the partners involved, even though the process of delivery has not always been easy. Despite the interruption caused by the pandemic, the previous chapter shows some notable accomplishments. And yet, the interviews conducted showed that there was a certain degree of ambivalence concerning whether MAKE was an unequivocal success. (e)valuating MAKE demands that this is not left unexplored.

### **What counts as success?**

When the interviewees were asked: “Would you describe MAKE as a successful project overall?”—the answer was generally “yes”, but with some hesitation. A key question was whether the level of achievement in the initiative is commensurate with the investment. In other words, is doing things ‘this way’—using infrastructuring and arts and design approaches—cost-effective? A key concern expressed is demonstrating the results in line with the dominant evaluation approaches based on Cost-Benefit Analysis (CBA).

The traditional CBA perspective is focused on assessing whether the ‘value’ of the instrumental benefits generated through a given intervention is greater than its costs. In general, there are questions about how accurate these approaches are and whether they can be meaningfully applied in relation to arts and design activities like MAKE. And yet, the question naturally arises as to whether working with co-design and participatory design does, or can, create instrumental benefits, as is evident in the interviews with the partners of MAKE. Not wanting to dismiss this question, we ask what we know about the effect of co-design and Participatory Design (see Box 20). Paradoxically, this way we can also demonstrate why CBA—or, for that matter, other forms of returns on investment, including Social Returns on Investments (SROI)—does not provide the right framework for evaluating initiatives like MAKE.

As discussed in Box 20, part of the issue is the need to account for the democratic and democratising potential of MAKE that is not captured in terms of the outcomes linked to the targeted objectives. In the language used in relation to co-production and co-creation in service delivery, the issue is that the ‘scaling-out’ approach MAKE represents does not fit the mould of the traditional ‘scaling up’ approaches maximising efficiencies through economies of scale

## BOX 20. THE EFFECTS OF CO-DESIGN AND PARTICIPATORY DESIGN

The body of research looking at the effects of design has been growing in recent years (Bossen et al., 2016; Evans and Terrey, 2016). Documented benefits include the effectiveness of co-design techniques in exploring users' unique knowledge and latent needs (Steen et al., Trischler and Charles, 2019; Trischler et al., 2019) and improving individual and group performance by providing the means of collective recognition. Moreover, collaborative design projects have been linked with the empowerment of individual participants and the broader community (Ehn, 2008; Björgvinsson et al., 2012; Manzini and Rizzo, 2011; Manzini, 2015) not just on a temporary basis but linked to “design after design”. In the words of Trischler and colleagues:

*These developments point to the possibility that co-design can produce effects reaching beyond immediate design project outcomes, e.g. democratizing social innovation and supporting emergent solutions (Bason 2010; Voorberg, Bekkers and Tummers 2015; van Eijk, Steen and Verschuere 2017). Through their active involvement, actors can acquire the skills and confidence to provide input regarding matters of public importance (Jo and Nabatchi 2019; Bingham, Nabatchi and O'Leary 2005; Trischler et al., 2019, p.1599)*

The emphasis on capabilities-building—skills development and confidence with effects that last beyond individual projects—signals clearly that the projects these authors have in mind are similar to MAKE. The stress upon the need to go beyond the “immediate project outcomes and to consider democratising social innovation and supporting emergent solutions” indicate that accounting for the value of MAKE will require going beyond the traditional metrics.

(Durose, et al., 2017, p.12). In other words, MAKE was not built to maximise instrumental gains vis-à-vis narrow objectives, and ‘measuring’ it as if it did would not do it justice. A different way to put this point is that MAKE was underpinned by latency and not efficiency. Simply put, the effect of using infrastructuring as a design method combined with relying on arts and design as a vehicle of delivery leads to the situation where potentialities are created with only some being translated into actualities. Maximising short-term gains with respect to a narrow range of pre-determined impact registers is simply not the main motivation and, hence, redundancies in the system are created, intentionally, as spaces for experimentation and learning. Using the terminology pre-dating S-D logic, the value produced is greater than the value realised. “Almost always knowingly and intentionally undersold” is probably not a great slogan, but one which, yet, captures well an operational strength and, paradoxically, a weakness of MAKE from the point of view of standard evaluation. This situation calls for evaluating MAKE in the

framework of S-D logic (see the last section of this chapter). However, before we do this, we need to look at the process of MAKE and to understand it in the context of the existing literature.

## **What constitutes ‘the right’ process?**

The questions of what constitutes ‘the right’ process are linked inextricably with what MAKE is and has been set up to achieve. This relates to the preceding section about what counts as success, and taps into the wider questions presented in Chapter 1 around the different possible framings of MAKE. The ‘evolving’ character of MAKE is also pertinent here. The next agreed steps—with the handover of MAKE to the community with STCA leading on this—will no doubt mean changes to the process and provide an opportunity to explore the extent to which MAKE can function effectively as ‘a platform’ or as ‘a piece of infrastructure in itself’ to be used as a delivery vehicle for the other partners.<sup>9</sup> The period between July 2019 and January 2021 can be considered a formative period for MAKE and what follows is a reflection on this period.

There are some simple learning points about the process emerging from the report (see the discussion in the previous chapter). We can see that the delivery process was not always comfortable for those involved in delivery/facilitation, and some aspects of the delivery can be improved from the point of view of the participants too. There may well be some easy adjustments to the process from the point of view of making the space available to external partners to use for their activities. Still, in many cases, there are no easy ‘fixes’ simply because the issues encountered by MAKE are not settled in the existing research and practice and, possibly, cannot be settled once and for all in the context of complex social environments and initiatives. In this sense, the ‘rightness’ of the process is more about managing ‘wicked problems’ and not optimising delivery.<sup>10</sup> Alas, the questions highlighted in the box below have not been ‘solved’ in the context of MAKE; however, MAKE provided an opportunity to explore these issues in context-specific ways and to propose similarly specific ways of managing them. Indeed, as an infrastructure that is both temporally and spatially extended, and networked at different scales (including at the level of individual and institutional networks that do not overlap), MAKE offered an excellent opportunity to study how actors create the possibility of long-term change in complex service systems. The authors of this

9. *With 15 organisations using MAKE to deliver their programmes during its life span up to January 2021 but with the process interrupted by the pandemic, our understanding of this aspect remains limited.*

10. *‘Wicked problems’—characterised in system theory and urban planning in the 1970s—are essentially problems that cannot be solved once and for all for reasons such as: their solution would require an unrealistic change in material circumstances; there are many opinions (including ideological views) involved; there is contradictory or incomplete information available; the problems are connected with other problems; the level of resource needed to address them is too large. Instead, wicked problems can be tackled and managed.*



## **BOX 21: RESEARCH QUESTIONS ARISING**

### **How much control is enough but not too much?**

As a 'scaffolding' project, MAKE was a good example of an initiative in which structure, formalisation and clear rules and hierarchy had to be balanced with flexibility, adaptation and user involvement. Naturally, in this context, questions arise around who was in control and, perhaps even more interestingly, how much overall control was needed. This question is not easy to resolve in the context of co-design and participatory design. It is also a key issue for management scholars studying the phenomenon whereby deliberate 'open-endedness' seems to produce better outcomes than a deliberately worked out strategy because "invisible coordinating forces appear to work to bring together fruitful outcomes indirectly and circuitously through a plethora of local coping actions" (Chia and Holt, 2009, p.1). However, this can put a burden on those involved, thus how the balance should be struck has yet to be settled. This also has a relationship to the emergent nature of the evolution of MAKE and the agility this necessitates.

### **Can infrastructuring be managed?**

Infrastructuring was the central design approach in MAKE, with relations, operational capacities and strategic alignments identified as the objectives. This prompts the question as to what relations operational capacities and strategic alignments are made of and how to understand the so-called 'ontology' of infrastructure and infrastructuring practices. The existing research speaks of socio-material assemblies (Björgvinsson et al., 2012) and socio-technical systems (Suchman, 2002). In general, the notion of infrastructure is considered a multifaceted concept referring to interrelated technical, social and organisational arrangement (Star and Ruhleder, 1996). Key to this is that 'the human' and 'the social' are not separate from 'the material' or 'the technical'. The role of cultural factors—social norms and institutional values—also arises in this context. What is at issue for infrastructuring is the constant alignments between complex, multi-scale systems that are characterised by emergence and unpredictable behaviour. It follows that infrastructuring requires diverse constellations of interrelated practices offering different emphases and outcomes. Co-ordinating these by establishing spatial arrangements and 'temporal architectures' is challenging (Albert and Tullisi, 2013). MAKE is a good example of the continuous re-adjustment and negotiation of the alignments between people, resources and policies.

### **How to govern by a network?**

As with control, decision-making at the level of governance is a prominent issue for projects like MAKE. As research in public sector management shows, there are different degrees of power transfer

in projects involving co-creation, with those involving engagement in design doing better in terms of decentralising (Brandesen and Honingh, 2016). In this context, various models of governance have emerged (Verganti, 2009), including commons management (Ostrom, 1990) and nested governance (Kashwan and Holahan, 2014), as well as, more recently, governance networks. These democratic forms of governance require a mechanism to bring multiple perspectives and knowledge into a deliberative decision-making process (van der Heiden et al., 2013; Hertting and Vedung, 2012) at both the organisational and the individual level. This poses various challenges in terms of the co-ordinating of formal, institutional arrangements with informal agreements (Clarke and Fuller, 2010). This is recognised as challenging across the relevant literature and has been an issue identified in MAKE, with trust providing a good basis for solving problems but slowed by institutional processes

### **Does everyone design?**

One of the grounding assumptions of design for social innovation, which influenced MAKE, is that “some of the most effective methods for cultivating social innovation start from the presumption that people are competent interpreters of their own lives and competent solvers of their own problems” (Mulgan, 2019, p.16). This is the basis of MAKE’s asset-based approach, which looks to co-create the conditions that enable the activation—or effectuation—of the skills and competencies and goals that people already have, rather than imparting to them whatever it is they lack according to some normative standards, as is the case with the deficit model.

A specific manifestation of this is Manzini’s claim that everyone “designs” (Manzini, 2015, p.1). Rather than referring to professional expertise, design is used here metaphorically as an ability that everyone—allegedly—has to influence one’s circumstances (see also Simon [1996] making a similar claim but with a very different conception of design in mind). Whether the conditions are such that everyone can turn this potential into actuality—to change “existing situations into preferred ones” (Simon, 1996, p.111)—has been questioned (Tonkinwise, 2020). This prompts a further question over which ideological agendas the claim that ‘everyone designs’ might serve? While, for some, it may be understood as a call for distributed, collaborative and equitable realisation of social innovation processes (Manzini, 2015), for others, the need for social innovation and design becomes inextricably linked to a dereliction of public service (Stern and Siegelbaum, 2019), the narrative of “neoliberal self-help” (MacGregor, 2019) and, ultimately, the myths of everyone being equally able to pull oneself up by one’s boot straps. The latter feeds into the growing criticism of inequalities reproduced through design (Sloane, 2019; Julier and Kimbell, 2019) despite well-meaning intentions.

report will seek to explore the research topics highlighted here through future publications and research.

