

Make/Shift

Phase 1 Evaluation Report

Dr Ruth Melville, Dr Rob Fellman
and Dr Rebecca Ranson

April 2026



Contents

About this report	3
1. Background	5
1.1. About Amber Valley	5
1.2. About Creative People and Places	7
1.3. About Make/Shift	8
1.4. About the evaluation	10
1.5. The delivery	11
2. Reaching and inspiring	17
2.1. Who it reached	17
2.2. What did they think?	23
3. Two inches wide and a mile deep	26
3.1. The process of 'excellence'	27
3.2. Distributed delivery for excellent practice	27
3.3. Shifting power to the community	28
3.4. Reducing barriers to engagement	29
3.5. Excellence in creative production	30
3.6. Metrics on excellence	30
4. Making time, taking care	34
4.1. The Make/Shift model	35
4.2. Approaches to encourage engagement and inspiration	37
4.3. Challenges with the Make/Shift model	41
5. Conclusion and Recommendations	45
5.1. Recommendations	47
Glossary	50
Appendices	51
Case Studies	52
Endnotes	53

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026

About this report

Make/Shift is based in Amber Valley, Derbyshire and is part of the Creative People and Places (CPP) programme.

It began in April 2022, though delivery didn't begin properly until early 2023. This report explores the fourth year (April 2025 to March 2026) as well as reviewing the whole four year phase¹.

The project is funded by Arts Council England (ACE) and hosted by the University of Derby.

Our report is split into the following sections:

- The Summary provides an overview of the Report as a whole.
- Section 1 provides background and context on Amber Valley, Creative People and Places, Make/Shift and our evaluation.
- Sections 2 to 4 each answer one of ACE's three CPP research questions.
- Section 5, Conclusions and Recommendations, summarises our findings and presents ideas for Phase 2.

A series of case studies exploring different aspects of Make/Shift's work across their first phase, plus Appendices for this Report, are available from <https://rmresearch.uk/makeshift-reports/>.

A glossary of terms is provided at the end of this document.

Credits

This evaluation was produced by RMR, embedded evaluation and strategic development specialists.

Project team

- Project authors and researchers: Dr Ruth Melville, Dr Rob Fellman and Dr Rebecca Ranson
- Additional research by: Dr Su Warner and Dr Christine Sefton from the RMR team - and research, reflection and data from many Make/Shift partners
- Report development and editing: Ben Morgan

Photographs and graphics: Used with kind permission of Make/Shift.

RMR would like to thank the Make/Shift team, Consortium and partners for their help in compiling this report.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



WE ARE



MAKE/
SHIFT



1. Background

This introductory section provides background (on Make/Shift, Amber Valley, the national Creative People and Places (CPP) programme and Make/Shift as a local CPP programme) together with a brief explanation of the evaluation process and a summary of Make/Shift delivery.

1.1. About Amber Valley

Place

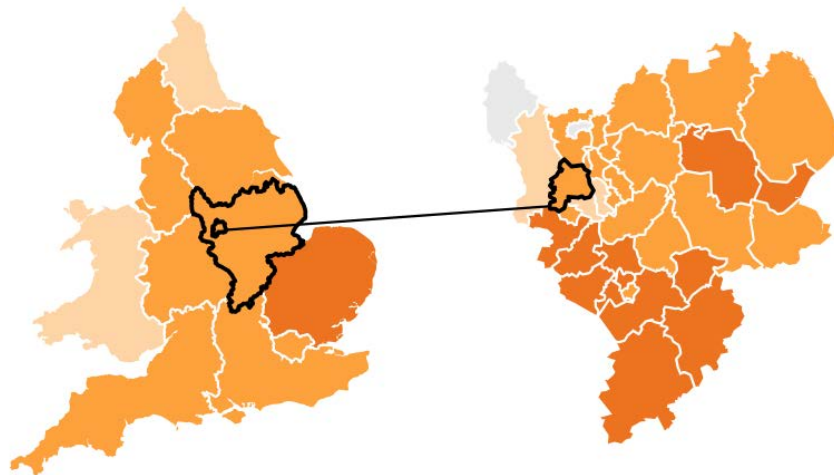


Figure 1: Amber Valley's location in the UK and the Midlands. Source ONS Census 2021

Amber Valley – named after the River Amber running through it – is a district in Derbyshire in the Midlands. It is made up of both rural and urban areas, and the four main towns are Alfreton, Heanor, Ripley and Belper.

Although the local economy was once dominated by coal mining, the area has a history of creating – from medieval nail-making in Belper to the famous Denby pottery.² The Derwent Valley Mills located in the area were "the birthplace of the factory system"³ and a revolution in textile production.

Although set in beautiful rolling countryside, geographical barriers separate the districts of Amber Valley. This leads to rural areas – particularly in the west of the region – being less well served by road and rail networks. Also due to rail and bus networks, access to surrounding cities is often easier than travel within Amber Valley itself, further affecting any sense of the district as a single 'place'. Recent news stories have focused on the pressure on the green belt from housing development⁴.

People

Amber Valley has a population of 130,451⁵ (up 3.7% over 5 years), making it the Derbyshire district with the highest population and the most households⁶.

Demographically, it is similar to other equivalent areas, notable exceptions being:

- 95% of people identify as White British (compared to 73.5% for England as whole).
- 47% identify as Christian (compared to 37%) – though this is a significant drop from 61% in 2011⁷.

- 73% of households are owner-occupiers (compared to 62%)⁸ and 17% have no vehicle (24% in England on average).

According to a local health care provider, “[a]lthough Amber Valley has a lower than England average deprivation score, there are pockets of deprivation that exist within some of the smaller geographies of the District.”⁹

Data shows a noticeably higher level of adult obesity – 37% compared to a 27% average for other areas¹⁰. 14% of all households in Amber Valley are lone pensioner households (the highest for Derbyshire’s districts)¹¹. 11.1% of people identified as being disabled and limited a little (compared with 10.8% in 2011)¹². Overall, there are concerns around an aging population in the coming years as “[b]y 2035 it is predicted that over a third of residents will be aged over 65.”¹³

However, Amber Valley is full of people with ideas and energy, who might not talk about what they do as ‘arts and culture’, but are continuing the traditions of making in new contexts.

Make/Shift’s work with Understory has uncovered a web of community connections – “332 different groups and organisations bound together via a complex tangle of 1672 connections across 20 areas of shared purpose”¹⁴. Community Directory Derbyshire data on community groups and organisations in Amber Valley records 432 community organisations. A reducing isolation google map has 264 others identified (39 of which are specifically arts/ crafts with 8 general themes) There are strong U3A networks , a number of WI and 50+forums, and a variety of local clubs and community organisations.

Politics

Control of the Borough Council has changed over the four years of the phase. It was Conservative (2021-23) then Labour (2023-25)¹⁵. Today Labour run the Council but do not have an overall majority of seats¹⁶.

In 2024, the (smaller) Amber Valley Parliamentary Constituency was won by Labour (from the Conservatives)¹⁷. The County Council is now dominated by Reform following the 2025 local elections¹⁸ and reporting suggests Amber Valley’s local government may be radically changed by proposed English Devolution¹⁹.

