



Make/Shift: Phase 1 Evaluation

Appendix 3: Full data analysis

April 2026

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Make/Shift data collection levels

Over the phase, Make/Shift have slowly increased the amount of quantitative data they have been gathering from participants in their activities and at their events. However, levels remain relatively low, meaning caution should be taken with any findings.

In the first delivery year (2023-24), the low numbers of survey responses aligned with the initial low (but deep and thoughtful) engagements, but as levels of engagement in activities have increased, we would have expected substantially more responses from participants. The Audience Agency recommends aiming for

380 as a target to minimise the error margin for data. This has not been achieved in any year of the phase, with a drop in numbers between Year 3 and Year 4.

Increasing this figure so that statistics around engagement reach are more likely to be significant should be an aim for Phase 2 to allow more robust findings.

Illuminate data

(This covers general quantitative data including demographics, previous arts engagement, event enjoyment and other feedback)

The table below illustrates the number of survey responses/ other quantitative data collection as a percentage of audience/participant numbers. due to questions being optional there is a variance between answers for the number of responses, so we have highlighted the lowest and highest number of responses to show that variance:

Year	Survey responses		Participant numbers	% of total population
	Lowest	Highest		
Y2 23-24	8	61	2,592	0.3% - 2.4%
Y3 24-25	42	248	11,989	0.3% - 2.1%
Y4 25-26	67	203	13,903	0.5% - 1.5%
Total	117	512	28,484	0.4% - 1.8%



Impacts and Insights data

Arts Council England require CPPs to gather Impacts and Insights data on at least four events or projects. We use this analysis within the assessment of excellence (Section 3 of the main report). Due to the fact that some projects reflect deep engagement, we wouldn't always expect very high numbers of engagements, but extremely low figures make the data lack any robustness.

Below is a table of I&I engagement figures over the phase.

	Public – audiences/ participants	Self prior / post – organisers	Total
Year 2 23-24	23	13	36
Year 3 24-25	35	20	55
Year 4 25-26	21	4	25
Total	79	37	116

Audience Demographics Phase 1



81%
Female

38%
aged 35-49

14%
identify as
LGBTQI+



73%
are regular Make/Shift
attendees

26%
identify as
Neurodivergent

96%
White British

27%
identify as
disabled or D/deaf



Geography – where did it happen?

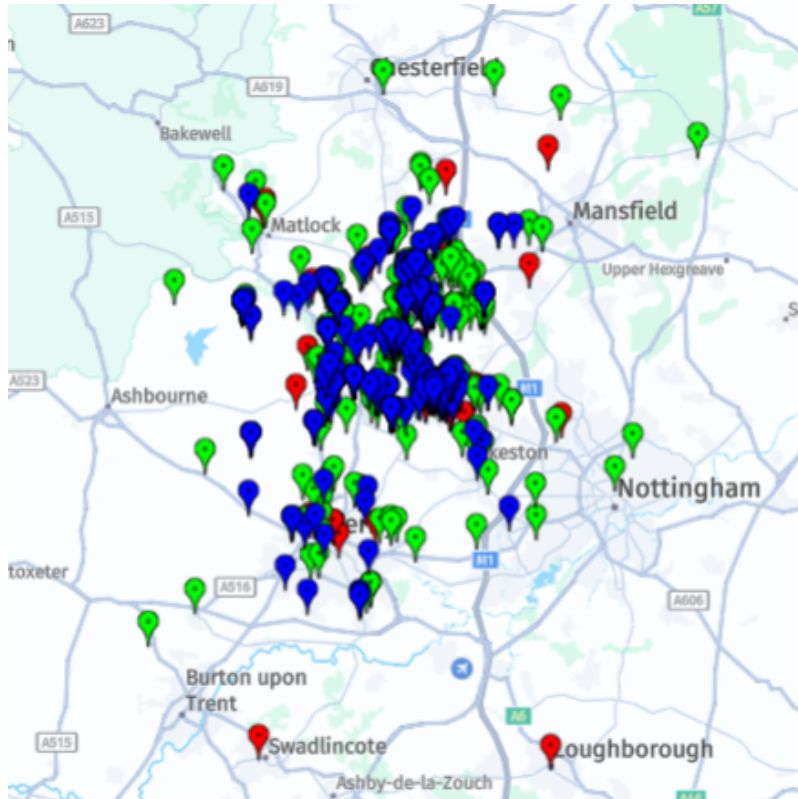


Figure 1: Area covered (12,568.5 km²) by valid postcodes collected in surveys (n=1,093) Red = 23-24, green = 24-25 and blue = 25-26

Over the phase, 78% of postcodes collected were from Amber Valley, with clustered representation in Alferton to the north of the region, Heanor to the south and Ripley at its centre. Make/Shift have successfully reached all wards in Amber Valley during this

phase. Some areas of high deprivation (discussed in more detail below) to consider targeting further for events in phase 2 could be Langley Mill and Aldercar, Alferton and Heanor East.

Demographics – who got involved?

Here we present the demographics of those who filled in surveys at Make/Shift events over Phase 1. Base number of responses (n) are reported for each chart.

Overall, we find that Make/Shift are reaching an increasingly diverse audience with many characteristics increasing over the phase.

The chart here indicates that Make/Shift audiences' and participants' ethnicities are largely in line with the local population of Amber Valley¹ with 96% being White/ White British, although over the phase this is trending towards being slightly more diverse, with 25/26 lowering slightly to 95% White/ White British.

This largely reflects the efforts to connect with local people, reinforced by the geographical reach of the programme (as shown previously). As Make/Shift have been able to slightly increase the proportion of non-White ethnicities represented since last year, this shows a slightly more equitable (as opposed to *equal*) approach