## **Understanding MAKE through the lens of Service-Dominant logic**

Service-Dominant logic (Vargo and Lusch, 2004)—including the recent manifestation as Public Service logic (Osbourne, 2020)—is a framework that assumes that value is co-created in multi-actor networks, who at the same time are value creators and value beneficiaries. Rather than manufacturing goods or delivering services, value co-creation is the main point of working together through which goods and services are provided. This ‘logic’ is becoming established as the ‘new’ paradigm of public administration, public policy reform and service delivery (Alford and O’Flynn, 2012; Nambisan and Nambisan, 2013; Osborne et al., 2018) as well as influencing the private sector (Trishler et al., 2019; Wiltbank et al., 2006). This perspective has significant implications for how delivery and evaluation in these contexts are understood, explained below in relation to the changing role of public sector organisations:

*On the one hand, it shifts the focus away from the ‘performance’ (however measured) [...] as the key metric of successful public services, and instead articulates ‘value’ as the key metric—and indeed purpose—of such services. Second, it shifts the locus of public service delivery from linear production processes [initiated] by the PSO [public sector organisations], and which ideally should involve the service user (co-production), and to the way that service users create value by their interactions with the PSO and within the wider service system (co-creation). (Osbourne, 2016, p.227).*

The key points are: rather than focusing on the exchange of finished products or the delivery of services, the focus is the process whereby change (in this context referred to as ‘service’ in the singular) is produced; secondly, rather than looking at individual organisations, value is produced through networks and their inter-relations (Stoerkosch and Osborne, 2020).

As already suggested, situating MAKE in this context makes it easier to understand its planning and delivery; it also makes its value more readily apparent. Perhaps a simple way to put this point is that S-D perspective allows us to view the key features of the MAKE approach as assets in value co-creation rather than liabilities in delivering efficiencies:

- **S-D logic sets the stage for thinking about the mechanics and the networked nature of value co-creation, as well as the process through which the resources for value co-creation are created, emphasising the invisible mechanisms that sustain value co-creation. In virtue of this, S-D logic provides the language and**

concepts to talk about value in relation to infrastructuring: “the work of creating socio-technical resources that intentionally enable adoption and appropriation beyond the initial scope of the design, a process that might include participants not present during the initial design” (Dantec and DiSalvo, 2013, p.247). This is central to understanding MAKE.

- S-D logic stresses that “all social and economic actors are resource integrators” and the development of the skills and/or confidence to support an individual’s current capacity to act as well as their ability to “resolve problems in the future” is fundamental (Osborne, Radnor and Strokosch, 2016). This means that the actors/participants play an active role in the process and, from within their specific contexts, shape the process (Vargo and Lusch, 2004, Wieland et al., 2016). In this sense, S-D logic foregrounds the asset-driven character of MAKE where the contingent strengths of the actors involved shape the direction of the project. In contrast to the deficit-premised approaches, MAKE starts with the assets that those involved have and builds on this through resource integration. Setting MAKE in the context of S-D logic makes apparent that “value must be understood in the context of the beneficiary’s world and the associated resources and other actors” (Vargo et al., 2008). In this sense, MAKE affords an excellent case of tracing and tracking how value is co-produced through individual and situated acts of interpretation leading to action.
- The central claim of S-D logic is that the task is not just to deliver services but to facilitate value creation and that performance is secondary to value. By making value co-creation its pivotal point, the S-D logic perspective allows us to appreciate how MAKE succeeded independently of whether it maximised efficiencies or not. To put this point differently, with the focus on creating shared understanding, relations between individuals and alignments in institutional capacity, MAKE excelled by the standards of S-D frameworks.

The S-D paradigm is a radical attempt to re-think how society operates and how it should operate. Crucially in relation to MAKE, it offers a way of thinking about value as essentially co-created, that is, co-determined by multiple actors whose actions are co-ordinated not just through shared institutions (norms, symbols and other heuristics) but also design. This provides a way for linking design with broader ideas—including those of “open innovation” (Chesbrough, 2003) and “user-driven innovation” (von Hippel, 2005)—whilst avoiding the pitfalls of the market-driven and individual-focused framings attributed by some to social innovation (Teixeira et al., 2017). Not only does this offer the means to explain how MAKE operates and why its asset-based approach matters, it provides a way of looking at the latency of value in favourable terms. In this context, the slogan “Almost always knowingly and intentionally undersold” can indeed be interpreted favourably.

# CONCLUDING REFLECTIONS

This report explains the design principles behind MAKE and shows how they call for an alternative (e)valuation approach. It also brings together information to support the articulation of the learning points summarised in Box 22 below. As should be expected of MAKE which, as explained in this report, is an adaptable platform to support activities rather than a one-off project, many of these learning points are being implemented already and played out in the changes to how MAKE operates that have taken place since January 2021, when the management of MAKE was handed over to Somers Town Community Association. In itself, this handover can be considered as a way of acting on the learning points emerging in the first phase of the initiative when CSM was seen as the main initiator of activities and a driver of programming. Colleagues at STCA have now convened a 10-strong community forum to govern MAKE in a more nested and networked way (see below).

## Recommendations

Based on the considerations presented in this report, we can make the following recommendations to inform the future development of initiatives like MAKE:

- **Communicate and convey more clearly the approach to be applied to those involved in delivery (so that they understand better what is expected of them); the character of the project should also be made apparent to the partners/funders involved (so that they understand that the project does not present a targeted intervention).**
- **Address head on the tensions that are experienced by those involved in the delivery, including the need to negotiate: control versus delegation, management versus self-initiation, being synergy-led—seeking synergy between available resources and identified/expressed needs versus either supply-led or demand-led.**
- **Consider more explicitly networked-governance and nested decision-making as a mechanism to bring multiple perspectives and knowledge into a deliberative decision-making process in the project development.**
- **Make Equality, Diversity and Inclusion central in the planning process from the start and ensure that opportunities are offered and extended to those who, for whatever reason, are less able to get involved.**

- **Standard outcome-based evaluation approaches and cost-benefit frameworks are not suitable to capture the value of MAKE. Consider evaluation approaches sensitive to systems-thinking issues and attentive to the roles of stakeholders, boundaries and frames.**

The key conclusion is that, although MAKE delivered well on the set objectives, the value of MAKE did not consist in maximising efficiencies, insofar as this means optimising the already existing solutions in a way that requires less input.<sup>11</sup> Indeed, MAKE is not programmed for efficiencies targeted exclusively at the pre-set objectives but, rather, on building relations; it aims to support not so much specific services but capacity to deliver; it works to develop different capabilities in different people, depending on what kind of contribution they were prepared to make. Thus, the core achievement of MAKE consists not in maximising efficiencies but in the co-creation of value, through situated interactions between individuals as configured within institutional context (Osborne, 2020). What is the point of working in this way? When compared to other placemaking initiatives and spaces based on this increasingly popular set of ideas and assumptions, is there anything that distinguishes MAKE? In the absence of a thorough comparative study, it is safe to say that there are similarities as well as differences of emphasis. Based on the considerations presented in this report, the characteristics of MAKE are captured below. These characteristics highlight that there are not just instrumental benefits but also normative considerations to support MAKE's way of working and its design.

#### **BOX 22. WHAT IS DISTINCT: CHARACTERISTICS OF MAKE @ STORY GARDEN**

MAKE's distinctive contribution, based on the findings of this (e)valuation, is centred on the following key characteristics:

- **MAKE's way of operating capitalises on the existing assets and empowers those who get involved.** Rather than working with the deficit-based model and starting with identifying needs in order to 'plug the gaps', MAKE builds on existing strengths and what people have to offer. This gives MAKE the ability to stay relevant to the local context and to adapt easily.
- **MAKE maintains the capacity to deliver.** Rather than being narrowly focused on the delivery of specific services, which are not always locally identified but sometimes externally imposed, MAKE puts in place structures and opportunities for people to act on their—individually and collectively identified—needs.

<sup>11</sup>. Here, efficiency is understood in the technical sense as "the ratio of the useful work performed by a machine or in a process to the total energy expended or heat taken in"—maximising meaning, decreasing the amount of input needed for the production of a certain amount of output.

- **MAKE affords ways of generating value that are not prescriptive and authoritarian.** By de-emphasising the central planning approaches in exchange for more adaptive and flexible solutions where value co-creation is initiated by different people at different points, MAKE can lead to more plural value articulations, and—potentially—to a more democratic approach to value (Ostrom, 1990; Marshall, 2008).
- **MAKE supports coping and adapting to unpredictable future environments.** Because MAKE embraces emergent opportunities, rather than following a pre-scripted plan, it promotes the kind of flexibility that is increasingly demanded of people, organisations, firms and institutions acting in situations characterised by uncertainty, where adaptation is needed but predictions cannot be made (Hipel and Ben-Haim, 1999; Wiltbank et al., 2006).
- **MAKE allows the development and tracing of how actors influence long-term change—over time and through the evolving networks forming the infrastructure.** As an enduring infrastructure, MAKE provides opportunities for mapping change—and value co-creation—within the complex service ecosystems that participants are a part of, and how the institutional arrangements play out through individual actions (Vink, 2020; Kaszynska, forthcoming).

These characteristics render MAKE distinctive and highly relevant, in particular insofar as the future of placemaking and more democratic forms of value co-creation are concerned. However, they also make MAKE challenging to evaluate using standard evaluation approaches. Rather, as explained in the main report, value co-creation is better assessed using an S-D logic framework, which is gradually being recognised and accepted in the context of public management and administration (Osborne, 2020).

# ABOUT THIS (E)VALUATION

## Background

The discussion of stakeholders' needs at a Steering Group meeting on 20 November 2019 revealed that the partners had a number of different expectations in relation to the (e)valuation of MAKE. They thought that it should establish:

*How the outcomes compare with the expectations? What difference the initiative made and what value it has (and for who)? How this evaluation can speak to communities, not just the partners? What is the value of 'additionality', meaning working in partnerships rather than individually? What is the value of having universities/students involved? How can we do it better next time? (Feedback from the Steering Group members, 20 November 2019.)*

The evaluation design proposed by Dr Patrycja Kaszynska was a response to this, as well as building on this leading researcher's prior understanding of value and valuation.

## (e)valuation design

This (e)valuation, as set up at the beginning of the project in 2019, emphasised outcome evaluation. However, the importance of the process evaluation was soon made apparent through the conversations taking place at the team meetings and was incorporated into the framework.

From the beginning, the researcher leading the (e)valuation activities stressed the limitations of standard evaluation approaches concerned with assessing performance against fixed objectives because of the reservations as to whether this approach could capture adequately the value co-created in the complex systems at the core of MAKE. (These considerations are laid out in the two Working Papers accompanying this report.) A proposal was made that, in addition to the standard objective—and outcome—based reporting (which was well placed to satisfy the accountability requirements set by the partners), narrative mapping approaches were to be introduced. In recognition of this, the project was called '(e)valuation' rather than 'evaluation'.

Accordingly, the proposed (e)valuation design consisted of two parallel strands: 1) a retrospective one grounded in the 'log frame' approach; and 2) a prospective one anchored in the 'Outcome Mapping' approach. The proposal was thus: 1) to assess the outcomes against the agreed objectives (see Appendix 2); at the same time, 2) to track the project against the expectations articulated by the 'boundary



partners' (a technical term in the Outcome Mapping approach) independently of/in parallel with the objectives set prior to the opening of the space.

The rationale for juxtaposing these two approaches was to help with understanding:

- whether the outcomes anticipated through the set objectives actually accrue and materialise
- whether the agreed outcomes are the ones that matter the most to the actors and agents involved
- how the different actors involved articulate value and how expectations differ/overlap (thereby creating opportunities for participatory and 'empowering' evaluation. ('empowering' in the sense of providing personal development and learning opportunities for those involved)
- how outputs and outcomes are related (what assumptions and mechanisms are used to explain the postulated/assumed connection between, say, participating in design activities and community cohesion)
- how the 'logic' of change is constructed in place-based interventions and participatory design and what evidence base is used to support the claims made

In addition, it was also hoped that the (e)valuation would speak to:

- the pros and cons of collaborative projects, in particular involving the kinds of organisations supporting MAKE
- new capacities for understanding value created through design and, more broadly, Knowledge Exchange across UAL (in particular, with respect to staff and students working on community/place-based initiatives)
- what approaches are suitable for documenting and capturing value co-creation.

### **Proposed data collection tools for MAKE**

The MAKE activities spreadsheet (see Appendix 2) presents the most comprehensive record of the monitoring figures. This includes attendance figures based on visitors headcounts.