Arts engagement

Traditional measures show considerably lower arts engagement in Amber Valley compared to the average for England. As Make/Shift started, data indicated far more people were ‘less likely to engage in the arts’ in Amber Valley (92%) than England (74%) on average.²⁰

Make/Shift noted that formal cultural organisations didn’t feature in the area:

There are no [Arts Council England] National Portfolio Organisations in Amber Valley, very few core funded organisations and no formal/permanent performance venues. The Ritz Cinema in Belper is one of the few formal cultural venues.²¹

However, the figures do not capture all types of cultural engagement, particularly everyday cultural activity which doesn't tend to be funded by Arts Council England.²²

Newer DCMS figures tell a different story. They define arts engagement more broadly – to include, for example, reading, painting or going to a comedy gig. Those figures show 92% of adults in Amber Valley actively engaged with the arts – similar to the national average – and 75% visiting a heritage site – significantly above the national average of 67%²³.

1.2. About Creative People and Places

Creative People and Places²⁴ (CPP) is an Arts Council England (ACE) funding programme which aims to engage new people in the arts through commissioning projects in areas of low arts engagement.

CPPs focus on providing a cultural offer which is excellent in terms of process and product, through building new and unusual partnerships beyond the arts. The CPP programme began in 2012 and has seen a reported investment of “£162m in local community, grassroots and cultural organisations”²⁵.

Today there are 38 CPPs in England²⁶. In the next round of funding (2026 to 2029), this will grow to 46 – including Make/Shift as one of ten CPPs in the Midlands²⁷. The new round also refines the overall aims for the fund and sees an investment of £43 million²⁸.

Extension year

CPPs are normally funded for three years. However, ACE announced in September 2023²⁹ an extension year to “provide security and stability to existing CPPs, and more time to develop plans for those interested in applying to the next portfolio”³⁰.

This was in recognition of the challenges faced after the Covid pandemic and during a time of increasing cost and complexity. Make/Shift successfully secured this extension so having started in April 2022, its first phase continued until 31 March 2026.

Research questions

ACE asks CPPs to consider three research questions (RQs) in their reporting which give a sense of the strategic objectives of the programme:

1. Are more people from places of least engagement experiencing and inspired by creativity and culture and what are the most effective ways to achieve this?
2. What approaches enable us to deliver on our aspiration for excellence, both in the process of community engagement and the creative and cultural experiences on offer?
3. What else are we learning that facilitates better public engagement in creativity and culture?

As noted, the answers to these questions form the basis of sections 2, 3 and 4 of this report.

1.3. About Make/Shift

Make/Shift want Amber Valley to be:

A place full of makers, where everyone's creativity matters.

[Make/Shift website](#)

They have developed an approach:

...that weaves together different practices that respond to the needs and opportunities of this work, our place, the current context we find ourselves in and a growing understanding of how we can all make meaningful and appropriate contributions to long term change from where we are with what we have available.

[Rachel Smith, Make/Shift Director, correspondence](#)

Their approach is based on an Asset-Based Community Development model, where neighbourhoods are seen as “**pivotal units of societal change**”³¹. Core to Make/Shift is this celebration of the strength of communities to carry out the change in their local area.

Central to their work is the fostering and growth of networks and collaborations. To this end, they have developed a number of key delivery partnerships over the phase. These include Platform Thirty¹³², Infinite Wellbeing CIC³³, Maison Foo³⁴ and Grow Outside³⁵ – all based in, or close to, Amber Valley.

Make/Shift seek to unite their communities with these networks and partners – making new connections and fostering growth of these through three core levels of participation:

- **Friends** – Neighbours who attend, participate, support, enjoy, champion and get involved with activities generated by the network and invite their friends and neighbours along too.
- **Collaborators** – Makers, creators and doers working with Make/Shift to create platforms (content, gatherings, events, spaces, tools and more) which invite people to get involved.
- **Decision Makers** – Stewards, co-creators and guides shaping the strategy and direction of projects and how resources are allocated, and inviting collaborators to get involved.

Team and Consortium

The Make/Shift delivery team has changed over the duration of the phase. For the entirety of the 2023-4 funding year there was an empty post meaning the team had less capacity than planned.

At time of writing, the team is made up of a Creative Producer, Assistant Producer, two Creative Community Builders and an Associate.

Make/Shift are supported by their Consortium, led by the University of Derby³⁶ together with Amber Valley CVS³⁷, Derbyshire Wildlife Trust³⁸, Derby Museums³⁹ and U3A⁴⁰. The University's involvement is part of their Civic University Agreement, a commitment to contributing to the prosperity of the county⁴¹.

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026

Make/Shift have also used Open Collective⁴² to support transparent and accessible financing.

Ecosystem thinking

Nature is central to Make/Shift’s approach. It provides a way of thinking (and speaking) about everything. This is reflected in the core values, throughout the Business Plan and in the Creative Director’s blog posts⁴³.

For example, *Learn from Nature* is one of the programme’s core principles:

We will use nature as a model and mentor to re-imagine how we are being, doing and learning together. Learning from more than human ways of organising, to help untangle ourselves from dominant stories and systems that keep us trapped in solutions that aren’t working.⁴⁴

We see this manifested throughout the Business Plan and beyond:

- **Iterative cycles:** Thinking that focuses on (emergent) systems and interconnectedness. Make/Shift draws inspiration from authors who consider “**how/where to intervene in complex ‘living’ systems to enable beneficial change.**”⁴⁵
- **Network approach:** Considering each set of connections not as hierarchical or standalone, but as a set of ecologies so that we see “**Make/Shift as an ecology of people and resources that supports people to take collective action, rather than as a project itself**”⁴⁶.

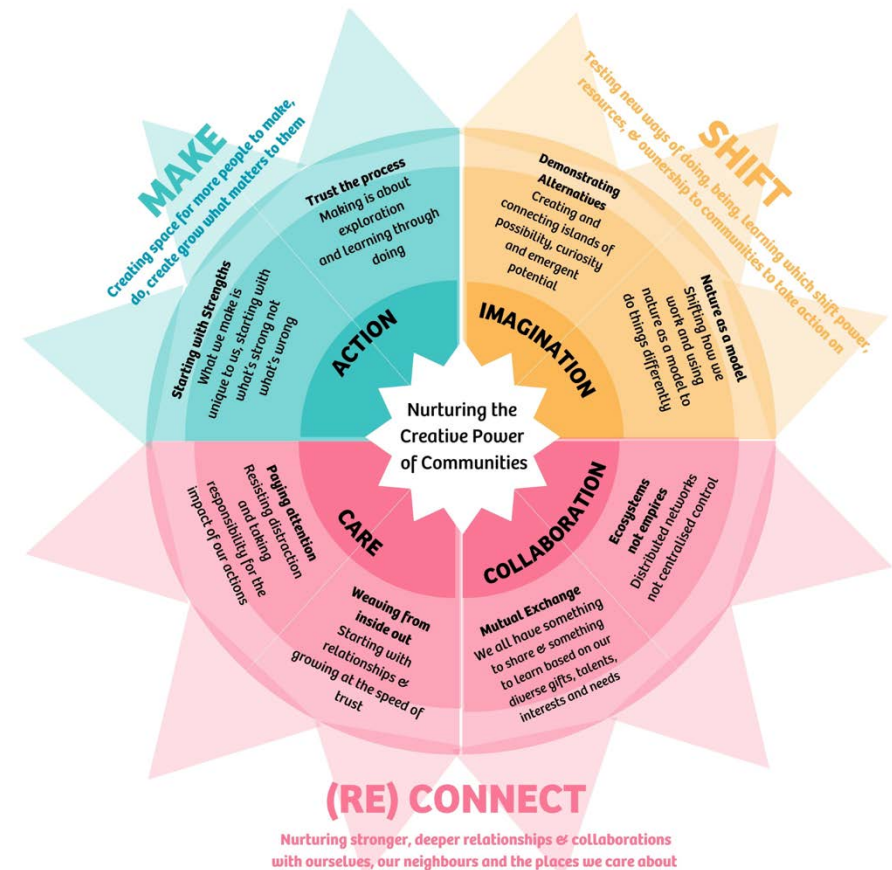


Figure 2: Make/Shift 'Sundial'