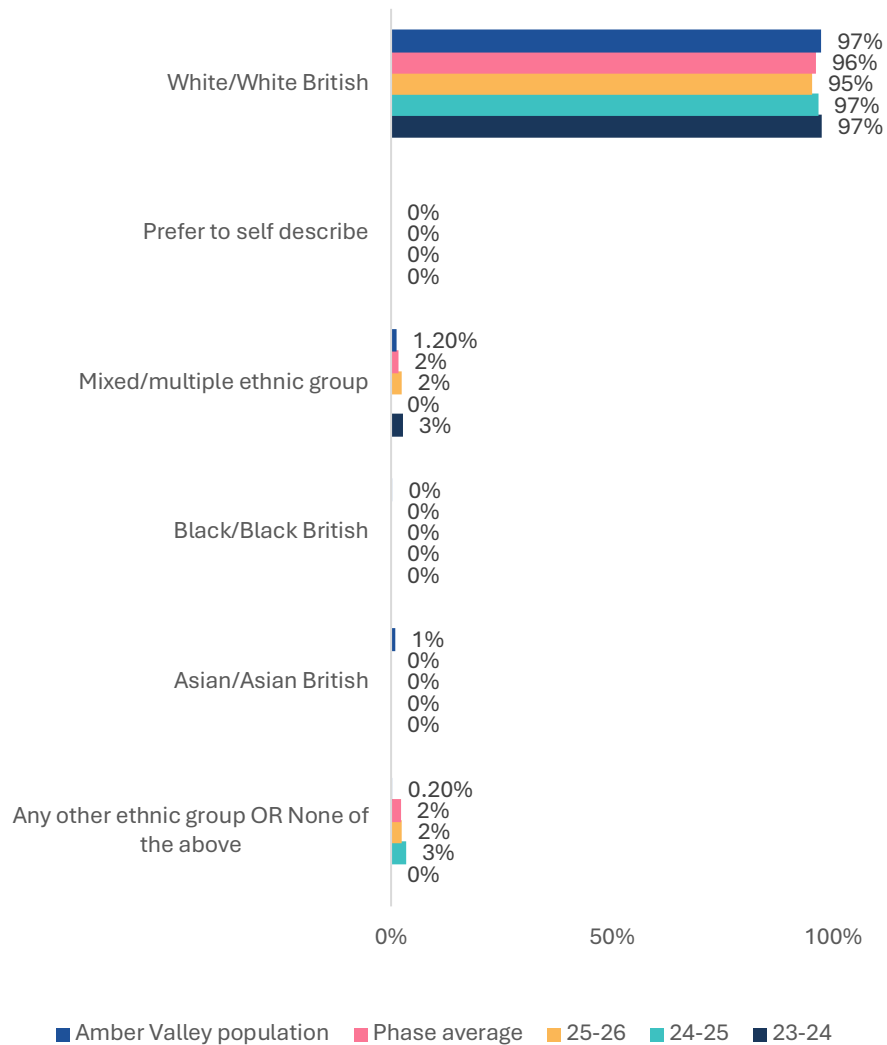


Figure 2: comparing audience survey responses for ethnicity across Phase 1 with phase average and regional levels. n=180

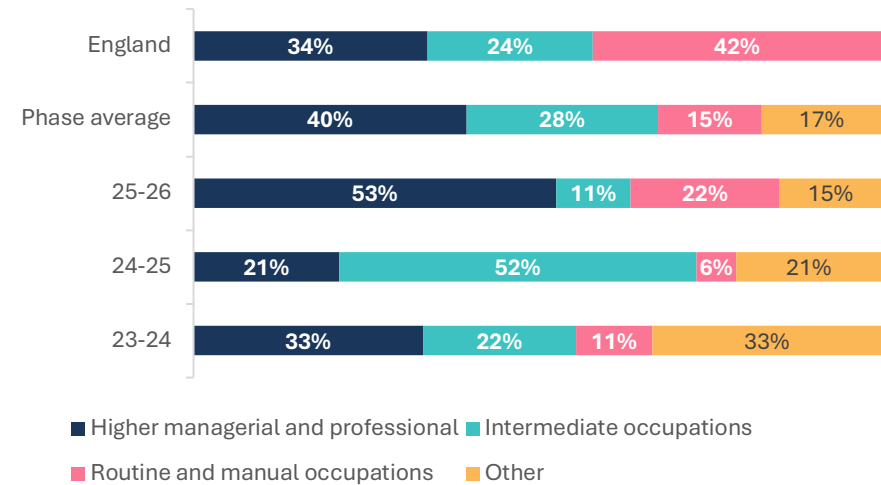


Figure 3: Comparing rates of each socio-economic group across the phase with national levels. Displayed using NS-SEC Three-Class Version. Comparator source- ONS. n=126

to its inclusion of the region's diverse communities than in previous years.

Figure 3 compares socio-economic group rates using the question about people's current or most recent occupation. This shows that Make/Shift are reaching well overall into the higher and intermediate occupations, which highlights success in their desire to reach local creatives and business owners.

Still there is a real potential for growth into reaching those in more manual and routine occupations especially for those in jobs that involve trade skills that require 'artistry' which could be translated into making activities, perhaps such as construction work.

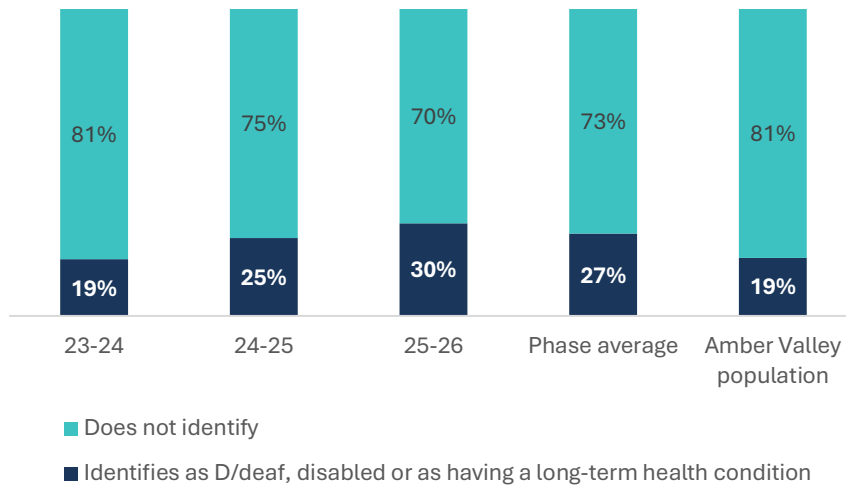


Figure 4: comparing those who identify as D/deaf, disabled or as having a long-term health condition across the phase with phase average and regional levels. n=267

The percentage of those who identify as D/deaf, disabled or as having a long-term health condition has risen steadily over the phase, from 19% in line with figures for Amber Valleyⁱⁱ in 23-24, up to 30% in 25-26, bringing the phase average to 27%.

Likewise, there has been a steady increase in the proportion of audience members and participants who identify as neurodivergent.

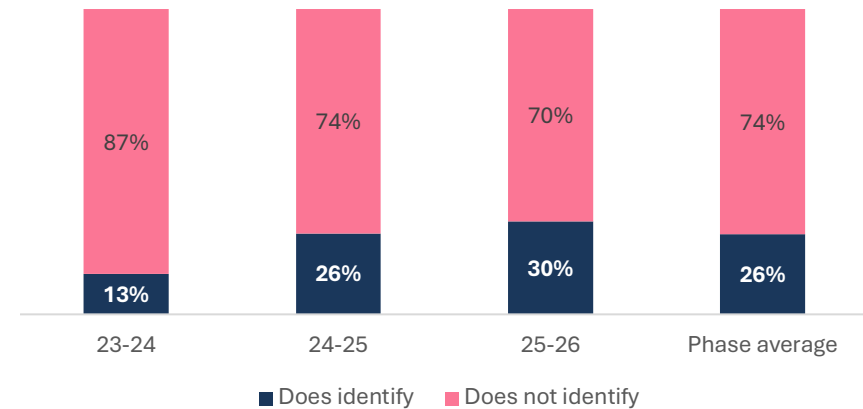


Figure 5: comparing those who identify as neurodivergent across the phase, with phase average. n=267

This figure doubled between 23-24 and 24-25 from 13% to 26% and has further climbed to 30% in 25-26, giving a phase average of 26%.ⁱⁱⁱ

Audiences remain largely female, as is typically found for arts events, however it should be noted that those who identify as female are also more likely to fill in surveys. There is an overall phase average of 81% identifying as female, compared with 50.8% in Amber Valley.^{iv}

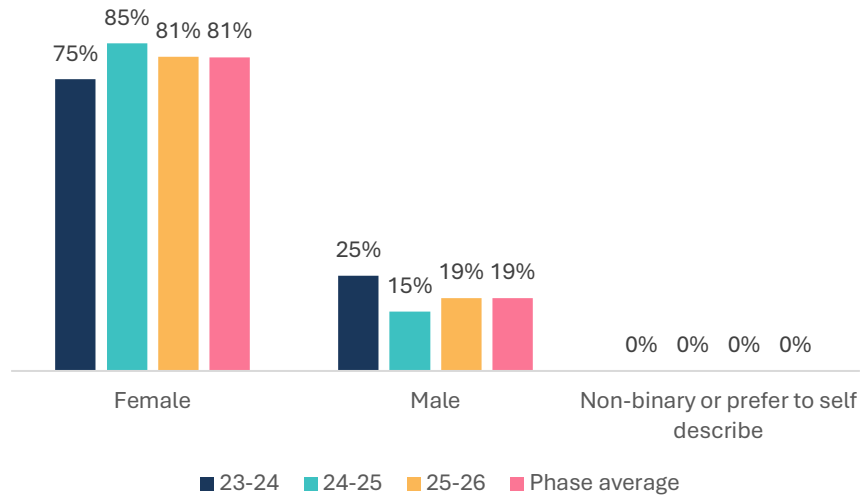


Figure 6: comparing those who identify as female, male or non-binary or prefer to self describe, with phase average. n=340

So far in Phase 1, no one has identified as non-binary or preferred to self-describe.

