MAKE

MAKE (e)valuation Summary 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.

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.

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.

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.

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MAKE (e)valuation: Summary Report

This report provides a summary of the first phase of the MAKE @ Story Garden project, which ran between 2019 and 2021. The project was a partnership initiative developed by Central Saint Martins, University of the Arts London, Somers Town Community Association (STCA)/ The Living Centre, Camden London Borough Council and Lendlease.

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.

The focus of this summary report is on how MAKE delivered on the objectives agreed by the partners at the outset of the programme. This is set against the wider exploration of MAKE's contribution to placemaking within the Somers Town and St Pancras area of King's Cross in London, which cannot be captured using only outcome-based, objective-specific evaluation. This report therefore draws on the full set of findings detailed in the main MAKE (e)valuation.

MAKE @ Story Garden

MAKE is a public space for creative collaboration in Somers Town and St Pancras in Central London. 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.

The aim of the space—and the programme of activities it hosted between July 2019 and January 2021 evaluated in this report—was to bring together people who live and work in the area, arts school students and staff, and other organisations interested in using the space, and arts and design activities to address local issues and skills development. As a partnership, MAKE was also a testbed for collaborative ways of working between organisations across different sectors.

The physical space—still open and, from Spring 2021, under management of STCA/The Living Centre—comprises two public workshop spaces (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.

Motivations behind MAKE

MAKE's objectives centred on shared endeavour, employment and skills training, community resilience, social cohesion and wellbeing, and delivery of the Camden STEAM agenda.

Specifically, MAKE set out to:

- *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.*

- *Support delivery of Camden's STEAM agenda by providing a digital making space as a prototype STEAM hub offering facilities and resources, accessible to schools and the wider community, to enable access to 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 via creative engagement and co-visioning of future scenarios.

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

The objectives for the project were deliberately broad. The approach to programming and projects within the space was open-ended and emergent, meaning that, rather than fixed by top-plan, the programming responded to the resources—skills, equipment and facilities—available, the expertise and appetite from the delivery team and the various stakeholders, and the interests and requirements of users and participants.

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MAKE's design, in theory and practice

MAKE, as introduced in the original proposal, worked by bringing together different actors and their agendas. These included: local residents and community groups, Camden Council staff and service providers, Central Saint Martins at UAL and other universities' staff and students, local employers and their employees, including the knowledge institutions, cultural organisations and businesses within the Knowledge Quarter. All these groups came with their specific perspectives. This means that MAKE was many things to many people. MAKE can thus be framed in a number of different ways and can be presented as: Community Hub and Urban Commons: a collaborative service and site for community organising; part Living Lab and Community Studio: a space for experimentation and social innovation; and part Makerspace and site of Collective Alternative Everyday Practice: a space that supports artistic practices and making. This combination of approaches illustrates the flexibility of the space and its programme of activities,

reflects the multiple objectives of partners and participants, and—lastly—invites a diversity of perspectives and approaches to understanding the value of the initiative. As a result, there is no one yardstick that can be used to measure the success of MAKE.

The central design approach used for MAKE was that of infrastructuring—a design approach that rests on the idea of creating conditions for outcomes to emerge, rather than creating outcomes directly. Several things follow from this. The infrastructuring process means creating lasting structures to support people who were not part of the initial set up. Linked to this approach, MAKE is best thought of as an enabling platform, bringing together and configuring people, resources and policies, and not an individual project aimed at delivering specific objectives (though objectives were addressed through the programme of projects and activities hosted by MAKE).

In terms of design, MAKE did not have a defined programme from the outset. Instead, the programming 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 programme settled on a model that included several open access, regular activities that were available to local residents on an ongoing basis, and one-off or project-based activities that were either built on invitations to specific groups within Somers Town and St Pancras, or delivered to/ with specific stakeholders in a closed setting.

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MAKE's performance and value

Between July 2019 and January 2021, 189 events were delivered through MAKE, engaging 1,694 people as participants. 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 but 63 activities were either community-led or co-led (community groups in collaboration with CSM and MAKE partners) and 15 external organisations ran activities on the site.

Regarding the 15 partners, these ranged in sectoral terms from schools to public and third sector organisations, social enterprises and several smaller arts organisations. Most of these activities happened before the shift to primarily digital delivery during the Covid lockdown, although council and voluntary and community sector groups also collaborated in digitally delivered projects.

The period between October 2019 and March 2020 had the highest frequency of activities within the physical spaces, mirrored by the levels of participation from residents and students over this period. There was a significant fall in activity in April, compounded by a shift to online delivery, and then COVID-19 planning for a return to on-site activity in July 2020. Another decline was registered in November when a second lockdown was announced, extending into December 2020.