- **Collaborations:** Working with partners who are directly involved with the natural world. For example, the Consortium includes Derbyshire Wildlife Trust, and Grow Outside are a key delivery partner. And also, with the aim of creating “**an evolving ecology of creative people, funders, institutions, and organisations**”⁴⁷, Make/Shift worked with Understory⁴⁸ (Onion Collective and Parlour) to map their network.
- Aiming to enhance the sense of **connectedness with nature, in the use of an ‘ecological language’ and imagery** – rich in words, phrases and symbols from ecology and nature (weave, interconnected, seeds). This is both concrete and poetic.⁴⁹

The evaluation builds on this both the Asset-Based Community Development model and ‘**ecosystem thinking**’, considering assets and interconnectedness and co-creating and embedding evaluation.

To better represent these values, Make/Shift have framed their principles and approaches through a Sundial (see figure 2). The inner circle of the Sundial outlines the values that underpin the principles and approaches that lead to the top-level aims of Make, Connect and Shift.

1.4. About the evaluation

The methodology for the Make/Shift evaluation was developed following RMR principles, Make/Shift values and the practicalities of the delivery model which Make/Shift followed. Starting the relationship with nearly 10 years of experience of evaluating and supporting CPPs across the country, we recognised that there was a need to be flexible with approaches and methods and be

prepared to adapt alongside Make/Shift’s delivery. Furthermore, we recognised the need for the independent external evaluation to form part of the dialogue between Make/Shift and funders, strategic partners and the rest of the sector as good practice is shared.

Fitting with Make/Shift’s asset-based approach, we aimed to co-develop every part of the evaluation – from design of the Story of Change to analysis of findings – with those most involved in the delivery, including participants. Multiple touchpoints for review and adaptation of the evaluation framework were needed in order to follow the commitment to Make/Shift’s approach of ‘trust the process’ which means that clear outcomes aren’t set in stone.

Data collection methods included:

- Development and review of a Story of Change for Make/Shift using a workshop approach
- Supporting Make/Shift in embedding both quantitative and light touch creative data gathering approaches
- Regular reflection workshops, with team, Consortium and strand areas
- Attendance and observation at many Make/Shift events and partner sessions
- Interviews with team, Consortium, participants and partners.

There were several evaluation challenges over the Phase, including evaluation team challenges, and issues with quantitative data collection and the need to fit around a changing delivery plan. The solutions proposed and discussed under 'Wayfinding' development raise hopes for maximising the value of the evaluation, but it is still too early to tell how they might work.

Further details about our evaluation, Story of Change, methods and the data sources for this report can be found in the Appendices, see <https://rmresearch.uk/makeshift-reports/>.

1.5. The delivery

Over the phase, Make/Shift have tested what works and evolved their programme. Here we briefly outline the key elements of the programme, presented across their three strands of work: Make, Connect and Shift.

Make/Shift's infographic on the next page shows how their programme relates to the strands by building on the 'sundial' model shown above.



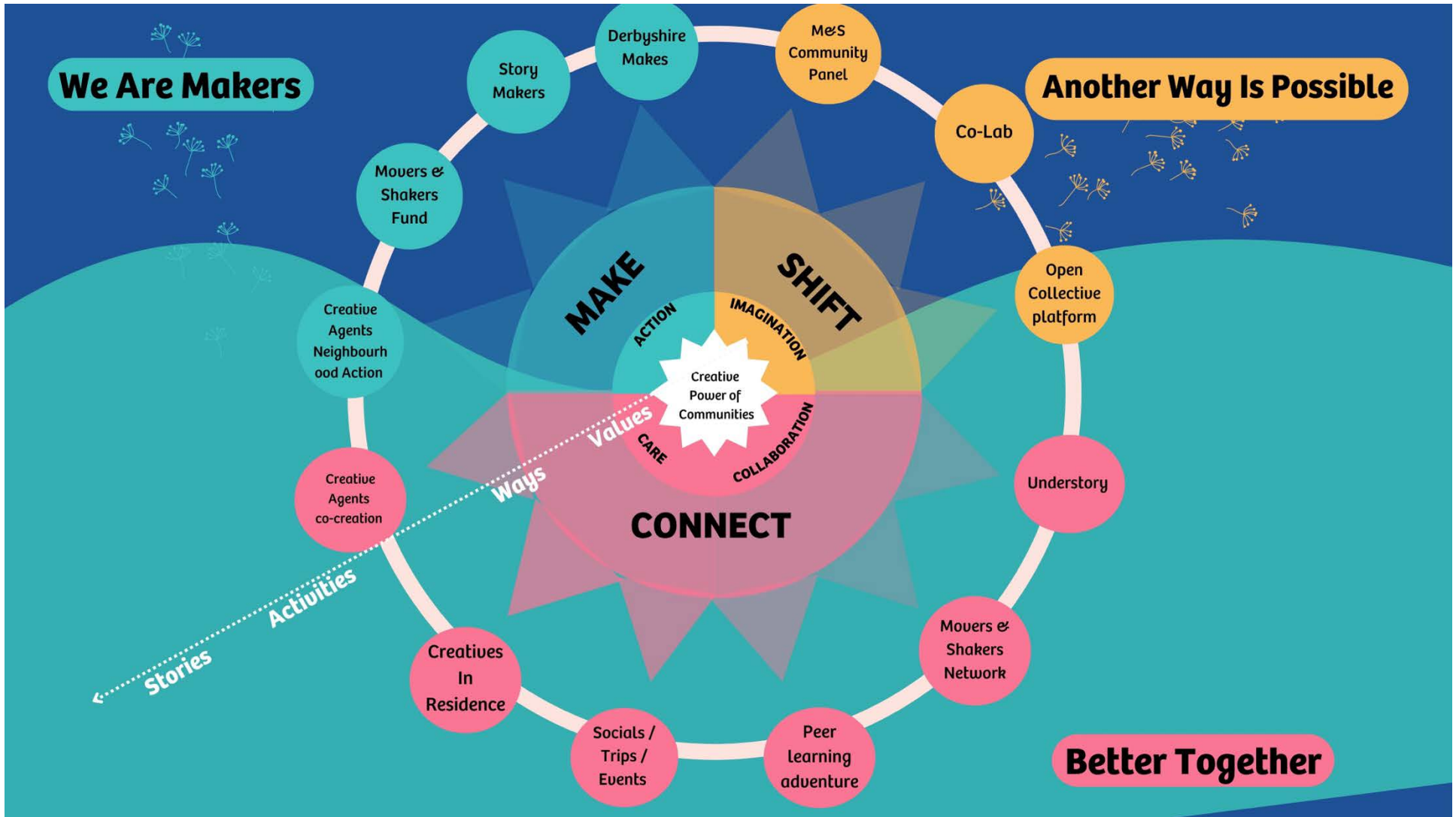


Figure 3: Make/Shift 'Sundial' with programme

Make

Creating opportunities for neighbours to meet and make on their doorstep, building confidence to get creative and supporting people to unleash their inner maker.