The number of people who identified as LGBTQIA+ has also risen over the phase, jumping from 7% in 24-25 to 20% in 25-26 for an overall phase average of 14%.

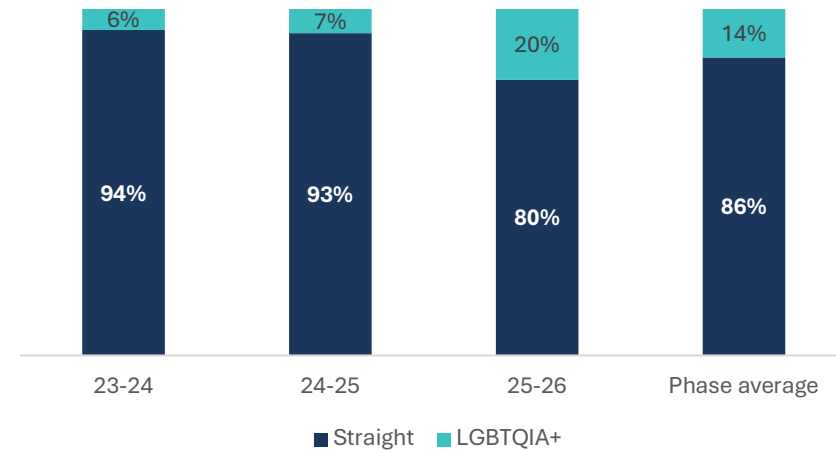


Figure 7: comparing those who identify as LGBTQIA+ with phase average. n=164

The chart here compares the ages of those surveyed with the ages of adults^v across Amber Valley.

Groups that may characterise areas for engagement growth would those aged 25-34 who are slightly underrepresented in Make/Shift events, or those over the age of 75. This group had good reach for 24-25 that has since decreased.

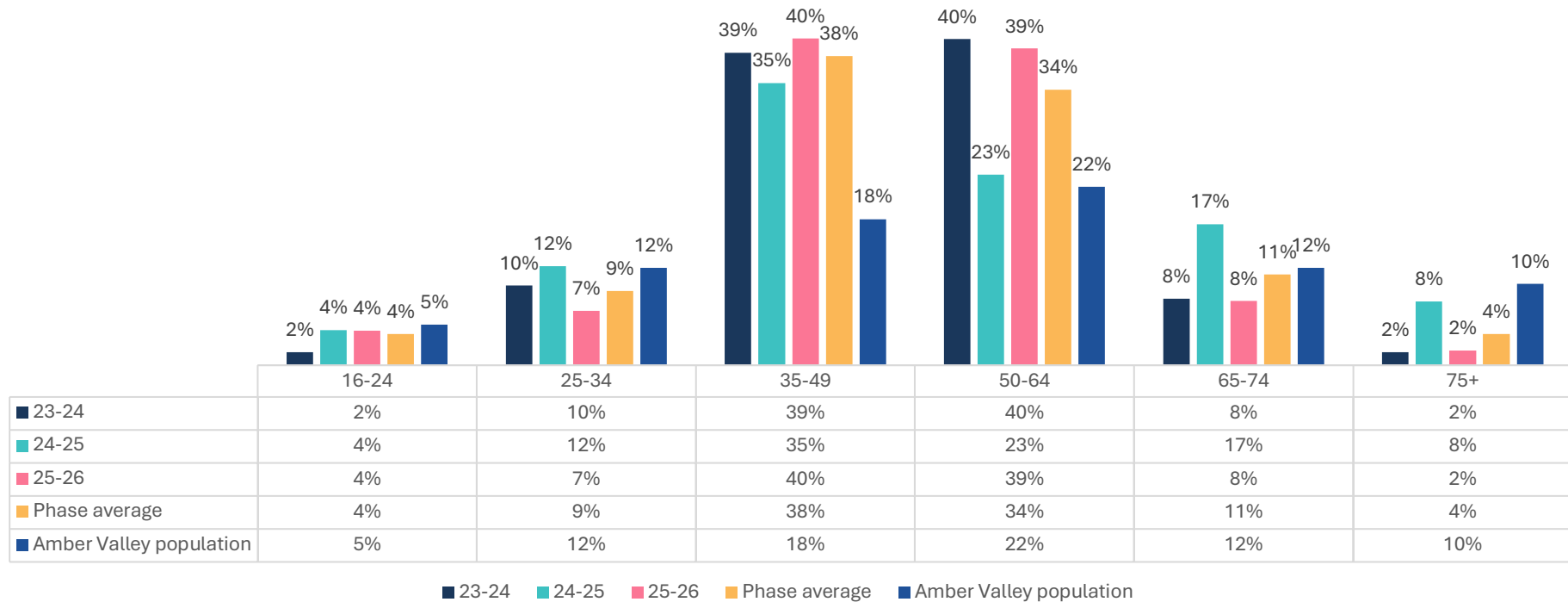


Figure 8: Comparing of different age groups across the phase with the regional average . n=340

The data for 24-25 seemed to suggest that intergenerational groups were attending together, reinforced by data relating to the question 'Who did you attend with?' where: a third of respondents (33%) came with 'friends and/or family'.

However, for the year 25-26, just 1% attended with friends and family, and 69% were recorded as attending alone, as seen in the chart below.

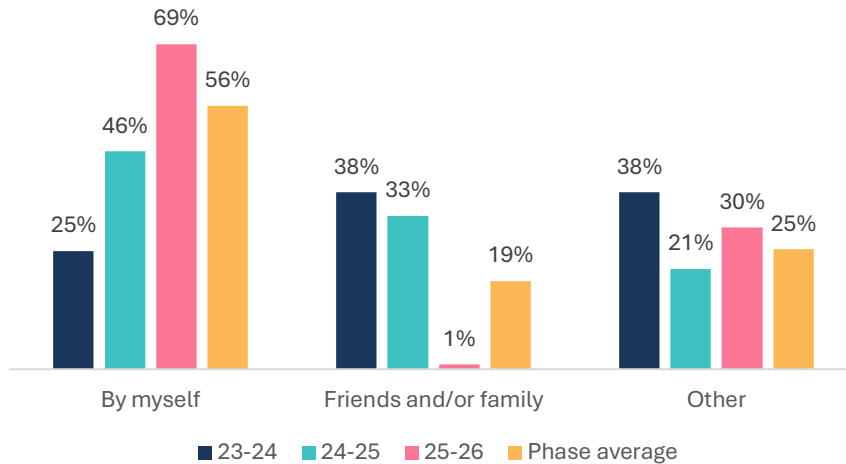


Figure 9: who audiences and participants attended with. n=460

Other categories not included here due to no responses were 'Organised group visit' and 'School/College/University visit' which could represent some growth areas for Make/Shift to consider for Phase 2.