In terms of meeting the specific objectives, the monitoring figures show that MAKE either met or was on track to meet most of the Total Project Target figures set against the objectives. The COVID-19 pandemic interrupted this process and necessitated some changes to the programming. The table below shows objectives set against the agreed target figures.

TABLE 1. OBJECTIVES AND KPI MONITORING

Outcome	Indicator/Measure and Total Project Target	Target achieved	Commentary/ additional information
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.	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.

Increasing employability and entrepreneurship through skills development, training and networking—both formal and informal, linked to the kind of activities described above.	See below.	See below.	See below.
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.	300 people across two years access projects involving skills development (e.g. ceramics workshop).	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. Digital skills developed through Schools Market Stalls project.

Outcome	Indicator/Measure and Total Project Target	Target achieved	Commentary/ additional information
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.
Helping delivery of Camden's STEAM curriculum with local schools.	Eight schools workshops engaging 120 students.	One MAKE Virtual Work Experience Programme—12 schoolchildren from across the borough. Two Digital 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. NB digital fabrication equipment was brought into the programme in early 2020, shortly after the project was paused due to lockdown.
Supporting inclusive development of the local area by directly involving local communities in shaping the public realm.	Two co-design events held between M@SG partner organisations, Knowledge Quarter working groups, Camden Council and the local community.	Two co-design events completed.	The Lendlease/Camden Council/Collectively/CSM Creating Connectedness Workshop generated several projects around the development of the public realm.

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.	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.	Three projects completed—a number of these have now continued into the CSM Public Studio project.	Schools' Market Stall project completed with Maria Fidelis Catholic School. TrashCanLdn completed with STCA Youth Club. Creating Connectedness workshop projects completed—Mobile Maker Space, Dynamic Wayfinding, Parklets. The Knowledge Quarter 2019 conference also generated a number of projects and possibilities around public realm that were subsequently taken forward.
	Bi-monthly Social Enterprise in the Community Workshops take place—5–10 participants per workshop. Led by STCA.	None.	See above on STCA structural changes and impact of COVID-19.
Widening access to arts and culture through a programme of inclusive activities (NB these projects will also help to promote social cohesion and combat isolation and loneliness).	Two celebratory on-site events to mark the launch and transfer to Euston.	One launch event in summer 2019.	Large-scale events were severely constrained by COVID-19 after March 2020. Many of the early plans for summer 2020 therefore had to be cancelled.

Outcome	Indicator/Measure and Total Project Target	Target achieved	Commentary/additional information
Programme of activities and events linked to the CSM and wider UAL curriculum.	300 students engage in projects around M@SG over two years.	355 student participants.	
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 early 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.

From the 1,694 participants attracted by MAKE, 1,339 were classified as non-students. 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. Different occupational circumstances were well represented, as were the 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. In itself, this is not sufficient to demonstrate that MAKE performed well with respect to equality, diversity and inclusion (EDI); however, it shows that MAKE was demographically inclusive.

Being involved had a number of different effects on the participants. On a fundamental level, MAKE has brought enjoyment to these people. From those who participated in the structured activities, 86% "loved it" and 12% "liked it". An additional indication of high satisfaction is that over a half of the participants returned on more than one occasion. Other reported outcomes are presented below as proxies spread over the dimensions of the project objectives.

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TABLE 2. OBJECTIVES AND OUTCOMES

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 1. Project example	**Joy in Weaving** As one of the Graduate Residencies at MAKE, a British/Bangladeshi graduate textile designer from UAL organised a series of workshops under the title of Joy in Weaving. Through the 10 workshops—delivered online and face-to-face—local residents were shown how to weave off-loom, on-loom and make a small loom frame to take home. Through the sessions, the lead developed and tested her ideas for the creation of a social enterprise focused on her participatory weaving practice.	
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 3. Project example	**TrashCanLdn** TrashCanLdn was a collaborative project between a group of BA Product Designers at CSM and young people from STCA Youth Centre. The project was focused on creating upcycled products that could be sold at a local market, to introduce the youth group to design.	