- **Designer in Residence** – A six-month residency in 23-24 to develop and share the visual identity of Make/Shift, including four community workshops, a new website and six pieces of bespoke artwork, as part of digital brand assets.
- **People Make Amber Valley** – Art installation in 23-24 featuring 350 intricately designed figurines created by school pupils, nursing homes and community groups, displayed in the entrance to Ripley Town Hall to celebrate 50 years of Amber Valley. This continued into 24-25 with an installation in Ripley Market Place and in 25-26 with the Making of Amber Valley events which draw a large audience.
- **Movers & Shakers** – A community fund now on its third round offering up to £1,000 for people in Amber Valley to 'kickstart' creative ideas in their local area. To date, £30,000 has been distributed to 34 projects in Amber Valley, chosen by the Movers & Shakers panel, which now includes some Movers & Shakers alumni.
- **'Val and Friends' Community Living Room** – A collaboration with long-term Make/Shift partners Maison Foo, Val and Friends offered a pop up "home from home" for community crafting and connecting.

- **Derbyshire Makes** – A collaboration with local cultural activity programme Derbyshire Makes, who celebrate making across Derbyshire with projects and a yearly festival. Make/Shift are the local hub for Heanor.

Connect

Bringing people together in new ways, activating new relationships and collaborations and supporting people to try new things together.

- **Conversations** – A wide range of meetings and open conversations with people, groups and organisations from across Amber Valley, listening, sensemaking, developing understanding, building trust and sharing ideas.
- **Storyteller in Residence** – This began as a 12-month residency to collect and share stories about the extraordinary power of everyday making and included in-depth story collecting with four community groups, leading to the Golden Glue Awards celebration event. This is looked at in more detail in our case studies.
- **Make/Shift Socials** – Monthly social events hosted by different local organisations with making workshops, food and conversation; see the case studies for more information.
- **Over a Brew** – Facilitated conversations bringing together different collaborators and culminating in three short films.
- **Trips and Visits** – Visits to Timber Festival, Brassed Off at Derby Theatre and Museum of Making with community groups.

- **Neighbourhood Creative Agents** – Starting in 24-25, Creative Agents were recruited from communities in Amber Valley to champion their local area and undertake a 9-month peer learning journey, working with their neighbours to develop creativity. The programme has grown and developed, with a wider range of people joining the journey.
- **Creatives in Residence** – Originally 'Makers in Residence', this began as a year-long collaboration with two creative partners and two community partners in 23-24 to create space for artists and neighbours to meet, make and share, and it continued into 24-25 with the potential to link into further partners and places across the phase.
- **Open House** – Beginning in November 2025 and set to become a yearly event, Open House was a gathering to share stories, ideas and conversation across emerging network of makers, doers and connectors collaborating with Make/Shift.
- **Home Truths** – Led by Platform Thirty¹ building on their work with resident-led collective Greater Creative from neighbouring Blackwell Parish. Working alongside two Amber Valley facilitators to share their model for collecting, sharing, showcasing and preserving working class heritage and testing out how it can be used by other communities.⁵⁰
- **Movers & Shakers meet ups** – While the Movers & Shakers fund sits within the Make strand, the network that has built up around it connects people, so falls within this Connect strand. These monthly peer-to-peer networking sessions provide space for community makers to share and learn from each other.
- **Seasonal Sharing Suppers** – Starting in Summer 2025 in response to learning from Neighbourhood Creative Agents, Sharing Suppers are a chance to share food and hear from guest speakers mobilising community powered creativity where they live. Then dive into conversations with neighbours about what might be possible in Amber Valley.
- **Monthly co-working days** – Starting in 2026 and now planned to happen monthly at Amber Mill Rural Enterprise Centre in the village of Oakerthorpe. These days provide an opportunity for the team and collaborators to share space, work independently, collaboratively, creatively, or take time to read, craft, share food or enjoy a local stroll with others.

Shift

Testing new ways of working and learning together, which shift more power and resources to communities to make decisions, take action and make change together in the places they call home.

- **Understory**⁵¹ – Digital mapping tool used to create Amber Valley Understory Map – a network map featuring 550 community groups and mapping how they are connected. Developed through a series of workshops with 60 local groups.
- **Understory Community of Practice** – A national collaboration exploring attachment and relationship mapping as a means to mobilise action of which Amber Valley is one of four partner places.⁵².

- **Open Collective**⁵³ – legal and financial toolbox for grassroots groups – supporting fundraising, legal status and money management for communities that allows them to work with institutions in more equitable ways.
- **Community CoLab** – Beginning in autumn 2024, this network of 5 women met monthly to support their work to shift power and explore new models of community leadership, alternative ownership and radical thinking.
- **Wayfinding Sessions** – Beginning with two pilot sessions in 2026 and building on learning from the Community Co-Lab these sessions brought together the team and partners from across the programme to explore how creating space to learn, share and challenge each other as peers might support new ways of working.

These resulted in nearly 30,000 makers engaged across Amber Valley (see infographic below). Many of these events are explored in further depth in our case studies.