As Make/Shift are consistently reaching a more diverse and comprehensive group of audiences and participants, these figures are indicative of their equitable and inclusive approach. In summary, Make/Shift is well-placed to continue to reach a wide audience into their second phase.

A note on the data

It is worth noting that the data relating to the question 'Who did you attend with?' may be skewed due to an artefact of its Illuminate collection method, whereby the 'other' category is selected for data entry when the real answer is unknown, as this is a required field. As such, the real proportions of attendees may be different than the data suggests.

Reaching those least likely to engage

The data presents a real dichotomy between people who have attended recently and therefore represent repeat engagers, and those who have never attended before, showing that Make/Shift are successfully both reaching new audiences least likely to engage, and also appealing to and re-engaging previous attendees. Across the phase, a quarter of audiences and participants (25%) were new to Make/Shift.

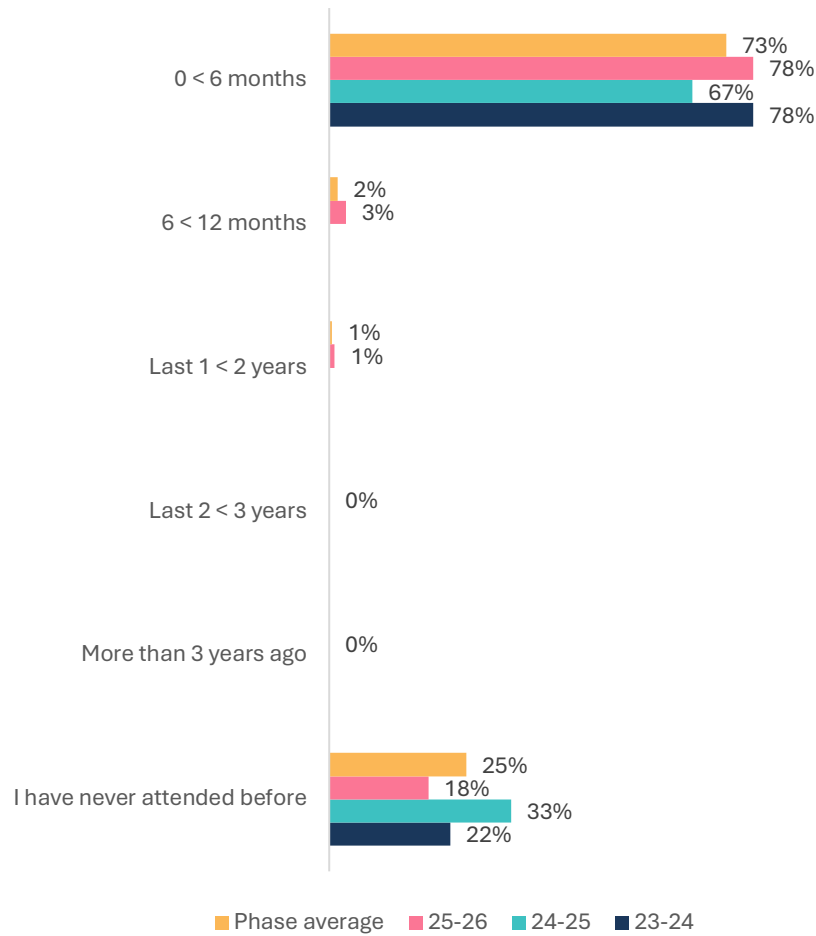


Figure 10: comparing previous attendance at Make/Shift events across the phase. n=195

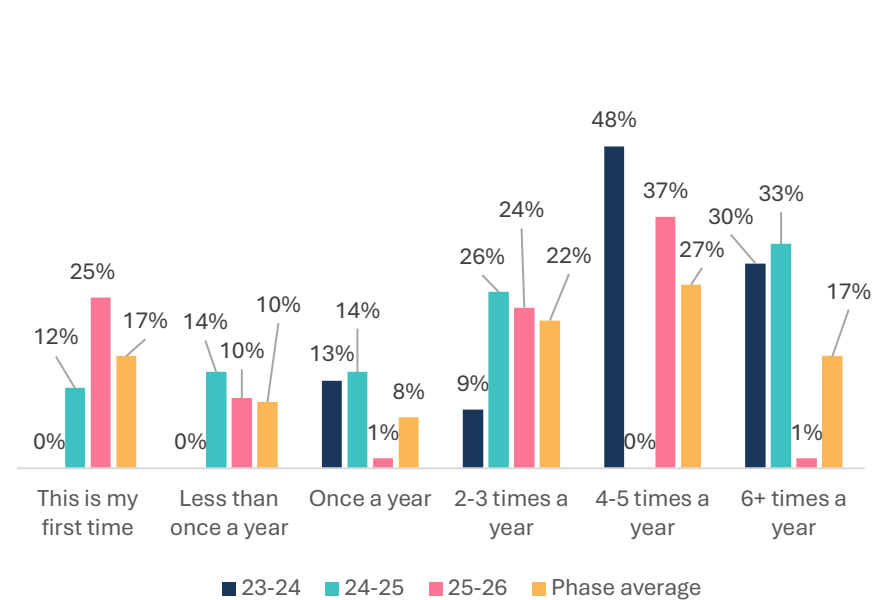


Figure 11: comparing rates of previous arts engagement in Make/Shift audiences across the phase. n=132

The number of audience members and participants who are new to the arts in general has also changed significantly over the phase. During the first year of programming, none of the people Make/Shift engaged with were new to the arts. This rose to 12% in the second year and a huge 25% in the latest year of programming, giving an overall phase average of 17%.

If we consider those less likely to engage in the arts, i.e. those who engage in three events a year or less, this accounts for over half of the audience overall (56%). This shows that although most of Make/Shift's audiences are likely to already be engaging in the arts to some degree, strides are being made to engage with those least



likely to typically engage in the arts, and we would expect this trend to continue into Phase 2 if Make/Shift continue to target these specific populations.

Taken together, the data showing first time engagement with Make/Shift, but also the arts in general, demonstrates the specific role Make/Shift play in contribution to the local arts and culture ecology; not only were they the first experience for many, they also bring in a broader first-time participation from other arts and culture engagers. To explore this further, we consider levels of deprivation and likelihood to engage in the arts among participants.

Indices of Multiple Deprivation

Typically, those from areas of high deprivation are less likely to engage in the arts. Indices of Multiple Deprivation (IMD) analysis uses participant postcodes to consider the levels of deprivation for

Make/Shift engagements during the whole phase, compared with those for the Amber Valley and England populations as a whole.

Amber Valley is rated as less deprived than 54% of other local authorities for overall IMD.

Amber Valley is less deprived **Overall (IMD)** than 54% of local authority districts in England



Figure 12: showing Amber Valley overall IMD rating. Source: <https://deprivation.communities.gov.uk/maps>

The chart here shows the percentage of Make/Shift participants who live in each 'decile' – the lower the decile the higher the levels of deprivation, with 1 being the 10% most deprived areas of England.