For the purposes of (e)valuation, the following data collection tools have been developed:

- a log frame linking the project's objectives to outcomes with the attached subjective and objective indicators

- project proposal form for convenors of activities
- attendance and feedback form for participants in the organised activities
- a survey (an area questionnaire)
- semi-structured interviews guidelines
- reflective workshops.

Following a conversation with the partners, due to the time investment required, it was judged untenable to implement Outcome Mapping in the form proposed in the 2001 book by Carden Fred, Sarah Earl and Terry Smutylo—*Outcome Mapping: Building Learning and Reflection into Development Programs*—(Earl et al., 2001). Subsequently, an alternative data collection tool was proposed in the form of participation journals.

Due to the COVID-19 pandemic, the survey and the participation journals were not fully implemented. To adapt to the new situation, additional information was sourced through narrative accounts (residents' stories).

All these have been developed following the Code of Practice on Research Ethics at UAL and reviewed by UAL's Research Ethics Sub-Committee.

### **(e)valuation implementation**

The first stage of the (e)valuation comprised a literature and documents review, which informed the development of the data collection tools described above.

Primary data was collected through:

- 18 stakeholder interviews
- five narrative accounts from participants/residents
- two MAKE team workshops
- 100 feedback forms from the activities
- eight responses from the Graduates in the MAKE (e)valuation programme.

This was analysed against the monitoring information in the MAKE activities spreadsheet and the observation notes compiled by the lead researcher from various activities (including a Graduates in the MAKING workshop) and supplemented by the records and documentation from the team members, including the recorded online sessions.

The research plan was reviewed and the research was conducted in accordance with UAL's ethical approval process based on the principle of informed consent.

## **MAKE (e)valuation report**

The three substantive contributions of this report are: 1) explaining what MAKE is and how it is assumed to work; 2) showing how it performed against the set objectives and how it generated value more broadly; 3) driving innovation and improvement in (e)valuation practice by proposing to juxtapose the traditional concepts and methodologies in monitoring and outcomes-based evaluation with forms of narrative mapping.

## **Theoretical grounding**

The thinking underpinning this (e)valuation is explained in the series of Working Papers written to guide the process and to create resources to support the development of a community of inquiry around valuation of placemaking at UAL.

## **SDI Working Paper no. 3. Evaluation: Concepts and Practice** **(Kaszynska, 2021a)**

This working paper looks at evaluation—as a documentation genre and a form of practice—as an object of inquiry with its own unique history and provenance, a specific structure and composition and a way of acting on the world. These are addressed respectively in the paper under the headings of genealogy, morphology and performativity. Firstly, in relation to genealogy, the paper traces the material and discursive history of evaluation to its roots in the ideas of scientific control and predictability and, more shallowly, the pressures of policy-making. Secondly, in relation to morphology, it shows that evaluation is a construct and serves two—largely incompatible—goals: on the one hand, it provides an instrument of commensurability, enabling comparison of different entities across different contexts; on the other, it provides a platform for case-specific exploration and in-depth learning. Thirdly, concerning performativity, the paper discusses how evaluation has real socio-material effects which do not always—in fact, rarely—overlap with those intended by the evaluators and the commissioners. The key message of this paper is that evaluation is an artefact constructed for the purposes of decision-making. Rather than a representation of ‘real’ change from some neutral point of view, evaluation is a tool to get things done. In some way, this curtails the learning potential implicit in evaluation. This said, attending to the genealogy, morphology and performativity in evaluation paves the way for a more critical understanding of evaluation and its more reflective use. This working paper concludes by stressing the importance of asking about the purposes of undertaking evaluation and factoring this into evaluation design. The importance of means-ends reasoning and the need for thinking conjointly about prioritising goals as well as measuring sizes are thus suggested as foundational for more reflective evaluation practice.

**SDI Working Paper no. 4. Value in Places and Places in Systems**  
**(Kaszynska, 2021b)**

In a context in which universities and creative practices are used as part of placemaking, this working paper looks at place-based approaches to evaluation, which lead it to consider places as systems. Indeed, the key message is that capturing the value of place-based interventions is difficult, not just because of the ‘standard’ methodological issues arising in relation to evaluation, but because places are both parts of systems and are systems themselves and it is not clear how their boundaries can be defined. This—the paper argues—has some interesting implications, including that ‘franchising’ of solutions across different places is not always possible because localities develop in a path-dependent way. Secondly, systems-thinking—bringing to the fore the issues of frames, boundaries and stakeholders—makes visible ‘the orders of worth’ in evaluation practice. This means that several evaluative criteria co-exist for any given place at any given time and that, rather than recording or representing, evaluating is about making choices about which frames, boundaries and stakeholder are documented and which are marginalised. This raises questions about the limits of the outcomes-based and objectives-driven evaluation approaches in relation to places, because cause-effect attribution is difficult in complex social environments and because the value co-creation that underpins place-based projects cannot be ‘bounded’ in the way required by outcomes-based evaluation against fixed objectives. Equally importantly, the question “whose values and which stakeholders?” inevitably arises. This calls for supplementing those standard approaches with more open-ended forms of mapping, tracing and narrating. These considerations are presented in the paper against the backdrop of changing conceptions about the role of universities in placemaking.



# Appendices

## Appendix 1

### Key Performance Indicators for the project

The broader objectives for the programme resulted in a number of target KPIs, developed in partnership to give it scope.

OUTCOME	INDICATOR/MEASURE AND TOTAL PROJECT TARGET
<b>Improving social cohesion and wellbeing; reducing social isolation and loneliness by connecting people through collaborative creative activities that offer opportunities for meaningful encounters with others.</b>	Number of people that attend M@SG overall (aim: 2,000 over two years).
	Number of residents that engage for the first time in a collaborative activity with either other local people or a nearby institution (aim: 300 people).
	Number of community groups that actively engage with M@SG, bringing their communities to taster days, maker sessions, etc. (15 community groups targeted with the aim of cultivating long-term relationships).
<b>Increasing employability and entrepreneurship through skills development, training and networking—both formally and informally linked to the kind of activities described above.</b>	
Employability training and job hub service provided by Somers Town Community Association.	Two job clinics per month for the duration of M@SG.
	30 people supported into employment over a two-year period.
Specific craft, making and digital skills developed through collaborative creative projects.	300 people over two years access projects involving skills development (e.g. ceramics workshop).
Increased 'soft' skills around confidence building, network formation, and collaborative and team working.	300 people over two years engaging with projects that will lead to development of soft skills and capabilities.
Helping delivery of Camden's STEAM curriculum with local schools.	Eight schools workshops engaging 120 students.
<b>Supporting inclusive development of the local area by directly involving local communities in shaping the public realm.</b>	Two co-design events held between MM partner organisations, Knowledge Quarter working groups, Camden Council and the local community.
<b>Supporting local communities to address the complex societal challenges we face such as overcrowded living, social isolation and wellbeing through challenge-driven action learning projects that deliver social innovations that may be sustained as social enterprises.</b>	Two Public Collaboration Lab projects delivered over the course of the project. The exact scope will be co-designed with the community that engage in M@SG. These projects will involve both students and members of the community and typically last for about four months. The projects could involve CSM or UAL students.
	Bi-monthly Social Enterprise in the Community Workshops take place—5–10 participants per workshop. Led by STCA.

<p><b>Widening access to arts and culture through a programme of inclusive activities (N.B. these projects will also help to promote social cohesion, and combat isolation and loneliness).</b></p>	<p>Two celebratory on-site events to mark the launch and transfer to Euston.</p>
<p>Programme of activities and events linked to the CSM and wider UAL curriculum.</p>	<p>300 students engage in projects around M@SG over two years.</p>
<p>Specific activities that act as points to celebrate the activities developed at M@SG to provide an accessible pathway for local people into anchor institutions such as Central Saint Martins (this 'impact' could be extended via programming of local institutions—as part of Knowledge Quarter Festival activities).</p>	<p>One-week-long events/mini festivals linked to CSM (e.g. Maker Week, MAKE at the Lethaby Gallery, etc.).</p>
<p>CSM and wider UAL courses launch collaborative projects or engage the public with their work through the space.</p>	<p>15 CSM projects across the whole range of programmes will use the MM space and engage with the community to various degrees over the two-year period.</p>

# Appendix 2

## MAKE @ Story Garden Project Outputs

Central Saint Martins has developed several Key Performance Indicators that were reported to Camden Council throughout the project. Delivery of these targets is outlined in the table below.

**TABLE 1. OBJECTIVES AND KPI MONITORING**

OUTCOME	INDICATOR/ MEASURE AND TOTAL PROJECT TARGET	TARGET ACHIEVED	COMMENTARY/ ADDITIONAL INFORMATION
<b>Improving social cohesion and wellbeing; reducing social isolation and loneliness by connecting people through collaborative creative activities that offer opportunities for meaningful encounters with others.</b>	Number of people who attend M@SG.  overall (aim: 2,000 over two years).	1,694 participants in total (residents and students captured through site-monitoring data).	A further 154 residents/families were engaged through the distribution of lockdown activity packs.
	Number of residents who engage for the first time in a collaborative activity with either other local people or a nearby institution (aim: 300).	Not tracked through the monitoring data.	While there is some data from the surveys and the qualitative interviews, we do not have specific data on whether it was residents' first time being engaged with some of these activities.
	Number of community groups that actively engage with M@SG, bringing their communities to taster days, maker sessions, etc. (15 community groups targeted with the aim of cultivating long-term relationships).	16 separate groups engaged with M@SG over the course of the project.	Full list of organisations included in the activity log.
<b>Increasing employability and entrepreneurship through skills development, training and networking—both formal and informal, linked to the kind of activities described above.</b>	See below.	See below.	See below.



OUTCOME	INDICATOR/ MEASURE AND TOTAL PROJECT TARGET	TARGET ACHIEVED	COMMENTARY/ ADDITIONAL INFORMATION
Employability training and job hub service provided by STCA.	Two job clinics per month for the duration of M@SG.	Two sessions in total through Real Life Events.  One week-long MAKE Virtual Work Experience placement for 12 Camden schoolchildren.  Five TrashCanLdn workshops with young people from STCA Youth Club.	Job clinics were not formally developed as part of the programme. This is partly due to changes in staffing and structure at STCA, and partly due to this aspect of the programme not starting in earnest before COVID-19 shut down the site in March 2020.
	30 people supported into employment over a two-year period.	Not achieved—0 tracked through the monitoring data.	See above.
Specific craft, making and digital skills developed through collaborative creative projects.		Over 300—but difficult to disaggregate.	Thursday DIY workshops focused on upskilling around woodwork. Several of the graduate residencies also focused on technical skills, including the 'Joy in Weaving' sessions.
Increased 'soft' skills around confidence-building, network formation and collaborative and team working.	300 people over two years, engaging with projects that will lead to development of soft skills and capabilities.	Over 300—but difficult to disaggregate.	The regular programme at MAKE had several slots focused more on soft skills than technical competence. This included the MAKE and Clay Socials and some graduate residency activities.
<b>Helping delivery of Camden's STEAM curriculum with local schools.</b>	Eight schools workshops engaging 120 students.	One MAKE Virtual Work Experience Programme—12 schoolchildren from across the borough.  Two Digital Market Design Workshops with Regent High School (interrupted by COVID-19).	Maria Fidelis Catholic School, Westminster Kingsway College, Edith Neville Primary School and Regent High School all participated in the programme.  N.B. digital fabrication equipment was brought into the programme in early 2020, shortly after the project was paused due to lockdown.