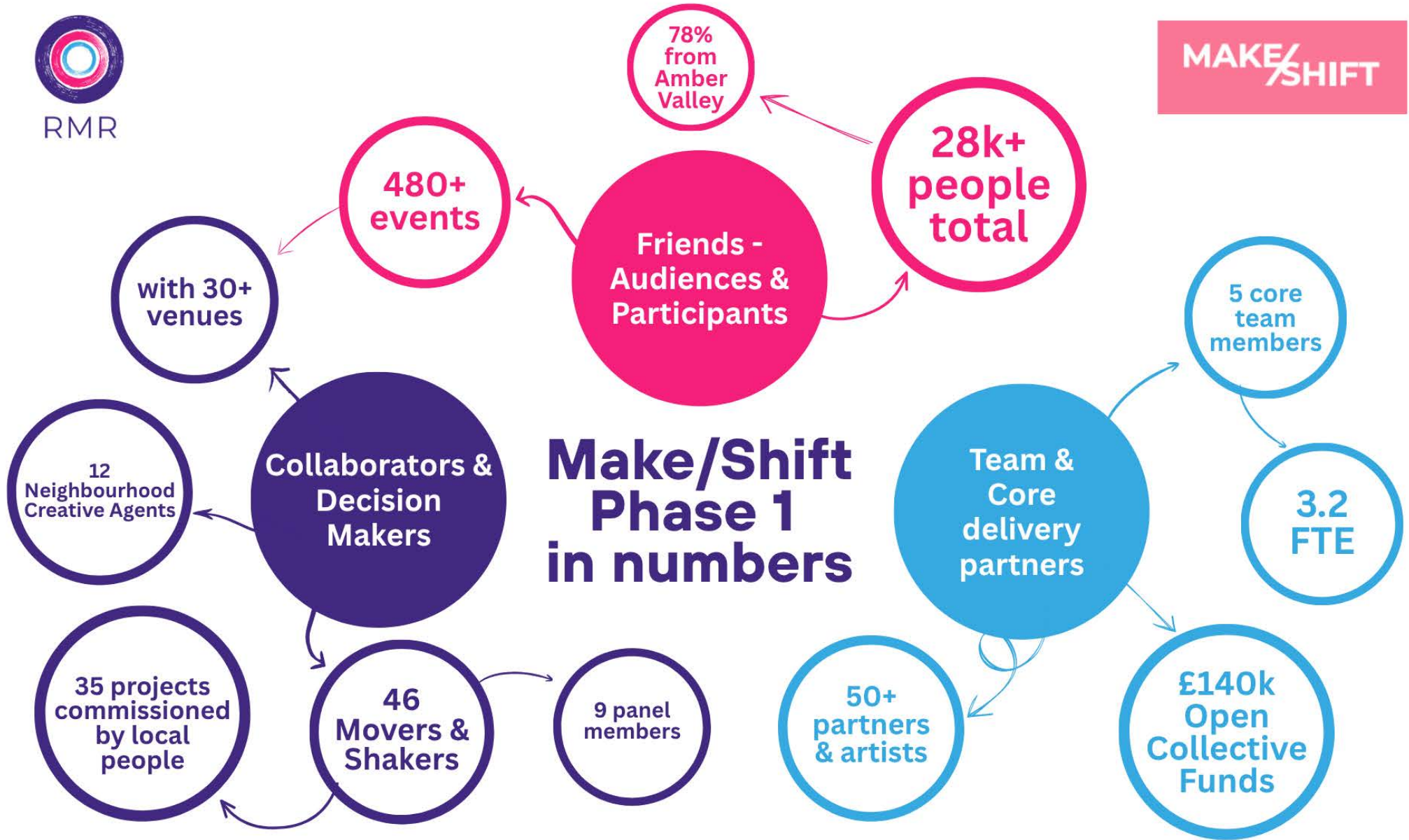


Figure 4: Make/Shift 'Phase 1 in Numbers' infographic

2. Reaching and inspiring

Here we identify the key headlines around who Make/Shift have reached and what they thought of the programme – both for Year 4 and the whole Phase.

In doing so, we address Art Council England’s Research Question 1:

Are more people from places of least engagement experiencing and inspired by creativity and culture and what are the most effective ways to achieve this?

We find that:

- **The audience was predominantly local** with 78% of audiences and participants coming from Amber Valley.
- **Audiences and participants were more likely to come from more deprived areas** (compared to the local population as a whole).
- **Participants experienced something new** – they interacted with new people, learned something new and felt an increased sense of wellbeing.
- **Make/Shift are successfully reaching local creatives and business owners.**
- **Events attracted people who don’t normally attend cultural events** – 56% say they don’t regularly attend arts and culture events.

- **People enjoyed the events and would attend again** – 95% rated events as excellent or good, 97% would attend again and 77% felt their expectations were met or exceeded.

More in-depth analysis can be found in Appendix 3 (see <https://rmresearch.uk/makeshift-reports/>).

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

Participants via survey

2.1. Who it reached

2.1.1. Geographical reach

Over Phase 1, 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.

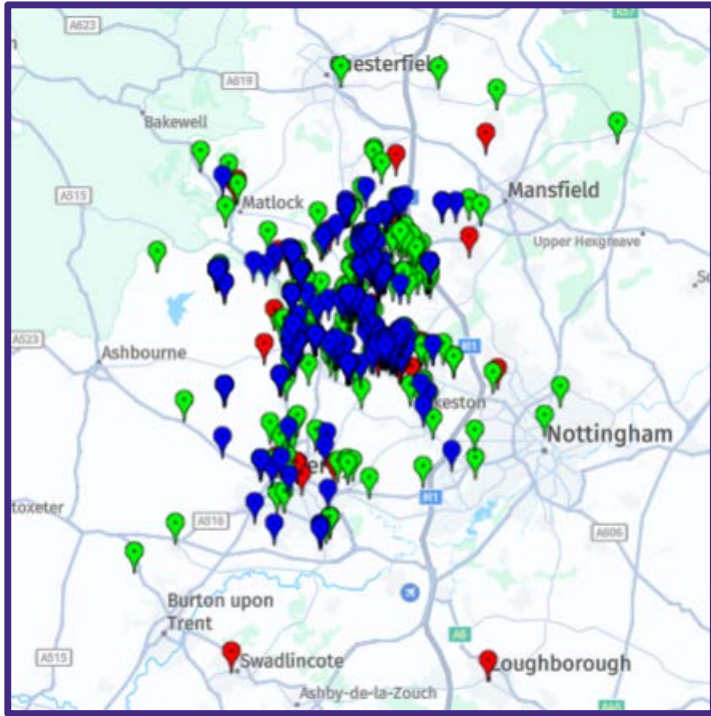


Figure 5: Area covered (12,568.5 km²) by valid postcodes collected in surveys (n=1,093) Red = 23-24, green = 24-25 and blue = 25-26

2.1.2. Demographic reach

Here, we present the demographics of those who filled in surveys at Make/Shift events over Phase 1. Further analysis and charts can be found in Appendix 3.

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

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

Make/Shift audiences' and participants' ethnicities are largely in line with the local population of Amber Valley⁵⁴ with 97% 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 to its inclusion of the region's diverse communities than in previous years.

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.

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 Valley⁵⁵ 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 number of audience members and participants who identify as neurodivergent. 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%.⁵⁶

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 Valley⁵⁷. 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%.

In terms of ages of respondents, groups that may characterise areas for engagement growth would be 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.

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.⁵⁸

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.

2.1.3. Reaching those least likely to engage

The data presents a real dichotomy between people who have attended recently and therefore represent repeat engagers (73% had attended within 6 months across the phase), 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.

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, but 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.

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.

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'

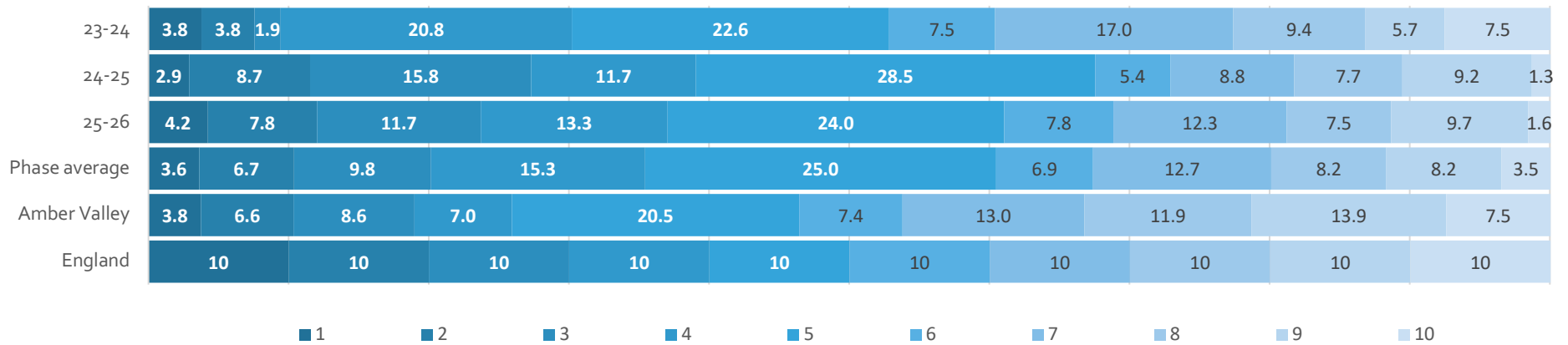


Figure 6: IMD results comparing Make/Shift with Amber Valley and England n=881

near Ironville and Riddings, the most deprived area of Amber Valley.

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.

Audience Spectrum analysis

Audience Spectrum⁵⁹ analysis uses postcode data to categorise audiences into three levels of arts and culture engagement: low, medium and high.