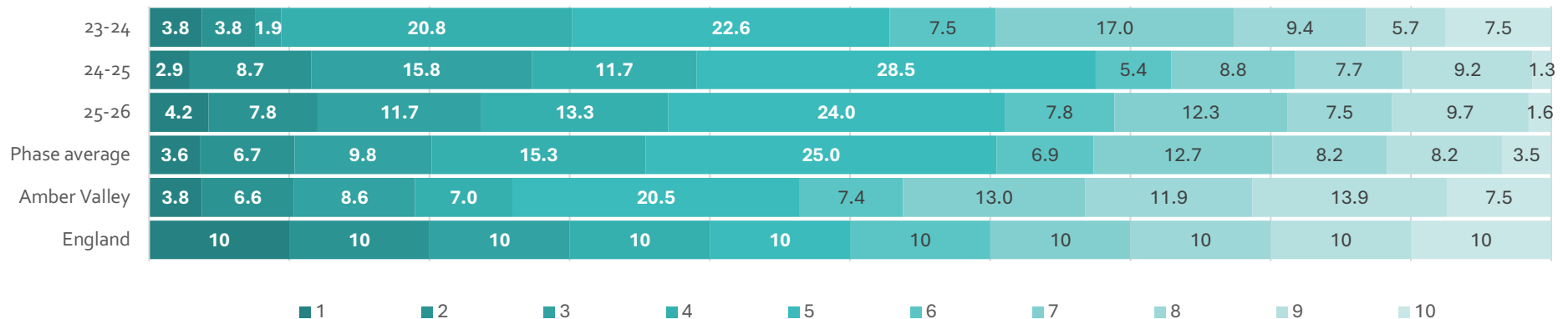


Figure 13: IMD results comparing Make/Shift with Amber Valley and England n=881



The figures show that 60.5% of Make/Shift audiences live in the 50% most deprived areas of England, notably higher than the average for Amber Valley at 46.4% and showing good engagement with those typically deemed less likely to engage in the arts.

However, levels of reach for the most deprived areas are either in line or lower than those of Amber Valley and Make/Shift has an opportunity here to further their reach into these groups with targeted programming in certain areas with higher rates of deprivation – for example, in areas such as ‘Amber Valley 003B’ near Ironville and Riddings, the most deprived area of Amber Valley, as shown on the map here.

A good goal here for Phase 2 would be to increase reach within the lowest 2 or 3 deciles by increasing engagement in areas such as Ironville, parts of Ripley and Langley Mill.

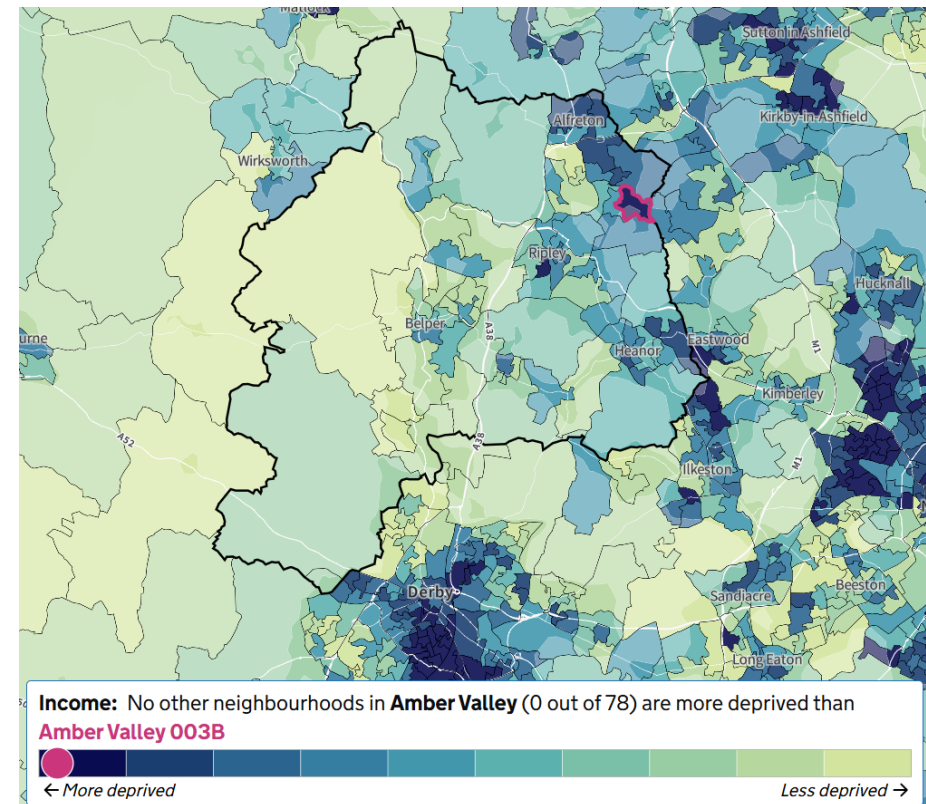


Figure 14: map showing deprivation level across Amber Valley area. Source = <https://deprivation.communities.gov.uk/about-your-neighbourhood/Eo1o194>



Audience Spectrum Data

Audience Spectrum^{vi} analysis uses postcode data to categorise audiences into three levels of arts and culture engagement: low, medium and high.

Figure 15 shows a summary of Audience Spectrum results for Phase 1. Overall, we find that 45% of audience members in Phase 1 come from groups least likely to engage in the arts, compared with an average of 34% for Amber Valley as a whole. This shows great reach into groups least likely to engage which has grown year on year, with almost half (49%) of audience members and participants in 25-26 being from these hardest to reach groups.

Error! Reference source not found. shows a full breakdown of reach into each of the 10 Audience Spectrum categories for Phase 1. This shows that Make/Shift have great reach into two of the groups least likely to engage in the arts: 'Up Our Street' and 'Frontline Families'. Make/Shift have reached these groups at a rate of 50% above the typical population of Amber Valley (21% for Make/Shift compared with 14% Amber Valley. The 'Up Our Street' group are described by The Audience Agency as "sociable retirees looking for inexpensive, mainstream, local leisure opportunities"^{vii} and 'Frontline Families' tend to be "frugal, semi-urban renting families, light on arts and culture but heavy on community"^{viii}.

Make/Shift are reaching the same as the population estimate for 'Kaleidoscope Creativity', described as "mixed-age" with "many working in public or service sectors, often preferring free and local community festivals and art to engaging with public cultural institutions"^{ix}, giving a 1% reach each for Make/Shift and the Amber Valley population. However, there is also the potential to

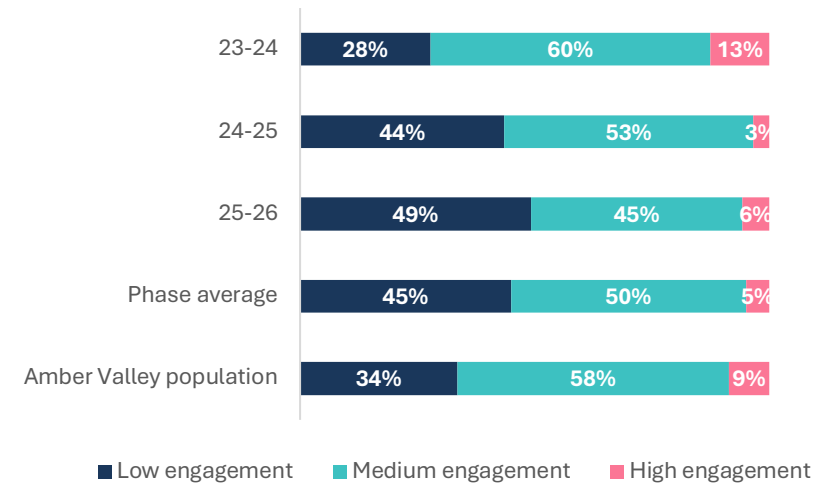


Figure 15: Summary of Audience Spectrum analysis for Phase 1. Base = 1,168

expand the reach into the final group least likely to engage in the arts: 'Supported Communities', with Make/Shift reach at 2% compared with the population average of 5%. 'Supported Communities' are described as potentially living "in social housing" who "may rely on financial support or experience multiple types of deprivation or poor health."^x