Objective 4. Support delivery of Camden's STEAM agenda by providing a digital makerspace as a prototype STEAM hub providing 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%.
Objective 4. Project example	**Digital market stalls** Digital market stalls, delivered by the Designer in Residence at MAKE, was a series of workshops for local secondary school students. Initially planned as on-site activities with two schools—Maria Fidelis Catholic School and Regent High School—and involving the digital customisation, assembly and finishing of fruit and veg stalls for use in the schools' playgrounds. Customisation was made via the creation of digital designs that were laser cut into models and then CNC cut into usable stalls. Due to the pandemic these workshops had to be relocated online and delivered though video tutorials and structured remote sessions with students.	
Objective 5. Support inclusive development of the local area by providing the physical and relational infrastructure required to involve directly local communities affected by re-development.	Has the activity help you learn about local issues?	Affirmative 45%.
Objective 5. Project example	**Creating Connectedness** The Creating Connectedness workshop saw more than 30 people from local organisations work together to produce six new ideas that could be developed and built at MAKE, then implemented in public and shared spaces across Camden to help create connections between people (and organisations) living and working around Somers Town and the Regent's Park Estate. These project ideas have been developed and implemented via PCL and Public Studio projects.	

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%.
Objective 6. Project example	**Soft Launch** On 13 July 2019, as part of Somers Town Festival, M@SG opened its doors to the public for the first time. This was an opportunity to learn about the site and its facilities, meet the MAKE team and find out about the opportunities to get involved in creative programming. **Clay Socials** One of the regular weekly sessions delivered at MAKE was the Clay Socials–a diverse group including local residents, students from CSM and local school children attended weekly to work with clay and meet new people. When lockdown meant the session could no longer be conducted in person, the project moved online. MAKE socials engaged residents in two sessions a week, responding creatively to different briefs devised by the group.	

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; and relating to other people. This is underscored by the comments shared by the participants.

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.

Relating to other people
People like inter-generational activity. People feel less judged when all talking.

Meeting new people from different backgrounds.

Being more sociable, making me eager to try new things.

As the sessions continued, the more we got to know the members who were regulars. It became less of this 'activity' but rather a casual conversation between like-minded people.

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 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. One resident felt that it was "imperialistic" and "condescending" not to allow the local people to fully run the space and described the attitude "embodied" in MAKE as:

"Hey, we have got this idea— we know better than these 'poor' people."

These sentiments were countered directly by other residents, but the very presence of these critical articulations can be seen as positive in the sense that they provoked discussions about local identity, ownership and re-development, as well as the role that institutional interests play in this kind of situation. This was not fully intended but is consonant with the claims that 'participatory design' (PD) can transform open hostility (antagonism) into respect for disagreement (agonism) (Björgvinsson et al., 2012; Kraff, 2020).

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Emergent and latent value: the challenges of (e)valuating MAKE

One of the significant challenges of (e)valuating MAKE is that—because of its design—it produced conditions for change that sometimes did not translate into actual change; moreover, some of the actual changes produced by MAKE were not registered through the outcomes directly linked to the objectives. In other words, some of the value of MAKE was emergent, and some remains latent. With respect to the former, some of the possibilities became apparent only as the programming unfolded; with regard to the latter, not all of the opportunities created by MAKE have been actualised, and thus remain latent as opportunities for future action.

To give an example, one of the potentially crucial outcomes of MAKE not registered directly in the monitoring figures against the set objectives is the network of relationships produced. This extensive network of relationships is where future opportunities are seeded. In the right circumstances, these relationships can lead to future value co-creation. Much of

this value remains latent but some examples include a range of funding bids involving the partners and collaborating organisations, ongoing projects catalysed through MAKE that continue through further programmes such as the Public Studio and T-Factor research projects and the STCA-led online communication platform 'Somers Town Loop'. Together, these contribute to future opportunities for shared endeavour and collective impact between the networks formed from MAKE.

Conclusions

The (e)valuation found that, even though there were a number of notable gaps against the initial objectives, partly due to the impact of the COVID-19 pandemic and partly due to the project's emergent nature, when assessed against the wide-ranging expectations agreed with partners at the outset, MAKE had significant accomplishments.

The key conclusion is that, although MAKE delivered well on the set objectives, the value of MAKE did not lay in maximising efficiencies, insofar as this means optimising the already-existing solutions in a way that requires less input. Indeed, the first phase of MAKE was not programmed for efficiencies targeted exclusively at the pre-set objectives but rather on building relations; it aimed to support not so much specific services but capacity to deliver; it worked to develop different capabilities in different people, depending on what kind of contribution they were prepared to make—rather than satisfying the needs of some. The core achievement of MAKE consists not in maximising efficiencies but in the co-creation of value, which, fundamentally, means that people come together and deliver value through interaction. This value is difficult to capture using standard evaluation but is central to some approaches being established currently to capture value in public service and management, e.g. Service-Dominant (S-D) logic.

Thus, it is crucial to understand that MAKE's achievement consists not just in the success recorded against the agreed objectives but also, in terms of the value co-creation effects explored further within the main report.

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

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