Figure 7 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

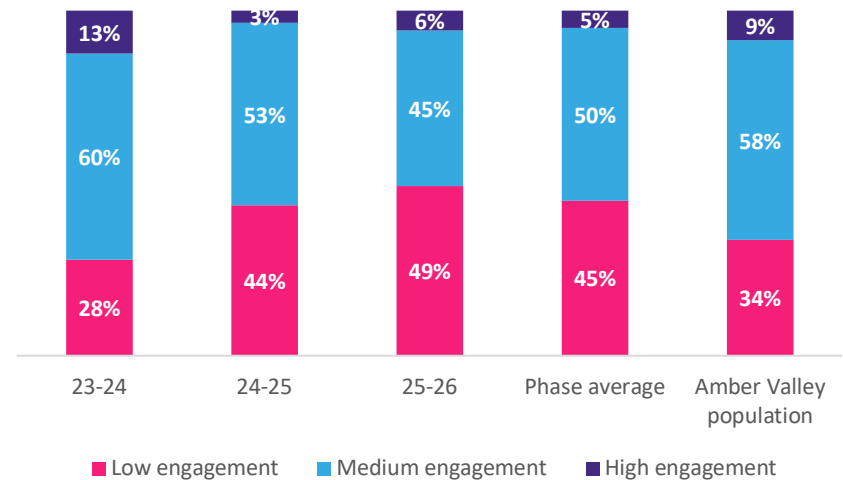


Figure 7: Summary of Audience Spectrum analysis for Phase 1. Base = 1,168

on year, with almost half (49%) of audience members and participants in 25-26 being from these hardest to reach groups.

Figure 8 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"⁶⁰ and 'Frontline Families' tend to be "frugal, semi-urban renting families, light on arts and culture but heavy on community"⁶¹.

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,"⁶² giving a 1% reach each for Make/Shift and the Amber Valley population. However, there is also the potential to 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."⁶³

This group may be affected by accessibility issues and are best reached through directed hyper-local programming by "taking the opportunities to them".⁶⁴

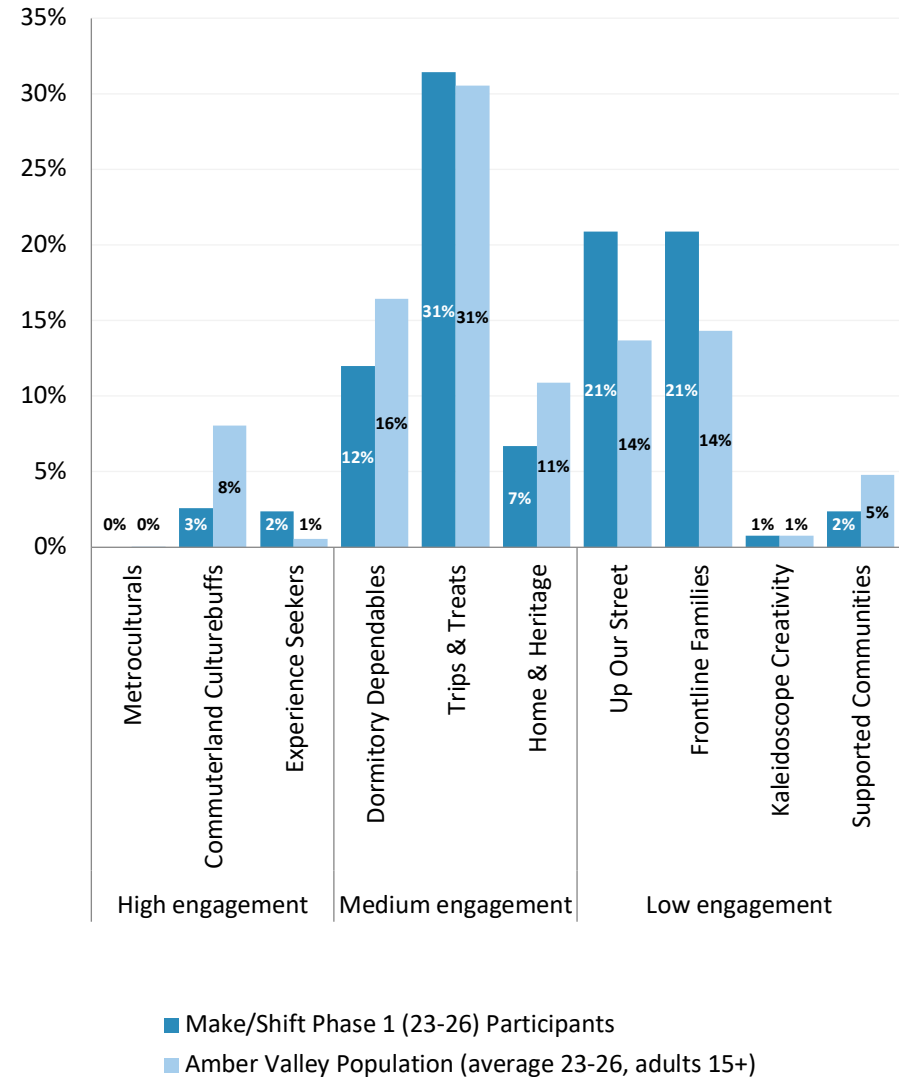


Figure 8: Phase 1 Audience Spectrum analysis. Base = 1,168

2.2. What did they think?

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

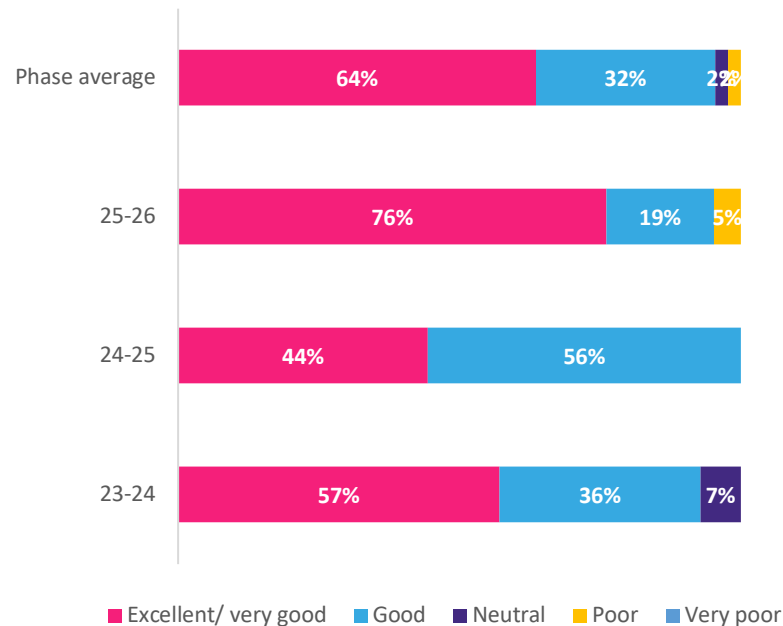


Figure 9: Comparing how audiences rated events across the phase. Base = 44

Figure 9 shows that audiences rated events very highly across the phase with 95% rating them as either excellent (64%) or good (32%). 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 reported frequently interacting with new people (88%), having an increased sense of wellbeing (72%) and learning something new (64%). This shows evidence of progress towards Make/Shift's aim 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.

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



Figure 10: Most frequently occurring words in responses to survey question 'Please write three words to describe your experience'. Base = 21

[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.

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 plenty of aspiration for what Make/Shift can achieve in its mid- and longer-term future.



3. Two inches wide and a mile deep

Here we consider how Make/Shift's approaches are ensuring an extremely high-quality approach to every aspect of the way they work.