This group may be affected by accessibility issues and are best reached through directed hyper-local programming by "taking the opportunities to them".^{xi}

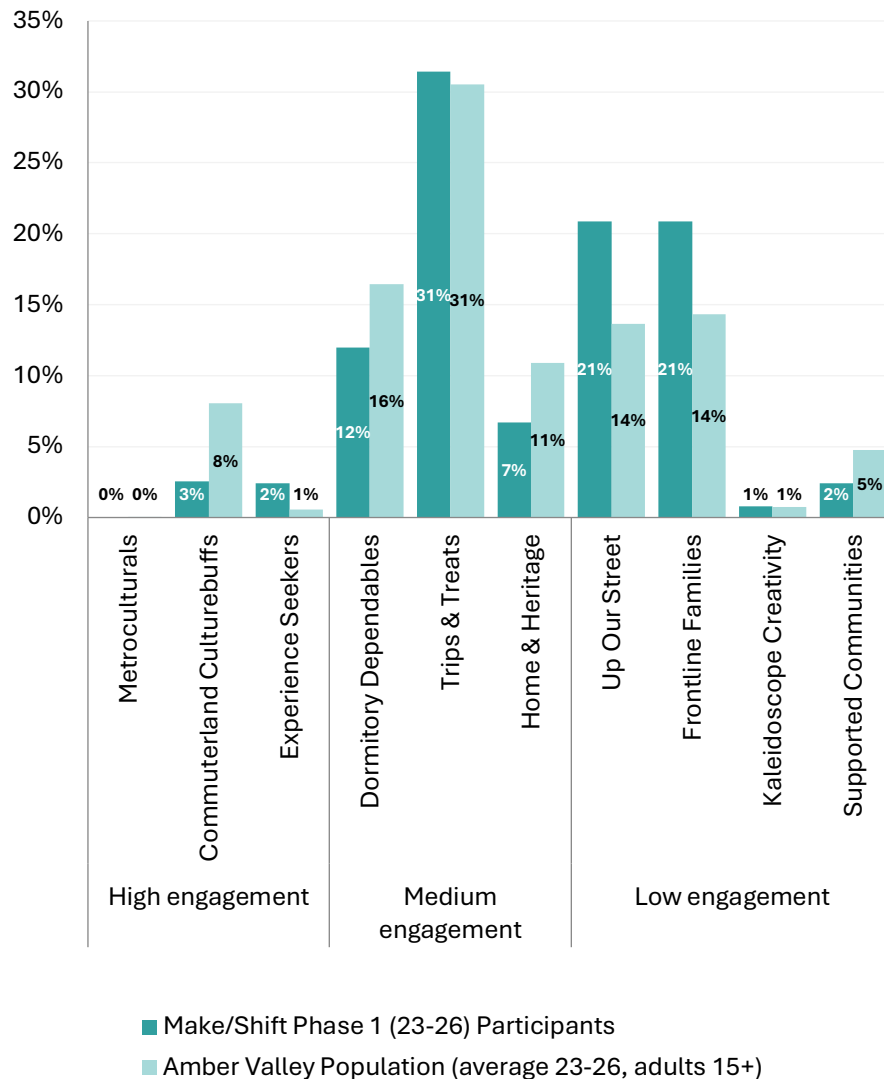


Figure 16: Phase 1 Audience Spectrum analysis. Base = 1,168

Participant feedback

Overall, events across the phase have been received positively by those surveyed.

I love the Make/Shift events. They are always fabulous and I appreciate all the little things you do as well as the big, i.e. the homemade sustainable name badges.

Participant, via survey

The chart here shows that audiences rated events very highly across the phase with 95% rating them as either excellent (64%) or good (32%).

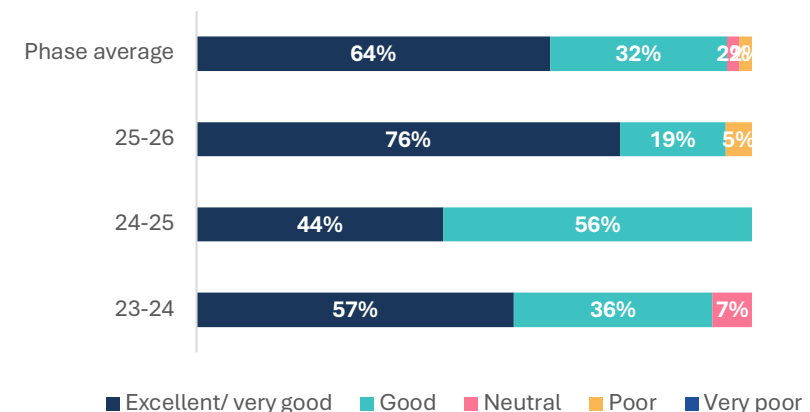


Figure 17: Percentage who felt expectations were met, exceeded, or fell short. Base = 56



In fact, there was a marked difference for 25-26 which received the highest levels of 'excellent' scores during the phase.

97% of event attendees would attend a similar activity in the future.

Overall, the majority of audience members felt the events across the phase met or exceeded their expectations (77%).

When asked about the benefits of participating in Make/Shift events, those surveyed responded by voting for the following categories.

The chart shows that over the phase people frequently interacted with new people (88%), had an increased sense of wellbeing (72%) and learned something new (64%). This demonstrates the aims of Make/Shift to connect and 'uncover' new opportunities among the local community.

When comparing with non-numerical data, we see evidence that supports the numbers. Audiences and participants found the events inspiring and fun, and they felt a sense of connection.