OUTCOME	INDICATOR/ MEASURE AND TOTAL PROJECT TARGET	TARGET ACHIEVED	COMMENTARY/ ADDITIONAL INFORMATION
<p><b>Supporting inclusive development of the local area by directly involving local communities in shaping the public realm.</b></p>	<p>Two co-design events held between M@SG partner organisations, Knowledge Quarter working groups, Camden Council and the local community.</p>	<p>Two co-design events completed.</p>	<p>The Lendlease/Camden Council/Collectively/CSM Creating Connectedness Workshop generated several projects around the development of the public realm.</p> <p>The Knowledge Quarter 2019 conference event also generated a number of projects and possibilities around the public realm that were subsequently taken forward.</p>
<p><b>Supporting local communities to address the complex societal challenges we face such as overcrowded living, social isolation and wellbeing through challenge-driven action learning projects that deliver social innovations that may be sustained as social enterprises.</b></p>	<p>Two Public Collaboration Lab projects delivered over the course of the project. The exact scope will be co-designed with the community that engages in M@SG. These projects will involve both students and members of the community and, typically, last for about four months. The projects could involve CSM or UAL students.</p>	<p>Three projects completed—a number of these have now moved over into the CSM Public Studio project.</p>	<p>Schools' Market Stall project completed with Maria Fidelis Catholic School.</p> <p>TrashCanLdn completed with STCA Youth Club.</p> <p>Creating Connectedness workshop projects completed.</p>
	<p>Bi-monthly Social Enterprise in the Community Workshops take place—5–10 participants per workshop. Led by STCA.</p>	<p>None.</p>	<p>See above on STCA structural changes and impact of COVID-19.</p>
<p><b>Widening access to arts and culture through a programme of inclusive activities (N.B. these projects will also help to promote social cohesion and combat isolation and loneliness).</b></p>	<p>Two celebratory on-site events to mark the launch and transfer to Euston.</p>	<p>One launch event in summer 2019.</p>	<p>Large-scale events were severely constrained by COVID-19 after March 2020. Many of the early phase plans for summer 2020 therefore had to be cancelled.</p>
<p>Programme of activities and events linked to the CSM and wider UAL curriculum.</p>	<p>300 students engage in projects around M@SG over two years.</p>	<p>355 student participants.</p>	

OUTCOME	INDICATOR/ MEASURE AND TOTAL PROJECT TARGET	TARGET ACHIEVED	COMMENTARY/ ADDITIONAL INFORMATION
Specific activities that act as points to celebrate the activities developed at M@SG to provide an accessible pathway for local people into anchor institutions such as CSM (this 'impact' could be extended via programming of local institutions—as part of Knowledge Quarter Festival activities).	One week-long event/mini festival linked to Central Saint Martins.	None.	See above on the impact of COVID-19. There were several larger-scale events, including the soft launch within Somers Town Festival, and the Chalton Street Gallery's Day of the Dead celebration with Global Generation.
CSM and wider UAL courses launch collaborative projects or engage the public with their work through the space.	15 CSM projects across the whole range of programmes will use the M@SG space and engage with the community to various degrees over the two-year period.	12 projects.	The full list of courses and programmes is available.

# Appendix 3

The design of MAKE was underpinned by the thinking and practice developed through other initiatives, in particular, Public Collaboration Lab (PCL). PCL's model of how it produces change is reproduced below.

Fig. PCL programme theory of change © Adam Thorpe

## **PCL THEORY OF CHANGE**

### **Resources/inputs**

**External:** Funding (Research and KE), partner priorities, Local Government officer time and expertise, LG networks and communications, LG premises, VCS representative time and expertise, VCS premises, VCS networks and communications, business staff time and expertise, business premises, business networks and communications, citizen time and expertise, citizens' personal networks and communications. **Internal:** Funding (HEIF and RC:0.2FTE), teaching staff time and expertise; research staff time and expertise; I&B staff time and expertise; student time and expertise; premises and equipment.

### **Activities**

Portfolio of collaborative projects (30) working with council and community partners.

- Challenge-driven learning projects (in kind contributions from partners) e.g. Future Libraries/Market of Social Value/Overcrowded Living.
- Collaborative research (partner-funded alongside HE) e.g. PCL, T-Factor.
- Consultancy (partner-funded) e.g. Camden SIL.
- KE (in kind and financial contributions from partners or external funding to all partners) e.g. MAKE, People's Fruit and Veg stall, Roughsleeping.

### **Outputs**

New course development. New teaching resources. Community assets co-created with local partners and communities (market stalls, community makerspace). New enterprise. Insights contributing to new service and policy. Tools for local government/HE collaboration. Workshop models and resources. Events. Exhibitions. Academic publications. Project reports. Short films. Graduate residences. Internships. Volunteering. Training.

**Outcomes**

Learning for all participants. Development of shared trust and values between local partners and stakeholders. Development of operational understandings and operational capacity between/ amongst partners and stakeholders. Connections across organisational silos, identification of organisational synergy, alignment of organisational agendas and collectivisation of organisational resources. Development of understanding of scope of arts and design amongst partners and stakeholders. Development of understanding of local government and community organising and support amongst designers. Increased community involvement in service and policy development. Increased access to arts and design for community groups. New approaches to service and policy development. Pathways to employment for students and project participants.

**Impacts**


The project has created social impact by contributing to new models of public engagement and participation in service and policy development. Also, by co-delivering community assets that host further impactful activity e.g. MAKE, and by creating connections between organisations and individuals. The project has delivered economic impact by bringing external funding to local government and community groups via research funding and by creating employment for residents and students.


# Appendix 4

MAKE @ Story Garden—Activity Log  
August 2019 to December 2020

See following pages.

## Colour coding

 One-off event

 Series of workshops

 Graduate Residency

 Misc/event/other

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
December 2020								
MAKE site closed due to COVID-19								
16/12/2020	Clay Socials – Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2–5pm.		Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.			
12/12/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families. These have been delivered over Aug and Sept with a view to research and develop a joint funding application. (See scoping).	Global Generation	Widening access to Arts and Culture, improving social cohesion.	13	1	12
09/12/2020	Clay Socials – Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2–5pm.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.		0	
05/12/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	10	0	
November 2020								
Aug–Dec 20	Family Activity packs	Collaborative	Design and delivery of two activity packs, printed with materials for making.	Global Generation, Edith Neville and Life after Hummus	Widening access to Arts and Culture, improving social cohesion.	154	4	150
28/11/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	11	1	10
21/11/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	11	1	10
14/11/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	11	1	10
17/11/2020	Generators Parklet project	Partner led	Clay design workshop for GG Generators young persons programme.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	6	0	6
11/11/2020	Clay Socials – Online Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2–5pm.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
11th to 13th Nov 2020	Materials Futures – Tools workshop	CSM led	Material Futures Course – 1st year project	n/a	CSM and wider UAL Curriculum.	36	36	0
10/11/2020	Generators Parklet project	Partner led	Clay design workshop for GG Generators young persons programme.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	6	0	6

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
04/11/2020	Clay Socials-Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm.		Improving social cohesion. Specific craft, making and digital skills Increased 'soft' skills.	4	0	4
07/11/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	16	1	15
MAKE site closed due to COVID-19								
<b>October 2020</b>								
30/10/2020	Joy in Weaving	CSM led	During this course, participants developed a conversation of textile and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills Increased 'soft' skills.	4	0	4
28/09/2020	Clay Socials-Community Workshop	CSM led	"A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm. Join us at MAKE and get your hands and mind active through material. Discover how to create decorative objects for the home or garden, make sculptures or sl"		Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
24/10/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	16	1	15
23/10/2020	Somers Town Museum / A space for us- Print Workshop	Community led	A collaboration with the Somers Town Museum.	Somers Town History Club		6	0	6
23/10/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	6	0	6
21/09/2020	Clay Socials-Community Workshop	CSM and community led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm.	Maria Fidelis School	CSM and wider UAL curriculum/ Specific craft, making and digital skills Increased 'soft' skills.	4	0	4
21/09/2020	Clay Socials-Community Workshop	CSM and community led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm.		Improving social cohesion. Specific craft, making and digital skills Increased 'soft' skills.	4	0	4
20/10/2020	TrashCanLdn and STYC	CSM led	BA Product Design graduates working in collaboration with STCA Youth Centre- Co-design for community enterprise	STCA	CSM and wider UAL Curriculum, widening access to Arts and Culture.		0	
16/10/2020	Somers Town Museum/A space for us- Print Workshop	Community led	A collaboration with the Somers Town Museum.	Somers Town History Club	Widening access to Arts and Culture, improving social cohesion.	6	0	6



Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
16/10/2020	Joy in Weaving	Community led	During this course, participants will develop a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
15/10/2020	People's sewing masks	CS and Community led	A facilitated mask making workshop for men in Somers Town.	STCA/LC		5	0	5
14/09/2020	Clay Socials-Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.		0	
14/09/1900	Clay Socials-Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden every Wednesday from 2-5pm.	Maria Fidelis School	CSM and wider UAL curriculum/ Specific craft, making and digital skills. Increased 'soft' skills.	10	0	10
13/10/2020	TrashCanLdn and STYC	CSM led	BA Product Design graduates work in collaboration with STCA Youth Centre- Co-design for community enterprise.	STCA	CSM and wider UAL Curriculum, widening access to Arts and Culture.		0	
10/10/2020	Family Saturdays	Collaborative	Graduate Residency in collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	10		10
09/10/2020	Somers Town Museum/A space for us- Print Workshop	Community led	A collaboration with the Somers Town Museum.	Somers Town History Club	Widening access to Arts and Culture, improving social cohesion.	8	0	8
09/10/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
06/10/2020	TrashCanLdn and STYC	CSM led	BA Product Design graduates worked in collaboration with STCA Youth Centre- Co-design for community enterprise.	STCA	CSM and wider UAL Curriculum, widening access to Arts and Culture.	6	2	4
03/10/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/ GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	15	0	15
02/10/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
<b>September 2020</b>								
25/09/2020	Somers Town Museum Paint Session	Community led	A collaboration with the Somers Town Museum.	Somers Town History Club		10	0	10
25/09/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
19/09/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	10	0	10
18/09/2020	Creating Connectedness Workshop	CSM led	Student led projects to continue exploring local design ideas and develop workshops from initial CC ideas. MArch student ran a nine-week sprint. See <a href="https://reclaimpublicspace.cargo.site/">https://reclaimpublicspace.cargo.site/</a>	Mixed format	CSM and wider UAL Curriculum, widening access to Arts and Culture.	8	8	0
18/09/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	0
12/09/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	10	0	10
11/09/2020	Creating Connectedness Workshop	CSM led	Student led projects to continue exploring local design ideas and develop workshops from initial CC ideas. MArch student ran a nine-week sprint. See <a href="https://reclaimpublicspace.cargo.site/">https://reclaimpublicspace.cargo.site/</a>	CSM	CSM and wider UAL Curriculum, widening access to Arts and Culture.	8	8	
11/09/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	0
05/09/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	10	0	10
04/09/2020	Creating Connectedness Workshop	CSM led	Student led projects to continue exploring local design ideas and develop workshops from initial CC ideas. MArch student ran a nine-week sprint. See <a href="https://reclaimpublicspace.cargo.site/">https://reclaimpublicspace.cargo.site/</a>	Mixed format	CSM and wider UAL Curriculum, widening access to Arts and Culture.	8	8	
04/09/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
<b>August 2020</b>								
29/09/2020	Family Saturdays	Community led	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	15	0	15
28/09/2020	TrashCanLdn Workshop	CSM led	BA Product Design graduates worked in collaboration with STCA Youth Centre- Co-design for community enterprise.	STCA	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills. Supporting local communities to address complex societal challenges.	10	4	6