This addresses ACE Research Question 2:

What approaches enable us to deliver on our aspiration for excellence, both in the process of community engagement and the creative and cultural experiences on offer?

This section explores how Make/Shift challenges the implied dichotomy of engagement and production in this question. It looks at the ways in which Make/Shift has ensured excellence through supporting and challenging partnering, engagement, decision-making and production.

We find that:

- **Make/Shift plan and programme with care and intention**, continuing to iteratively adapt and improve both processes and practices from their reflection and learning.
- They **nurture relationships with people who have a similar commitment to the area, the community and high-quality work** – thus ensuring a quality of collaboration.

- The aim is to **shift decision-making power to local communities as much as possible** – which is achieved in both immediate, concrete ways and by less visible, structural means.
- **Considerable time is dedicated to overcoming barriers to engagement** when working on arts and culture projects and leading change – including taking a considered approach to developing relationships with different communities.
- Impacts and Insights metrics show **Make/Shift are creating high-quality events and activities that allow people to connect** – both with those around them and Amber Valley itself.
- **All work is presented in a way that ensures there is a sense of quality** – with considerable thought going into every event and everything which is produced.

[W]e're not focused on the 'excellent' art... what we're really interested in is that process [of excellence]...

Karen Birch, Associate (Development)

3.1. The process of 'excellence'

Excellence in practice and process runs throughout Make/Shift's approach, with immense thought and care put into everything they do.

The separation of excellence implied within the Arts Council England Research Question into 'processes of engagement' and 'experiences on offer' is even more of a false dichotomy than it is for most Creative People and Places programmes.

The engagement is the 'product' which then produces more creative practice which itself includes 'engagement', and so on. Programming excellence runs through this whole cycle and is something done utterly collaboratively as well – so those members of the community who are 'excellently engaged' also contribute to the iterative learning and ambition for more deep, resonant and meaningful creative activities, events and processes that they can take part in and lead.

This is enhanced through the reflective process, with self-reflection and a number of spaces for community input to reflect and challenge explicitly programmed in. The work is careful and slow, and resonates with people locally, supporting shifts in thinking and action.

The Make/Shift principles of '**trust the process**' and '**demonstrate possibilities**' both offer insights into the ways this 'aspiration for excellence' is programmed in.

- **Trust the process: making is about exploration and learning through doing**

- **Demonstrate possibilities: testing and sharing different ways of organising, proposing alternatives and unlocking potential**

Make/Shift Sundial approaches

These recognise that all creative practice (making) is inherently about exploring and learning and the power of 'thinking otherwise' – and propose alternatives which raise aspiration of a different (and better) model of practice and creation.

This includes both thinking and development of a practice and set of approaches which are designed to make long term change, not just focus on a moment of enjoyment.

3.2. Distributed delivery for excellent practice

Make/Shift has **carefully nurtured relationships with people who have a similar commitment to the area, the community and high-quality work**, ensuring a quality of collaboration.

Relationships are built slowly over time, 'moving at the speed of trust' and thus echoing the way those working with the Team to deliver Make/Shift also work with the community.

Partners (in particular these local community-based partners) are supported to develop their practice with communities and/or practice in making, with links to national opportunities already showing positive return (such as a partner securing additional national funding to feed into the local area), and a huge amount of space given to reflection and review. The evidence of

the value of this is clear from the response of the delivery partners who all commented on how much Make/Shift:

- Values high quality work and gives them the time to produce it
- Takes time to co-create and embed in communities
- Spends time to reflect on and adapt the work to make it fit better locally.

3.3. Shifting power to the community

Make/Shift aims to shift decision making power to the hands of local communities as much as possible. This happens in **immediate, concrete ways** – for example:

- Through setting up the community-based Movers & Shakers Panel to make all the decisions about how the small awards are given out, and also in less visible, structural ways (see case study)
- Through adding transparency and access to funding for individuals and groups, whatever their financial or constitutional situation by moving payment through Open Collective (see *Opening up collectively* case study).

There is also an aim to **move significant decisions into community control**, including moving the development of models, approaches and the fundamental space of the programme, and also how it is evaluated, into the hands of the community. This aim has been present from the start of the phase, and steps have been undertaken throughout to do this, but clearly this will be a long-term process.

As Phase 1 ends, there have been a number of interesting approaches to making this shift, from mapping the underlying ecosystem through Understory⁶⁵, to the CoLab and other co-reflection and co-research work within the ‘Wayfinding’ strand, through the delivery structure from 2025-6 being a distributed model alongside locally based partners and creatives.

In each case, the **shifting of power is done extremely carefully and deliberately**, with reflection and iterative design to get it right. For example, the Movers & Shakers panel were not simply asked to assess applications, or even to design the process, but were paid for their time to go through a training programme to develop skills in consensus decision making, and to co-develop an equitable applications approach.

As the *Movers & Shakers* case study shows this has given them the confidence and terminology to critique other award approaches, potentially shifting power more widely.

At the end of Phase 1, there is now **a group of people based right across the district who know they share values, and have the experience and confidence to challenge each other** – and Make/Shift – about how decisions should be made to best benefit their communities in the long term.

[K]nowing that we'd got the support and the challenge from the group helped with decision-making or future focuses [...] we all now work on projects together in some capacity.

Co-Lab Pod member

Remaining challenges around this shifting of power lie in the need to offer ways into fully understanding Make/Shift's approaches and aims – particularly given the newness of the concepts and the complexity and shifting formulation of the ideas. This requires the team and core partners to experiment with ways of telling the story of Make/Shift and help local people to identify where they sit within it.

Plans to start this in the final year of the phase haven't been realised, but plans for 'Wayfinding spaces' to trial different ways of sharing and iterating, including evaluating – within the new phase offer that opportunity, and this will remove a significant barrier to shifting power.

3.4. Reducing barriers to engagement

Make/Shift **has taken time considering how to overcome the range of barriers to engagement** when working on arts and culture and leading change. This includes issues experienced (and addressed) in other CPPs. One example is consideration of where events are held, that is: always within the District, not at the University where Make/Shift are based, and as much as possible in

different towns and villages (bearing in mind travel challenges in the area).

They also consider timing and language – and have done a review of accessibility to further develop accessible language and technologies.

I feel like it's where the difference is being made, if you can help a system or an opportunity reach somebody that it wouldn't normally [...] let's break down that barrier and let's find a channel through, [so] that this can flow, let's make a safe way of it happening [...] [I]f you're increasing access, I think that's a good day at work.

Lizzie, Make/Shift Community Builder

Make/Shift has **built on team and partner experience when considering how to engage diverse audiences** – taking a considered approach in developing relationships with different communities. For example, with domestic violence charity Salcare, they ensured a lot of time and patience was taken to build the relationship. Because it involved people with significant trust issues, Make/Shift fitted around them, worked with artists who already had appropriate experience, and slowly built up a relationship which the organisation now believes in – they can see the interest and value to their users.

As a further example (and to recap), Swanick Men's Shed initially didn't see how Make/Shift was relevant to them. Again, the relationship was carefully built by talking about making and through the telling of stories about how they make.

Swanick Men's Shed embraced Make/Shift, coming onboard and attending the 'Golden Glue' celebration of community builders. They are now taking more of a lead and doing their own projects as makers, and have diversified their income streams through sharing their expertise at public workshops.

Make/Shift **shows how they value the contribution of time and expertise** from across Amber Valley by considering financial and resource issues. These include considering what additional resources people might need to take part or lead work – training, support etc. – as well as beginning conversations around a possible resource/kit library, and 'islands of coherence' as regularly available spaces for people to meet and resource themselves.