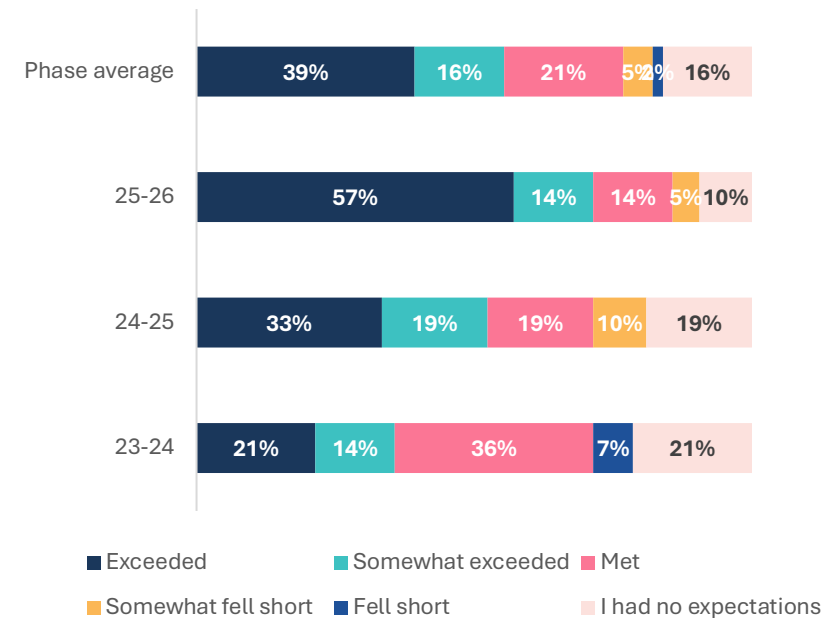


Figure 18: Comparing how audiences rated events across the phase. Base = 44

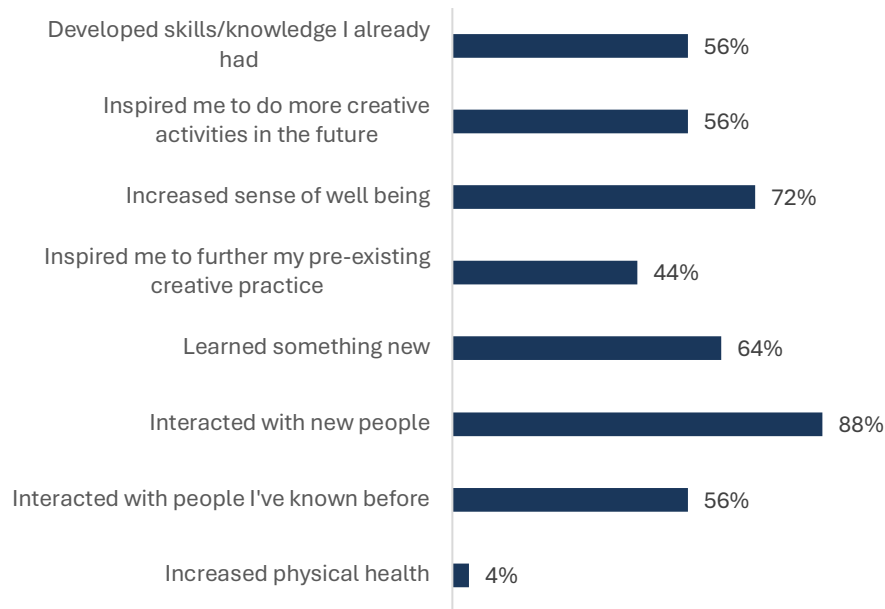


Figure 19: Count of votes relating to 'benefits of this experience'. Base = 25

The most common words all evidence the concept of enjoyment, growth and support that Make/Shift offers.

[The highlight was] meeting new people, especially the ones we have funded through the Movers & Shakers fund and hearing about their experience of running their project.



Figure 20: Most frequently occurring words in responses to survey question 'Please write three words to describe your experience'. Base = 21

This peer learning adventure is all about unleashing the maker in everyone.

Participants via survey

To explore these sentiments further, we have aligned the evidencing of this sense of inspiration to the three key areas of Make/Shift's ethos: through making, connecting and shifting. Survey data has revealed how participants have felt about their connections and growing networks:

[Participation] helped me get a better sense of the community I live within.



I felt grateful to have a place at the table and to have agency and the opportunity to navigate with (not just for).

So lovely to hear everyone's ideas and see their creativity.

Participants, via survey

There is a strong sentiment among participants around themes of trust, autonomy and agency:

Having the trust together, autonomy as co-existors, room to explore and reflect together, to challenge and to do this on our own terms was so very important and RARE.

Participant, via survey

Importantly, the autonomy is described as coming from group dynamics and the collaborative, co-produced nature of the work:

The buzz of the room, full of like-minded creative people all snuggled together.

This group has really helped me feel less alone and in hard rocky patches of last year's work challenges it allowed me to lean in to the unknown more, knowing I had the support.

Participants, via survey

The data collected also suggests areas in which Make/Shift have caused positive shifts and changes. Some of these refer to the personal growth and agency of participants, and others relate to the methods and approaches that the project has instilled in others.

I think without this time in the CoLab stretching my thinking and expanding my thoughts around community-led change I would probably not have reached this awareness of how my skills could benefit the community.

This opportunity to step away from extractive urgency and invest in long-term shifts feels like something very unique.

Participants, via survey

There is a clear sentiment from surveys, reflection logs and interviews that whilst the project is still growing and developing, there is still a lot of aspiration for what Make/Shift can achieve in its mid- and longer-term future.

Impacts and Insights Data

Although risking simplistic interpretation of something which, as shown above, is very complex, we include here the analysis of Impacts and Insights dimensions for Make/Shift's work.



These comprise feedback from participants and programmers across a series of dimensions of quality developed through a series of Arts Council England research projects.

Now hosted on the Culture Counts platform – Impact & Insights, audience members or participants and organisers rate events on how much they agree with a series of 'dimensions'. Programmers are also supposed to complete these assessments about the intensions of their work ('self' below).

This subsection splits the analysis into three dimensions:

- Events
- Co-creation
- Additional dimensions.

Events

Events where audiences come along, or people participate in a workshop are rated on the following dimensions:

- Cultural Contribution: It provides an important addition to the cultural life of the area
- Distinctiveness: It was different from things I've experienced before
- Enthusiasm: I would come to something like this again
- Local Impact: It's important that it's happening here
- Relevance: It had something to say about modern society

- Rigour: It was well thought through and put together

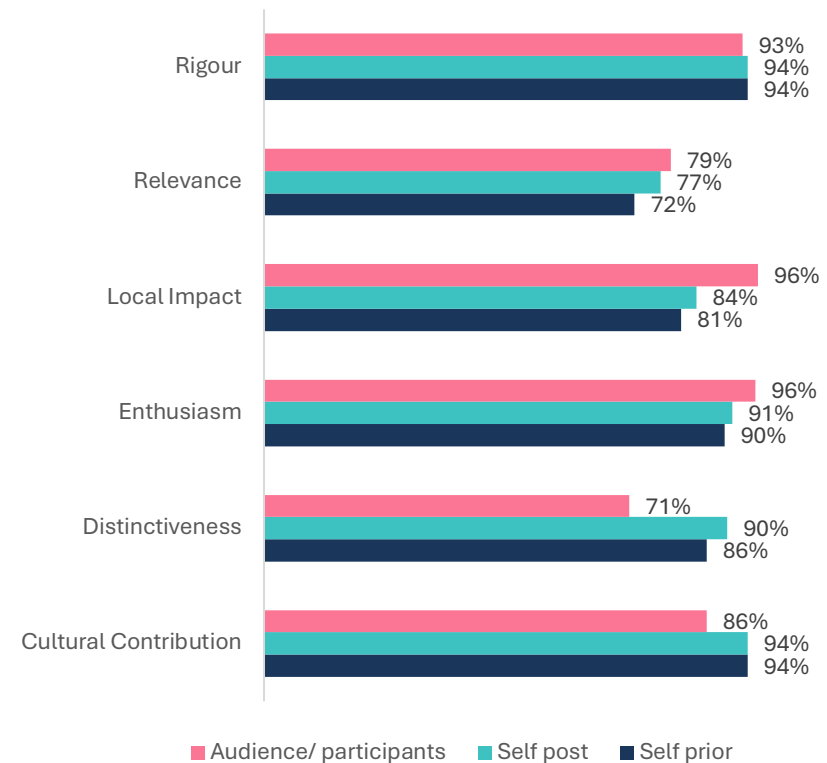


Figure 21: Comparing audience and organiser prior and post scores for event dimensions. Base = 22 responses



The data shows that the majority of dimensions are rated highly for events.