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
28/08/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
22/08/2020	Family Saturdays	Collaborative	Collaboration with Story Garden/GG education staff on a programme of activities for local children and their families.	Global Generation	Widening access to Arts and Culture, improving social cohesion.	15	0	15
18/08/2020	TrashCanLdn Workshop	Collaborative	BA Product Design graduates worked in collaboration with STCA Youth Centre-Co-design for community enterprise.	STCA	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills. Supporting local communities to address complex societal challenges.	7	4	3
21/08/2020	Joy in Weaving	Community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
18/08/2020	TrashCanLdn Workshop	Collaborative	BA Product Design graduates worked in collaboration with STCA Youth Centre-Co-design for community enterprise.	STCA	Specific craft, making and digital skills. Increased 'soft' skills.	6	4	2
14/08/2020	Joy in Weaving	Community led	During this course, participants developed a conversation of textile and craft while weaving. It encouraged others to share stories and experience of textile from their cultures or come and learn about woven textile.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
MAKE Re-opens with restrictions								
July 2020								
06/07/2020	Virtual Work Placement	CSM led	16 year 12 pupils from Camden hosted on a five-day virtual work placement experience by the MAKE project.	Camden Council and CSM	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	14	0	14
June 2020								

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
27/06/2020	Schools Market Stall Project	CSM led	Co-develop a stall with schools based on the Fruit&Veg stall. Taking school children through the steps of designing CNC furniture. Session 1: output (customising): A customised paper model of a simplified stall representing the school and its values. Session 2: digitising: A digital file made on vectr.com representing their stall (alternatively, a drawing of the digital file—if pupils don't have access to the internet). Session 3: choose one stall or a combination of stalls based on 3Ds made from the digital files the pupils handed over. Session 4: See laser version being cut and confirm this is the stall they want to build. Session 5, 6 and 7: Sand pieces, assemble and varnish: Finished stall.	Mixed format	Specific craft, making and digital skills. Increased 'soft' skills.			
25/06/2020	Mighty Networks Training	CSM led	Training members of local organisations on the Mighty Networks platform	Living Centre	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
22/06/2020	MAKE Social	CSM led	MAKE Social—Week Nine: Meet up.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	0	0	0
19/06/2020	MAKE Social	CSM led	MAKE Social—Week Eight: Progress.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
17/06/2020	MAKE Social	CSM led	MAKE Social—Week Eight: Exchange.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	0	0	0
15/06/2020	MAKE Social	CSM led	MAKE Social—Week Eight: Meet up.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
12/06/2020	MAKE Social	CSM led	MAKE Social—Week Seven: Progress.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
10/06/2020	MAKE Social	CSM led	MAKE Social—Week Seven: Exchange.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
08/06/2020	MAKE Social	CSM led	MAKE Social—Week Seven: Meet up.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
05/06/2020	MAKE Social	CSM led	MAKE Social—Week Six: Progress.	Mind Camden	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
03/06/2020	MAKE Social	CSM led	MAKE Social—Week Six: Exchange.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
01/06/2020	MAKE Social	CSM led	MAKE Social—Week Six: Meet up.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
<b>May 2020</b>								
29/05/2020	MAKE Social	CSM led	MAKE Social—Week Five: Progress.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
27/05/2020	MAKE Social	CSM led	MAKE Social—Week Five: Exchange.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
25/05/2020	MAKE Social	CSM led	MAKE Social—Week Five: Meet up.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
20/05/2020	Community Shop/Larder in Somers Town	Partner led	STCA meeting on community shop and larder in Somers Town.	STCA	Supporting local communities to address complex societal challenges.	n/a	n/a	n/a
22/05/2020	MAKE Social	CSM led	MAKE Social—Week Four: Progress.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
20/05/2020	MAKE Social	CSM led	MAKE Social—Week Four: Exchange.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
18/05/2020	MAKE Social	CSM led	MAKE Social—Week Four: Meet up.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
15/05/2020	MAKE Social	CSM led	MAKE Social—Week Three: Progress.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
11/05/2020	MAKE Social	CSM led	MAKE Social—Week Three: Meet up.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
06/05/2020	MAKE Social	CSM led	MAKE Social—Week Two: Exchange. Make something to bring the outdoors in.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
04/05/2020	MAKE Social	CSM led	MAKE Social—Week Two: Meet up. Make something to bring the outdoors in.		Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
01/05/2020	MAKE Social	CSM led	MAKE Social—Week Two: Progress. Make something to bring the outdoors in.		Improving social cohesion. Specific craft, making and digital skills Increased 'soft' skills	2	0	2
<b>April 2020</b>								
29/04/2020	MAKE Social	CSM led	<p>MAKE Social—Week One: MAKE Social launched as a pilot online programme to connect with existing members and users of MAKE @ Story Garden. Every week, MAKE's Technical Coordinators get together with a group of Somers Town and St Pancras residents to discuss the impact of COVID-19 on our everyday lives and the personal challenges we face. Together we deliberated on issues of self-motivation, civil liberties, the reshaping of community life, and the psychological threat to society of a health pandemic.</p> <p>During the Make Exchange on Wednesday afternoon, we talked about how working with our hands is essential, and that children are suffering as schools remain closed and there is no access to playgrounds. We also discussed the environment, and how it may be cleaner with reduced carbon emissions, but that plastic is widespread and disposable gloves are left on the pavements.</p> <p>Last session focused on what was made, as can be seen on the Mighty Network platform. It was also a discussion about the potential for an idea to germinate and continue into other weeks, and that research can become the activity. Access to materials and working with new technology are problems to overcome as we move through the weeks.</p>	CSM	Improving social cohesion. Specific craft, making and digital skills Increased 'soft' skills	2	0	2
<b>March 2020</b>								
17/03/2020	MAKE site closed due to COVID-19							
17/03/2020	Furniture Workshop with Camden Housing	Collaborative	Workshop delivered and follow up workshop planned to continue service co-design	Camden Council	tbc	20	0	20
13/03/2020	Stereognosis Creative Workshop with Blind Aid	Community led	Blind Aid lead creative sessions with partially-sighted service users.	Community organisation, Blind Aid.	Specific craft, making and digital skills Increased 'soft' skills.		0	5

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
12/03/2020	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	6	0	6
11/03/2020	Graduates in the Making	CSM led	15 students from across different subject areas at CSM participated in this new learning initiative based at MAKE @ Story Garden, designed for students who are interested in working on participatory projects with the public after they've graduated.	CSM, STCA, Camden	Specific craft, making and digital skills. Increased 'soft' skills.	18	15	3
11/03/2020	Participimaking	CSM led	Collaborating with local artists to create a public art project.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	8	1	7
10/03/2020	Clay Socials – Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	8	0	8
10/03/2020	CLAY +	CSM led (post grad community)	A group of UAL MA students from different courses who are interested in clay and want to use it as a medium in their future practices came together to launch a laboratory to experiment with unconventional ways to use clay, exploring the narratives of clay as a material and discuss how to exhibit clay.	CSM	Improving social cohesion. CSM and wider UAL curriculum.	10	10	0
06/03/2020	Joy in Weaving – A weaving course for the community	CSM led	Participants developed a conversation on textiles and craft, while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills. CSM and wider UAL curriculum.	11	1	10
06/03/2020	Stereognosis Creative Workshop with Blind Aid	Community led	Creative sessions with partially-sighted service users.	Blind Aid	Widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.		0	10
05/03/2020	Twilight DIY evenings	CSM led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	6	0	6
04/03/2020	Graduates in the Making	CSM led	15 students from across different subject areas at CSM participated in a new learning initiative based at MAKE @ Story Garden, which was designed for students who are interested in working on participatory projects with the public upon graduation.	CSM, STCA, Camden Council	CSM and wider UAL Curriculum	15	0	15
04/03/2020	Participimaking	CSM led	Collaboration with local artists to create a public art project	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	9	0	9

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
03/03/2020	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	8	0	8
<b>February 2020</b>								
28/02/2020	Joy in Weaving—A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills/CSM and wider UAL curriculum.	9	0	9
27/02/2020	Twilight DIY evenings	CSM led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	15	1	14
26/02/2020	Participimaking	CSM led	Collaborating with local artists to create a public art project.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	10	0	10
25/02/2020	Clay Socials—Community Workshop	Community led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	14	0	14
25/02/2020	Hackathon/Designathon School Market Project	Community led	Design challenge with Camden markets, the Living Centre and local schools.	Camden Council, local schools and Living Centre	Supporting communities to address social needs. Specific craft, making and digital skills. Increased 'soft' skills.	15	0	15
22/02/2020	Re-Make Clothes	CSM led	Workshop as part of Busy Hands half term programme of activities.	Mixed format	Specific craft, making and digital skills. Increased 'soft' skills.	10	0	10
22/02/2020	Printed Stories	CSM led	Workshop as part of Busy Hands half term programme of activities.	Mixed format	Widening access to the arts. Improving social cohesion. Supporting local communities to address complex societal challenges.	8	0	8
21/02/2020	Republic of Learning	CSM led	"Republic of Learning" brings together artists, students, academics, scientists as well as local people to explore the issues of art making, data science and climate change.	CSM	Supporting local communities to address complex societal challenges.	15	5	10
21/02/2020	Joy in Weaving—A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills. CSM and wider UAL curriculum.	8	0	8
20/02/2020	Twilight DIY evenings	CSM and community led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	20	0	20



Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
20/02/2020	Joy in Weaving—Half term session	CSM and community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Widening access to the arts. Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills. CSM and wider UAL curriculum.	12	0	12
19/02/2020	Graduates in the Making	CSM led	15 students from across different subject areas at CSM participated in a new learning initiative based at MAKE @ Story Garden, which was designed for students who are interested in working on participatory projects with the public upon graduation.	CSM	CSM and wider UAL curriculum. Increasing employability.	15	15	0
19/02/2020	Participimaking	CSM and community led	A collaboration with local artists to create a public art project.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	10	0	10
18/02/2020	Clay Socials—Community Workshop	CSM and community led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion, widening access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	15	0	15
14/02/2020	Joy in Weaving—A weaving course for the community	CSM and community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	1	4
13/02/2020	Twilight DIY evenings	CSM and community led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	11	0	11
12/02/2020	Graduates in the Making	CSM led	15 students from across different subject areas at CSM participated in a new learning initiative based at MAKE @ Story Garden, which was designed for students who are interested in working on participatory projects with the public upon graduation.	CSM	CSM and UAL curriculum.	16	16	0
12/02/2020	Participimaking	CSM led	Collaboration with local artists to create a public art project.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	12	1	11
11/02/2020	Hackathon/ Designathon School Market Project	Community led	Design challenge with Camden markets, the Living Centre and local schools.	Camden Council, local schools and Living Centre	Specific craft, making and digital skills. Increased 'soft' skills. Supporting local communities to address complex societal challenges.	10	0	10
11/02/2020	Clay Socials—Community Workshop	CSM and community led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion, access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	12	0	12

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
07/02/2020	Joy in Weaving—A weaving course for the community	CSM and community led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
06/02/2020	Twilight DIY evenings	CSM and Community led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	11	0	11
05/02/2020	Graduates in the Making	CSM led	15 students from across different subject areas at CSM participated in a new learning initiative based at MAKE @ Story Garden, which was designed for students who are interested in working on participatory projects with the public upon graduation.	CSM	CSM and UAL curriculum.	15	15	0
05/02/2020	Participimaking	CSM led	ESOL students worked with clay in this session.	Mixed format	Improving social cohesion access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	11	0	11
04/02/2020	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Specific craft, making and digital skills. Increased 'soft' skills.	8	0	8
03/02/2020	Inquiry into inter-disciplinary practice with MA Art and Science and students from Central Saint Martins.	CSM led	MA Art and Science course project.	CSM	CSM and wider UAL curriculum.	16	16	0
<b>January 2020</b>								
31/01/2020	Joy in Weaving—A weaving course for the community	Community led	During this course, participants developed a conversation of textile and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
30/01/2020	Reclaiming the Hoarding	Community led	An exploration of the impact of construction on Somers Town, developing hybrid furniture and exhibition ideas for hoardings.	Global Generation	Improving social cohesion. Specific craft, making and digital skills. Addressing complex societal needs.	10	0	10
29/01/2020	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	11	0	11
29/01/2020	Participimaking	CSM led	ESOL students working with clay.	Global Generation and Westminster Kingsway	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	9	0	9

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
24/01/2020	Joy in Weaving – A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
24/01/2020	Republic of Learning	Collaborative	"Republic of Learning" brings together artists, students, academics, scientists as well as local people to explore the issues of art making, data science and climate change.	CSM	Supporting local communities to address complex societal challenges.	22	4	18
23/01/2020	Twilight DIY evenings	CSM led	Developing basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
22/01/2020	Clay Socials – Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	13	0	13
21/01/2020	Camden Peer Review	CSM led	Camden Council visit MAKE @ Story Garden with other local authorities, as part of a tour of various projects in the Somers Town/Euston area.	Camden Council	Supporting local communities to address complex societal challenges.	17	0	17
20/01/2020	Creating Connectedness Workshop—Loneliness Lab	Collaborative	A workshop with two specific outcomes: 1. Creating connectedness canvases—a project plan for using MAKE to address loneliness and social isolation in public and shared space. 2. A scribed story of the experiences, knowledge and ideas exchanged.	Lendlease	Supporting local communities to address complex societal challenges.	Not yet known	2	30
20/01/2020	Inquiry into inter-disciplinary practice	CSM led	Unit 1—Inquiry into interdisciplinary practice focused on MAKE.	CSM	CSM and wider UAL curriculum.	18	18	0
17/01/2020	Joy in Weaving—A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
16/01/2020	Reclaiming the Hoarding	CSM led	An exploration of the impact of construction on Somers Town developing hybrid furniture and exhibition ideas for hoardings.	Global Generation	Specific craft, making and digital skills. Increased 'soft' skills. Supporting local communities to address complex societal challenges.	11	0	11
10/01/2020	Joy in Weaving—A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	7	0	7
09/01/2020	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
December 2019								
18/12/2019	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
17/12/2019	Joy in Weaving—A weaving course for the community	CSM led	During this course, participants developed a conversation on textiles and craft while weaving.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
12/12/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
11/12/2019	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
11/12/2019	Participimaking	CSM led	ESOL students working with clay.	Mixed format	Improving social cohesion. Access to the arts. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
05/12/2019	Final Performance She Dance! CPT	Community and partner led	Dance project with girls from Camden—project with Camden People's Theatre and Global Generation.	Camden People's Theatre	Widening access to Arts and Culture.	25	0	25
05/12/2019	Camden DMT Meeting	Partnership led	N/A	Camden Council		8	0	8
05/12/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
04/12/2019	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
November 2019								
29/11/2019	Extended classroom—BA Architecture studio	CSM led	BA Architecture Studio [ used MAKE @ Story Garden as an extended classroom.	CSM	CSM and wider UAL curriculum.	10	10	0
28/11/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
27/11/2019	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
26/11/2019	She dance! Project workshop	CSM led	Dance project with girls from Camden—project with CPT and GG	Camden People's Theatre and Global Generation	Access to the arts.	8	0	8
26/11/2019	Art and Craft session with Kazi Sultana (Jobhub)	Partner led	Kazi Sultana supports local women with English. They use arts and crafts in conversations.	STCA	Increasing employability and entrepreneurship. Specific craft, making and digital skills Increased 'soft' skills.	5	0	5
23/11/2019	Design Create Make	Community led	N/A	Realifevents RLE	Increasing employability and entrepreneurship.	3	0	3
22/11/2019	Tour of the site and introduction to BA Ceramics at Central Saint Martins for Foundation students	CSM led	An introduction to BA ceramics and Foundation students at Central Saint Martins.	CSM	CSM and wider UAL curriculum.	10	10	0
21/11/2019	Clay Socials—Community Workshop	CSM led	A space to learn about clay and meet new people at MAKE @ Story Garden.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	9	0	9
21/11/2019	Sewing Circle—Community Workshop	Community led	Community led sewing workshop.	Camden Alive	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	3	0	3
21/11/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
20/11/2019	Situated Practice Graduate Training	CSM led	Workshop and initial training for the four graduates who will take up residency at MAKE.	CSM	CSM and wider UAL curriculum.	4	4	
15/11/2019	Republic of Learning	Collaborative	"Republic of Learning" brings together artists, students, academics, scientists as well as local people to explore the issues of art making, data science and climate change.	CSM	Supporting local communities to address complex societal challenges.	5	0	5
15/11/2019	Extended classroom—BA Architecture studio	CSM led	BA Architecture Studio 1 used MAKE @ Story Garden as an extended classroom.	CSM	CSM and wider UAL curriculum.	5	5	
14/11/2019	Twilight DIY evenings	CSM led	Develop your basic skills in woodwork.	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
09/11/2019	Design Create Make	community led	Real Life Events led youth design and employability project.	Realifevents RLE	Increasing employability and entrepreneurship.	3	0	3

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
08/11/2019	Extended classroom—BA Architecture studio	CSM led	BA Architecture Studio 1 used MAKE @ Story Garden as an extended classroom.	CSM	CSM and wider UAL curriculum.	10	10	0
07/11/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	Improving social cohesion. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
02/11/2019	Day of the Dead—Chalton St Gallery	Community led	A day of fun and creative activities that include crafts, art, music, poetry, dance, colourful costumes and seasonal food.	Chalton Gallery	Access to the arts.	100	0	100
01/11/2019	Day of the Dead—Prep day	Community led	Prep for a day of fun and creative activities that include crafts, art, music, poetry, dance, colourful costumes and seasonal food.	Chalton Gallery	Access to the arts.	20		20
<b>October 2019</b>								
31/10/2019	Twilight DIY evenings	CSM led	Develop your basic skills in woodwork.	Mixed format	CSM and wider UAL curriculum. Specific craft, making and digital skills. Increased 'soft' skills.	4	0	4
31/10/2019	MAKE week—Community Roundhouse Build for Global Generation	CSM led	BA Architecture Stage 2 and 3 constructed the 'Roundhouse' as part of Making Week, which is to be installed at the Story Garden on 31 October 2019.	Global Generation	CSM and wider UAL curriculum.	80	80	0
25/10/2019	Day of the Dead Costume Making	Community led	Costume making for a day of fun and creative activities that include crafts, art, music, poetry, dance, colourful costumes and seasonal food.	Performing Productions and Chalton Gallery	Specific craft, making and digital skills.	5	0	5
25/10/2019	Extended classroom—BA Architecture studio	CSM led	BA Architecture Studio 1 used MAKE @ Story Garden as an extended classroom.	CSM	CSM and wider UAL curriculum.	10	10	0
24/10/2019	Twilight DIY evenings	Community led	Developing basic skills in woodwork	Mixed format	CSM and wider UAL curriculum. Specific craft, making and digital skills. Increased 'soft' skills.	5	0	5
23/10/2019	Learn to build a microscope with MA Biodesign	CSM led	Microscope-building workshop.	CSM	CSM and wider UAL curriculum.	19	19	0
22/10/2019	Day of the Dead Workshop	Community led	A day of fun and creative activities that include crafts, art, music, poetry, dance, colourful costumes and seasonal food.	"Maria Fidelis School Chalton Gallery"	Widening access to Arts and Culture.	20	0	20
19/10/2019	Day of Doing—Drop in activities and Community Forum	Make drop-ins	All-day drop in activities, including a Community Forum led by the Living Centre and The British Library.	STCA, Living Centre, British Library and Global Generation	Improving social cohesion and wellbeing: specific activities that act as points to celebrate.	80	0	80

Date	Name of Project/Activity	Activity Lead	Brief description	Community Partner Involvement	Key performance indicators (multiple)	Total Attendance	Student engagement	Resident participation
17/10/2019	Twilight DIY evenings	CSM led	Developing basic skills in woodwork	Mixed format	CSM and wider UAL curriculum. Specific craft, making and digital skills. Increased 'soft' skills.	2	0	2
16/10/2019	Camden Alive—Sewing/embroidery project	Community led	N/A.	Camden Council	Improving social cohesion and wellbeing.	4	0	4
08/10/2019	Kiln building with Duncan Hooson	CSM led	Kiln building with BA Ceramic Design.	CSM	CSM and wider UAL curriculum.	18	18	0
05/10/2019	MAKE Community Open day	CSM led	N/A.	Mixed format	Improving social cohesion and wellbeing.	30	0	30
01/10/2019	Twilight DIY evenings	Community led	Developing basic skills in woodwork	Mixed format	CSM and wider UAL curriculum. Specific craft, making and digital skills. Increased 'soft' skills.	8	0	8
<b>September 2019</b>								
24/09/2019	World Homelessness Lunch	Community led	Collaboration with New Horizon Youth Centre, Global Generation and the Living Centre for a community lunch.	"New Horizons STCA, Living Centre"	Improving social cohesion and wellbeing.	12	2	10
20/09/2019	Republic of Learning	Collaborative	"Republic of Learning" brings together artists, students, academics, scientists as well as local people to explore the issues of art making, data science and climate change.	CSM	Supporting local communities to address complex societal challenges.	15	5	10
<b>August 2019</b>								
13/08/2019	Soft launch for Story Garden and MAKE	Collaborative	MAKE soft launch during the Somers Town Community Festival.	STCA, Living Centre, British Library and Global Generation	Improving social cohesion and wellbeing.	150	0	0

# References

- Adamson, E., & Timlin, J. (1984). Art as healing. *Therapy*, 1, 32–36.
- Albert, W., & Tullis, T. (2013). *Measuring the user experience: collecting, analyzing, and presenting usability metrics*. Newnes.
- Alford, J., & O'flynn, J. (2012). *Rethinking public service delivery: Managing with external providers*. Macmillan International Higher Education.
- Ansell, C., & Gash, A. (2008). Collaborative governance in theory and practice. *Journal of public administration research and theory*, 18(4), 543–571.
- Arico, M. (2018). Service design as a transformative force: Introduction and adoption in an organizational context. PhD Thesis. Copenhagen Business School. Retrieved December 1, 2020, from <https://www.cbs.dk/en/research/departments-and-centres/department-of-management-politics-and-philosophy/events/phd-defence-marzia-arico>
- Armstrong, L., Bailey, J., Julier, G. and Kimbell, L. (2014), *Social design futures: HEI research and the AHRC*. Brighton: University of Brighton.
- Bainbridge, L., Grossman, S., Dharamsi, S., Porter, J., & Wood, V. (2014). Engagement studios: students and communities working to address the determinants of health. *Education for Health*, 27(1), 78.
- Bannon, L. J., & Ehn, P. (2012). Design: design matters in Participatory Design. In *Routledge international handbook of participatory design*, 57–83. Routledge.
- Bardzell, S. (2014, October). Utopias of participation: design, criticality, and emancipation. In *Proceedings of the 13th Participatory Design Conference: Short Papers, Industry Cases, Workshop Descriptions, Doctoral Consortium papers, and Keynote abstracts—Volume 2*, 189–190.
- Binder, T. (2007). Why design: labs?. *Nordes*, (2).
- Björgvinsson, E., Ehn, P., & Hillgren, P. A. (2010, November). Participatory design and democratizing innovation. In *Proceedings of the 11th Biennial participatory design conference*, 41–50.
- Björgvinsson, E., Ehn, P., & Hillgren, P. A. (2012). Agonistic participatory design: working with marginalised social movements. *CoDesign*, 8(2–3), 127–144.
- Blühdorn, I., & Deflorian, M. (2021). Politicisation beyond post-politics: new social activism and the reconfiguration of political discourse. *Social Movement Studies*, 259–275.
- Bødker, S., Ehn, P., Sjögren, D., & Sundblad, Y. (2000, October). Cooperative Design—perspectives on 20 years with 'the Scandinavian IT Design Model'. In *proceedings of NordiCHI*, Vol. 2000, 22–24.