There is a slight disconnect between audience and organiser scores for Make/Shift events. For instance organisers rate events as considerably more distinctive than audiences feel they are, but on the other hand audiences find the events more relevant and feel they have a greater local impact than organisers predicted.

The scores between organiser prior and post are largely congruent, showing a good level of intention around programming, and following through on ideas.

Overall, these suggest high quality events and workshops for those less deeply involved in the programme. Next we consider those who get involved at a deeper level.

Co-creation

These are activities that involve decision making or co-created work are rated on the following dimensions:

- Experimenting: I expect that they will feel comfortable trying new things
- Intensity: I expect they will feel deeply involved in the process
- Intention: I expect they will feel able to shape the intention of the project
- Motivation: I expect they will feel motivated to do more creative things in the future
- Voice: I expect they will feel their ideas are taken seriously

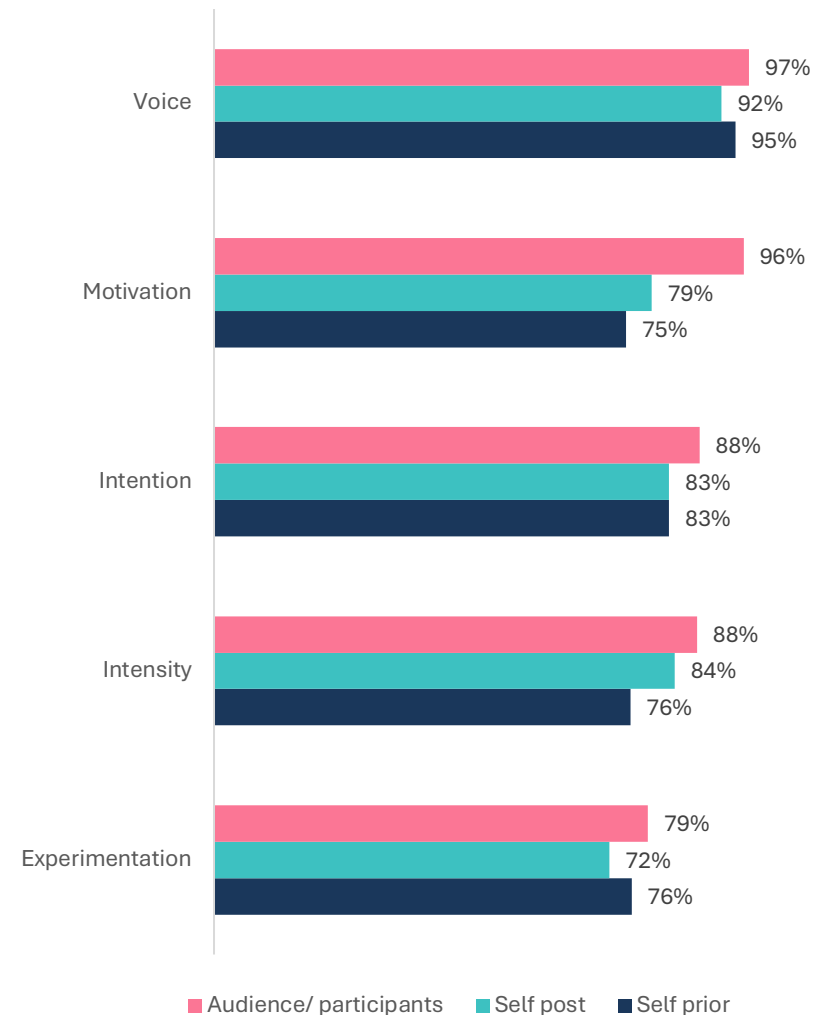


Figure 22: Comparing audience and organiser prior and post scores for co-creation dimensions. Base = 52 responses



A great example of this is how those who started their Make/Shift journey as recipients of the Movers & Shakers community fund have now joined the panel for the third round, showing how their high-quality initial engagement inspired further participation in the Make/Shift programme.

Additional dimensions

Make/Shift have collected a number of other dimensions across the phase including^{xii}:

- Community Networks: I grew closer to people in my community
- Place Connection: It strengthened my connection to the local area

As with the other dimensions, the scores here show that Make/Shift are creating high-quality events and activities that allow people to connect with those around them and Amber Valley itself.

Continuing to collect data for these dimensions into Phase 2 will allow further comparisons for how events are influencing connections between people and their place over time.

Overall, the results show promising signs of quality embedded in the programme, which resonates with our earlier finding that 95% have rate events excellent or good. However, the low level of data collected means we cannot say much with confidence. To address this, Make/Shift need to move to collecting substantially more data in Phase 2 to ensure robust findings.

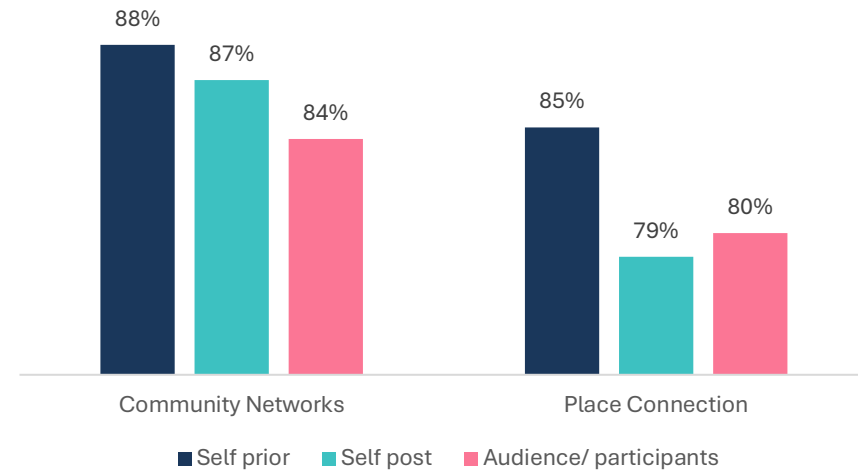


Figure 23: Comparing audience and organiser prior and post scores for their additional dimensions. Base = 70 responses



Endnotes

ⁱ <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

ⁱⁱ <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

ⁱⁱⁱ No Amber Valley comparison is provided here as there are no officially published statistics in this area, and rates of neurodivergence are changing year on year as more is understood and those who had previously gone undiagnosed are now identifying as neurodivergent

^{iv} https://www.nomisweb.co.uk/sources/census_2021/report?compare=E12000004

^v Children under 16 are less likely to fill in surveys and therefore have been removed from this comparison as their attendance is often different to what the data suggests

^{vi} For more, please see The Audience Agency's website
<https://www.theaudienceagency.org/audience-spectrum>

^{vii} <https://audiencespectrum.org/en/segments/up-our-street>

^{viii} <https://audiencespectrum.org/en/segments/frontline-families>

^{ix} <https://audiencespectrum.org/en/segments/kaleidoscope-creativity>

^x <https://audiencespectrum.org/en/segments/supported-communities>

^{xi} <https://audiencespectrum.org/en/segments/supported-communities?tab=places>

^{xii} These have been included for analysis where enough data exists to allow a comparison across the phase