- Brandsen, T., & Honingh, M. (2016). Distinguishing different types of coproduction: A conceptual analysis based on the classical definitions. *Public Administration Review*, 76(3), 427–435.
- Bosetti, N. and Colthorpe T. (2018). *Meanwhile in London: Making Use of London's Empty Spaces*. Published by Centre for London, October 2018.
- Bossen, C., Dindler, C., & Iversen, O. S. (2016, August). Evaluation in participatory design: a literature survey. In *Proceedings of the 14th Participatory Design Conference: Full papers–Volume 1*, 151–160.
- Bødker, S., Ehn, P., Sjögren, D., & Sundblad, Y. (2000, October). Co-operative Design—perspectives on 20 years with ‘the Scandinavian IT Design Model’. In *proceedings of NordiCHI*, Vol. 2000, 22–24.
- Brandt, E., Binder, T., & Sanders, E. B. N. (2012). Tools and techniques: Ways to engage telling, making and enacting. In *Routledge international handbook of participatory design*, 165–201. Routledge.
- Bratteteig, T., Bødker, K., Dittrich, Y., Mogensen, P. H., & Simonsen, J. (2012). Methods: Organising principles and general guidelines for participatory design projects. In *Routledge international handbook of participatory design*, 137–164. Routledge.
- Bratteteig, T., & Wagner, I. (2014, October). Design decisions and the sharing of power in PD. In *Proceedings of the 13th Participatory Design Conference: Short Papers, Industry Cases, Workshop Descriptions, Doctoral Consortium papers, and Keynote abstracts—Volume 2*, 29–32.
- Buur, J., & Matthews, B. (2008). Participatory innovation. *International Journal of Innovation Management*, 12(3), 255–273.
- Carayannis, E. G., & Campbell, D. F. (2012). Mode 3 knowledge production in quadruple helix innovation systems. In *Mode 3 knowledge production in quadruple Helix innovation systems*, 1–63. Springer, New York, NY.
- Carr, S. (2010). Personalisation, Productivity and Efficiency. *Research Report 37*. London: SCIE.
- Chesbrough, H. W. (2003). *Open innovation: The new imperative for creating and profiting from technology*. Harvard Business Press.
- Chia, R. C., & Holt, R. (2009). *Strategy without design: The silent efficacy of indirect action*. Cambridge University Press.
- Chick, A. (2012). Design for social innovation: Emerging principles and approaches. *Iridescent*, 2(1), 78–90.
- Clarke, A., & Fuller, M. (2010). Collaborative strategic management: Strategy formulation and implementation by multi-organizational cross-sector social partnerships. *Journal of Business Ethics*, 94(1), 85–101.
- Comunian, R., Gilmore, A., & Jacobi, S. (2015). Higher education and the creative economy: Creative graduates, knowledge transfer and regional impact debates. *Geography Compass*, 9(7), 371–383.

- Cordts, M., Omran, M., Ramos, S., Rehfeld, T., Enzweiler, M., Benenson, R., ... & Schiele, B. (2016). The cityscapes dataset for semantic urban scene understanding. In *Proceedings of the IEEE conference on computer vision and pattern recognition*, 3213–3223.
- Crawford, M. (2010). *The Case for Working with Your Hands: Or why office work is bad for us and fixing things feels good*. Penguin UK.
- Dantec, C. A. L., & DiSalvo, C. (2013). Infrastructuring and the formation of publics in participatory design. *Social Studies of Science*, 43(2), 241–264.
- Davidson, L., Shahar, G., Stayner, D. A., Chinman, M. J., Rakfeldt, J., & Tebes, J. K. (2004). Supported socialization for people with psychiatric disabilities: Lessons from a randomized controlled trial. *Journal of Community Psychology*, 32(4), 453–477.
- Deflorian, M. (2021). Refigurative politics: understanding the volatile participation of critical creatives in community gardens, repair cafés and clothing swaps. *Social Movement Studies*, 20(3), 346–363.
- Durose, C., Needham, C., Mangan, C., & Rees, J. (2017). Generating 'good enough' evidence for co-production. *Evidence & Policy: A Journal of Research, Debate and Practice*, 13(1), 135–151.
- Earl, S., Carden, F., & Smutylo, T. (2001). *Outcome mapping: Building learning and reflection into development programs*. IDRC, Ottawa, ON, CA.
- Edquist, C. (1997). Systems of innovation approaches—their emergence and characteristics. *Systems of innovation: Technologies, institutions and organizations, 1989*, 1–35.
- Ehn, P. (2008). Participation in design things. In *Participatory Design Conference (PDC), Bloomington, Indiana, USA (2008)*, 92–101. ACM Digital Library.
- Ehn, P., & Kyng, M. (1985). A tool perspective on design of interactive computer support for skilled workers. *DAIMI Report Series*, (190).
- Eizenberg, E. (2012). Actually existing commons: Three moments of space of community gardens in New York City. *Antipode*, 44(3), 764–782.
- Emerson, K., Nabatchi, T., & Balogh, S. (2012). An integrative framework for collaborative governance. *Journal of public administration research and theory*, 22(1), 1–29.
- Emilson, A., Seravalli, A., & Hillgren, P. A. (2011). Dealing with dilemmas: Participatory approaches in design for social innovation. *Swedish Design Research Journal*, 11(1), 23–29.
- Etzkowitz, H., & Leydesdorff, L. (1997). Introduction to special issue on science policy dimensions of the Triple Helix of university-industry-government relations.
- Evans, M., & Terrey, N. (2016). Co-design with citizens and stakeholders. *Evidence-based policy making in the social sciences: Methods that matter*, 243–262.

- Eversberg, D. and M. Schmelzer. 2018. The degrowth spectrum: Convergence and divergence within a diverse and conflictual alliance. *Environmental Values* 27(3), 245–267.
- Farr, M. (2018). Power dynamics and collaborative mechanisms in co-production and co-design processes. *Critical Social Policy*, 38(4), 623–644.
- Fourie, M. (2003). Beyond the ivory tower: Service learning for sustainable community development: Perspectives on higher education. *South African Journal of Higher Education*, 17(1), 31–38.
- Fuad-Luke, A. (2013). *Design activism: beautiful strangeness for a sustainable world*. Routledge.
- Gauntlett, D. (2013). *Making is connecting*. John Wiley & Sons.
- Gidwani, V., & Baviskar, A. (2011). Urban commons. *Economic and Political Weekly*, 46(50), 42–3.
- Gilmore, A. (2017). The park and the commons: vernacular spaces for everyday participation and cultural value. *Cultural Trends*, 26(1), 34–46.
- Hertting, N., & Vedung, E. (2012). Purposes and criteria in network governance evaluation: How far does standard evaluation vocabulary takes us?. *Evaluation*, 18(1), 27–46.
- Hillgren, P. A. (2013). Participatory design for social and public innovation: Living Labs as spaces for agonistic experiments and friendly hacking. *Public and collaborative: Exploring the intersection of design, social innovation and public policy*, 75–88.
- Hillgren, P. A., Seravalli, A., & Emilson, A. (2011). Prototyping and infrastructuring in design for social innovation. *CoDesign*, 7(3–4), 169–183.
- Hillgren, P. A., Seravalli, A., & Agger Eriksen, M. (2016). Counter-hegemonic practices; dynamic interplay between agonism, commoning and strategic design. *Strategic Design Research Journal*, 9 (2): 89–99, May–August 2016.
- Hipel, K. W., & Ben-Haim, Y. (1999). Decision making in an uncertain world: Information-gap modeling in water resources management. *IEEE Transactions on Systems, Man, and Cybernetics, Part C (Applications and Reviews)*, 29(4), 506–517.
- Holmlid, S. (2012, September). Participative; co-operative; emancipatory: From participatory design to service design. In *Conference Proceedings ServDes. 2009; DeThinking Service; ReThinking Design; Oslo Norway 24–26 November 2009*. No. 059, 105–118. Linköping University Electronic Press.
- Jégou, F., & Manzini, E. (2008). *Collaborative services. Social innovation and design for sustainability*, Vol. 1. Polidesign.
- Jongbloed, B., Enders, J., & Salerno, C. (2008). Higher education and its communities: Interconnections, interdependencies and a research agenda. *Higher education*, 56(3), 303–324.
- Julier, G. (2017). *Economies of Design*. London: Sage.

- Julier, G. and Kimbell, L. (2019). Keeping the System Going: Social Design and the Reproduction of Inequalities in Neoliberal Times. *Design Issues*, 35 (4): 12–22. doi: [https://doi.org/10.1162/desi\\_a\\_00560](https://doi.org/10.1162/desi_a_00560)
- Kahraman, C., & Yanik, S. (2016). *Intelligent Decision Making in Quality Management*. Switzerland: Springer International Publishing.
- Kallis, G., Kostakis, V., Lange, S., Muraca, B., Paulson, S., & Schmelzer, M. (2018). Research on degrowth. *Annual Review of Environment and Resources*, 43, 291–316.
- Karasti, H., Baker, K. S., & Millerand, F. (2010). Infrastructure time: Long-term matters in collaborative development. *Computer Supported Cooperative Work (CSCW)*, 19(3–4), 377–415.
- Karasti, H., Pipek, V., & Bowker, G. C. (2018). An afterword to 'Infrastructuring and collaborative design'. *Computer Supported Cooperative Work (CSCW)*, 27(2), 267–289.
- Kashwan, P., & Holahan, R. (2014). Nested governance for effective REDD+: Institutional and political arguments. *International Journal of the Commons*, 8(2).
- Kashwan, P., & Holahan, R. (2014). Nested governance for effective REDD+: Institutional and political arguments. *International Journal of the Commons*, 8(2).
- Kaszynska, P. (2021a). Evaluation: Concepts and Practice. SDI Working Paper no. 3. Social Design Institute, University of the Arts London.
- Kaszynska, P. (2021b). Value in Places and Places in Systems. SDI Working Paper no. 4. Social Design Institute, University of the Arts London.
- Kimbell, L. (2011). Designing for service as one way of designing services. *International Journal of Design*, 5(2), 41–52.
- Kimbell, L. (2021). Logics of social design. Design As Common Good Conference Proceedings. Swiss Design Network.
- Kraff, H. (2020). A Critical Exploration of Agonistic Participatory Design. *The Design Journal*, 23(1), 31–48.
- Liedtka, J. (2015). Perspective: Linking design thinking with innovation outcomes through cognitive bias reduction. *Journal of product innovation management*, 32(6), 925–938.
- Linebaugh, P. (2014). *Stop, thief!: The commons, enclosures, and resistance*. pm Press.
- Lowndes, V., & Paxton, M. (2018). Can agonism be institutionalised? Can institutions be agonised? Prospects for democratic design. *The British Journal of Politics and International Relations*, 20(3), 693–710.
- MacGregor, S. (2021). Finding transformative potential in the cracks? The ambiguities of urban environmental activism in a neoliberal city. *Social Movement Studies*, 20(3), 329–345.
- Maiullari, D., & van Timmeren, A. (2017, September). Building Scenarios in Urban Energy Transition: A trans-disciplinary method for integrated spatial energy design. In *PLEA 2017: 33rd International Conference*,

- "*Design to Thrive*", 1438–1445. Network for Comfort and Energy Use in Buildings (NCEUB).
- Manzini, E. (2009). New design knowledge. *Design studies*, 30(1), 4–12.
- Manzini, E. (2015). *Design, when everybody designs: An introduction to design for social innovation*. MIT press.
- Manzini, E., & Rizzo, F. (2011). Small projects/large changes: Participatory design as an open participated process. *CoDesign*, 7(3–4), 199–215.
- Margolin, V., & Margolin, S. (2002). A "social model" of design: Issues of practice and research. *Design issues*, 18(4), 24–30.
- Marshall, G. R. (2008). Nesting, subsidiarity, and community-based environmental governance beyond the local level. *International journal of the Commons*, 2(1), 75–97.
- Mulgan, G. (2019). *Social Innovation: How societies find the power to change*. Policy Press.
- Mulgan, G., Breckon, J., Tarrega, M., Bakhshi, H., Davies, J., Khan, H., & Finnis, A. (2019). *Public value: How can it be measured, managed and grown?* London, England: Nesta.
- Munthe-Kaas, P. (2015). Agonism and co-design of urban spaces. *Urban Research & Practice*, 8(2), 218–237.
- Nambisan, S., & Nambisan, P. (2013). Engaging citizens in co-creation in public services. *IBM Center for Business Development*.
- Needham, C. (2014). Personalization: From day centres to community hubs?. *Critical Social Policy*, 34(1), 90–108.
- Normann, R., & Ramirez, R. (1993). From value chain to value constellation: Designing interactive strategy. *Harvard Business Review*, 71(4), 65–77.
- Nyström, A. G., Leminen, S., Westerlund, M., & Kortelainen, M. (2014). Actor roles and role patterns influencing innovation in living labs. *Industrial Marketing Management*, 43(3), 483–495.
- Osborne, S. P. (2018). From public service-dominant logic to public service logic: are public service organizations capable of co-production and value co-creation?
- Osborne, S. P. (2018). From public service-dominant logic to public service logic: are public service organizations capable of co-production and value co-creation?. *Public Management Review*, 20(2), 225–231.
- Osborne, S. P. (2020). *Public Service Logic: Creating Value for Public Service Users, Citizens, and Society Through Public Service Delivery*. Routledge.
- Osborne, S. P., Radnor, Z., & Strokosch, K. (2016). Co-production and the co-creation of value in public services: a suitable case for treatment?. *Public management review*, 18(5), 639–653.
- Ostrom, E. (1978). Citizen participation and policing: What do we know?. *Journal of Voluntary Action Research*, 7(1–2), 102–108.

- Ostrom, E. (1990). *Governing the commons: The evolution of institutions for collective action*. Cambridge University Press.
- Patton, M. Q. (2010). *Developmental evaluation: Applying complexity concepts to enhance innovation and use*. Guilford Press.
- Paylor, J., & McKeivitt, C. (2019). The possibilities and limits of “co-producing” research. *Frontiers in Sociology*, 4, 23.
- Peñaloza, L., & Venkatesh, A. (2006). Further evolving the new dominant logic of marketing: from services to the social construction of markets. *Marketing theory*, 6(3), 299–316.
- Petrescu, D., Petcou, C., Safri, M., & Gibson, K. (2020). Calculating the value of the commons: Generating resilient urban futures. *Environmental Policy and Governance*.
- Pihkala, S., & Karasti, H. (2013, July). Reflexive Engagement—Reflexive Orientation for Participatory Design. In *Proceedings of the IADIS International Conference ICT, Society and Human Beings*, 85–92).
- Provan, K. G., & Kenis, P. (2008). Modes of network governance: Structure, management, and effectiveness. *Journal of public administration research and theory*, 18(2), 229–252.
- Putnam, R. D. (2000). *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster.
- Ranga, M., & Etzkowitz, H. (2013). Triple Helix systems: an analytical framework for innovation policy and practice in the Knowledge Society. *Industry and higher education*, 27(4), 237–262.
- Ratto, M., Wylie, S. A., & Jalbert, K. (2014). Introduction to the special forum on critical making as research program. *The information society*, 30(2), 85–95.
- Read, S., Sarasvathy, S., Dew, N., Wiltbank, R. & Ohlsson, A.-V. (2011). *Effectual Entrepreneurship*. London: Routledge.
- Rittel, H. W., & Webber, M. M. (1973). Dilemmas in a general theory of planning. *Policy sciences*, 4(2), 155–169.
- Safri, M., & Graham, J. (2011). The global household: Toward a feminist postcapitalist international political economy. *Signs*, 36(1), 99–125.
- Sanabria, J., Davidson, A. L., Romero, M., & Quintana, T. (2020). Macro-dissemination of Maker Cultures: 21st century competencies through an Ideaton. *Revista de Educación a Distancia (Red)*, 20(62).
- Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Co-design*, 4(1), 5–18.
- Sarasvathy, S. D. (2001). Causation and effectuation: Toward a theoretical shift from economic inevitability to entrepreneurial contingency. *Academy of management Review*, 26(2), 243–263.
- Sarasvathy, S. D., & Venkataraman, S. (2011). Entrepreneurship as method: Open questions for an entrepreneurial future. *Entrepreneurship theory and practice*, 35(1), 113–135.

- Schot, J.W., & Geels, F.W. (2008). Strategic niche management and sustainable innovation journeys: theory, findings, research agenda, and policy in *Technology, Analysis & Strategic Management*, 20(5), 537–554.
- Simon, H., A. (1996). *The Sciences of the Artificial*, 3rd ed. Cambridge, MA: MIT Press.
- Sloane, M. (2019). On the need for mapping design inequalities. *Design Issues*, 35(4), 3–11.
- Smith, A. (2017). *Social innovation, democracy and makerspaces*. SPRU Working Papers Series.
- Smith, R. C., Bossen, C., & Kanstrup, A. M. (2017). Participatory design in an era of participation. *CoDesign*, 13(2), 65–69.
- Star, S. L., & Ruhleder, K. (1996). Steps toward an ecology of infrastructure: Design and access for large information spaces. *Information systems research*, 7(1), 111–134.
- Stern, A., & Siegelbaum, S. (2019). Special Issue: Design and Neoliberalism, *Design and Culture* 11(3), 265–277. DOI: 10.1080/17547075.2019.1667188
- Strokosch, K., & Osborne, S. P. (2020). Co-experience, co-production and co-governance: an ecosystem approach to the analysis of value creation. *Policy & Politics*, 48(3), 425–442.
- Steen, M., Manschot, M., & De Koning, N. (2011). Benefits of co-design in service design projects. *International Journal of Design*, 5(2).
- Suchman, L. A. (2002). Practice-based design of information systems: Notes from the hyperdeveloped world. *The information society*, 18(2), 139–144.
- Teixeira, J. G., Patrício, L., & Tuunanen, T. (2019). Advancing service design research with design science research. *Journal of Service Management*.
- Thorpe, A., & Gamman, L. (2011). Design with society: why socially responsive design is good enough. *CoDesign*, 7(3–4), 217–230.
- Thorpe, A., Prendiville, A., Salinas, L., and Rhodes, S. (2017). Anatomy of local government/design education collaboration. *The Design Journal*, 20:sup1, S4734–S4737. DOI: 10.1080/14606925.2017.1352975
- Timm-Bottos, J. (1995). ArtStreet: Joining community through art. *Art Therapy*, 12(3), 184–187.
- Timm-Bottos, J., & Reilly, R. C. (2015). Learning in third spaces: Community art studio as storefront university classroom. *American journal of community psychology*, 55(1–2), 102–114.
- Tonkinwise, C. (2020). Politics of the Everyday (Designing in Dark Times). *Design Issues*.
- Trischler, J., & Charles, M. (2019). The application of a service ecosystems lens to public policy analysis and design: exploring the frontiers. *Journal of Public Policy & Marketing*, 38(1), 19–35.

Trischler, J., Dietrich, T., & Rundle-Thiele, S. (2019). Co-design: from expert- to user-driven ideas in public service design. *Public Management Review*, 21(11), 1595–1619.

Vallance, P., Tewdwr-Jones, M., & Kempton, L. (2020). Building collaborative platforms for urban innovation: Newcastle City Futures as a quadruple helix intermediary. *European Urban and Regional Studies*, 27(4), 325–341.

van der Heiden, N., Baker, K., Considine, M., Edelenbos, J., Esmark, A., Fotel, T., ... & Vifell, Å. C. (2013). *Interactive policy making, metagovernance and democracy*. ECPR press.

Vargo, S. L., & Lusch, R. F. (2004). Evolving to a new dominant logic for marketing. *Journal of marketing*, 68(1), 1–17.

Vargo, S. L., Maglio, P. P., & Akaka, M. A. (2008). On value and value co-creation: A service systems and service logic perspective. *European management journal*, 26(3), 145–152.

Verganti, R. (2009). *Design driven innovation: changing the rules of competition by radically innovating what things mean*. Harvard Business Press.

Vick, R. M., & Sexton-Radek, K. (2008). Community-based art studios in Europe and the United States: A comparative study. *Art Therapy*, 25(1), 4–10.

Vink, J., Wetter-Edman, K. & Rodgrigues, Vanessa, (2017). Designing Good(s)? Exploring the Politics of Social Design Processes. Conference Proceedings of the Design Management Academy, Vol 3, 961–977.

Vink J, Koskela-Huotari K, Tronvoll B, Edvardsson B, Wetter-Edman K. (2020). Service Ecosystem Design: Propositions, Process Model, and Future Research Agenda. *Journal of Service Research*, 1–19.

Visser, F. S., Stappers, P. J., Van der Lugt, R., & Sanders, E. B. (2005). Contextmapping: experiences from practice. *CoDesign*, 1(2), 119–149.

Von Hippel, E. (2005). Open source software projects as user innovation networks. *Perspectives on free and open source software*, 267–278.

Westerlund, M., & Leminen, S. (2011). Managing the challenges of becoming an open innovation company: experiences from Living Labs. *Technology Innovation Management Review*, 1(1).

Westerlund, M., Leminen, S., & Rajahonka, M. (2018). A topic modelling analysis of living labs research. *Technology Innovation Management Review*, 8(7).

Wieland, H., Koskela-Huotari, K., & Vargo, S. L. (2016). Extending actor participation in value creation: an institutional view. *Journal of Strategic Marketing*, 24(3–4), 210–226.

Wiltbank, R., Dew, N., Read, S., & Sarasvathy, S. D. (2006). What to do next? The case for non-predictive strategy. *Strategic management journal*, 27(10), 981–998.

Wilton, C. (2012). *Volunteering: Unlocking the Real Wealth of People and Communities*. London: Think Local, Act Personal.



#### **About Central Saint Martins**

Central Saint Martins, UAL is globally renowned for the creative energy of its students, staff and graduates. Central Saint Martins is part of University of the Arts London (UAL), an international centre for innovative teaching and research in arts, design, fashion, communication and the performing arts. [arts.ac.uk/csm](https://arts.ac.uk/csm)

#### **About Public Collaboration Lab**

The Public Collaboration Lab is a collaborative design platform spanning Central Saint Martins and Camden Council, supporting strategic cross-sector and interdisciplinary collaboration with Camden residents and other local stakeholders. We co-create place-based solutions to local challenges, delivering a portfolio of collaborative projects, that draw on the publicly engaged and participatory practices of staff and students from a range of disciplines including art, design, and spatial practices. Through challenge driven learning, knowledge exchange and action research, we explore new ways of developing and delivering public services and spaces, promoting interaction, collaboration and social cohesion.

#### **About UAL Social Design Institute**

The UAL Social Design Institute develops and uses research insights to inform and change how designers and organisations design. Our mission is to make a positive social and environmental difference. Our key focus areas are value and valuation through design, systems and design and policy contexts and implications.

[arts.ac.uk/ual-social-design-institute](https://arts.ac.uk/ual-social-design-institute)

#### **How to cite this report:**

**Kaszynska, P., Thorpe, A., Mitchell, S. (2022). Make (E)valuation Report. University of the Arts London.**

**Published by  
University of the Arts London 272 High  
Holborn London WC1V 7EY**

**[www.arts.ac.uk](https://www.arts.ac.uk)  
January 2022**