3.5. Excellence in creative production

Make/Shift recognises **the importance of how work is presented and ensures there is a sense of quality throughout**. Considerable thought goes into every event, and everything which is produced.

The brand was developed as a commission, working with local communities so that it 'resonates' with them, with visual design elements that have a sense of connection and show a level of quality. When used, it demonstrates it is well thought through and aimed at an audience (community members) whose thoughts are valued, and – by extension – whose time is valued when they attend events.

Similarly, the **quality of production at events is deeply considered, with a lot of time given to ensuring that they feel smooth and seamless to the community members attending**.

This has involved considerable extra time, stress and focus for the Team but is another indicator of the commitment to quality.

3.6. Metrics on excellence

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.

Using the 'Impact & Insights Toolkit', 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 intentions 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

The data shows that the majority of dimensions are rated highly for Make/Shift 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 ratings 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.

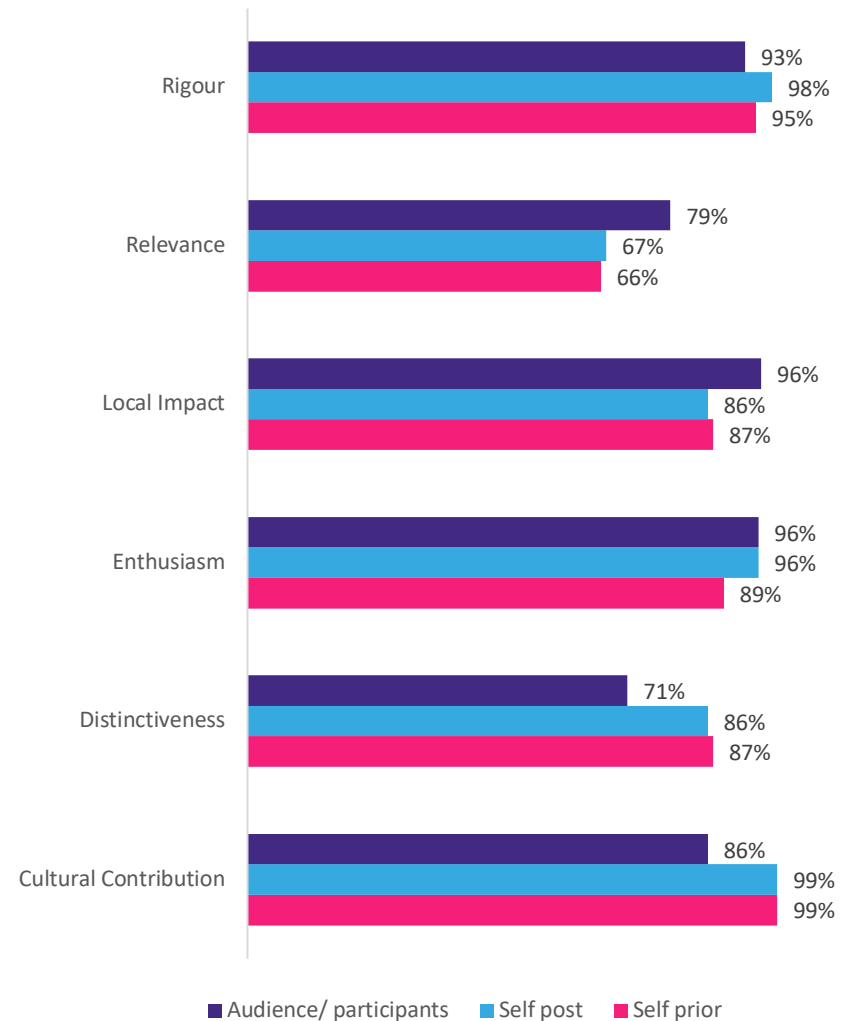


Figure 11: Comparing Make/Shift audience and organiser prior and post scores for event dimensions. Base = 22 responses

3.6.1. 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

As with the events dimensions, scores for co-creation and decision-making events show a high level of quality.

Participants scored the co-creation and decision-making activities particularly high-quality for 'Voice', feeling that their ideas are taken seriously by Make/Shift. Motivation is another high scorer, with participants in these activities being motivated to go on and do other creative things, and this mirrors our earlier finding that 97% of people would do something similar again in future.

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.

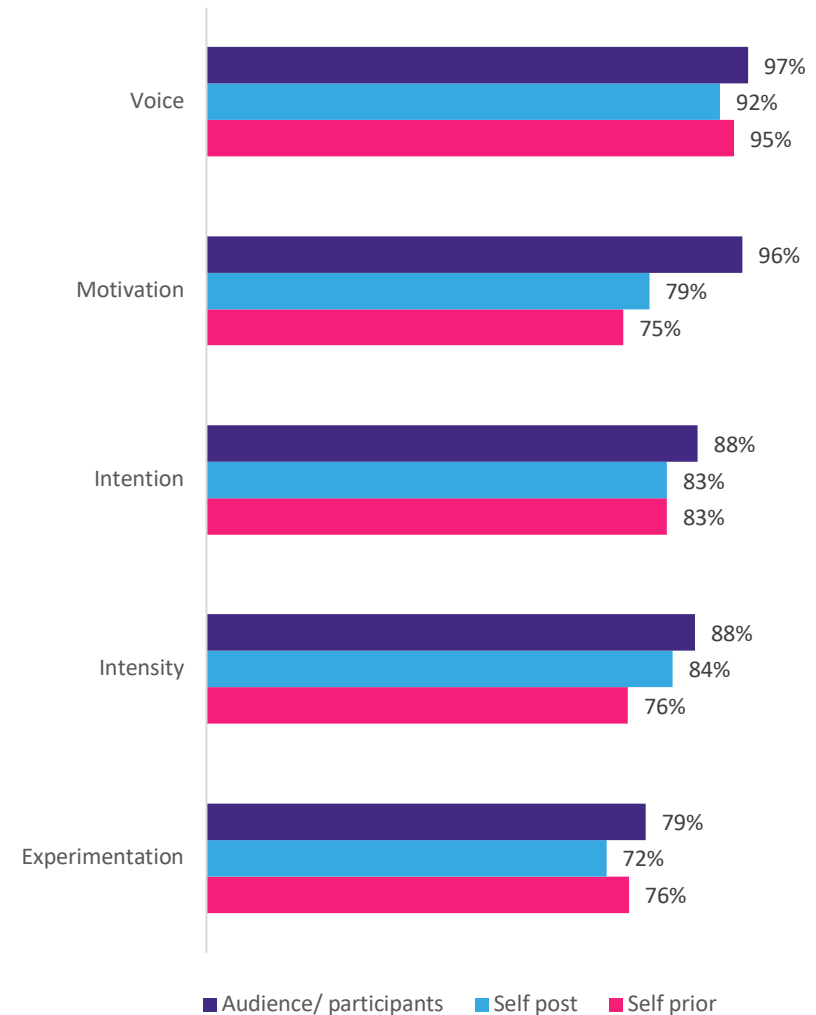


Figure 12: Comparing Make/Shift audience and organiser prior and post scores for co-creation dimensions. Base = 52 responses

3.6.2. Additional dimensions

Make/Shift have collected data on a number of other dimensions across the phase including⁶⁶:

- 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 show that Make/Shift are creating high-quality events and activities that allow people to connect with those around them and Amber Valley itself.

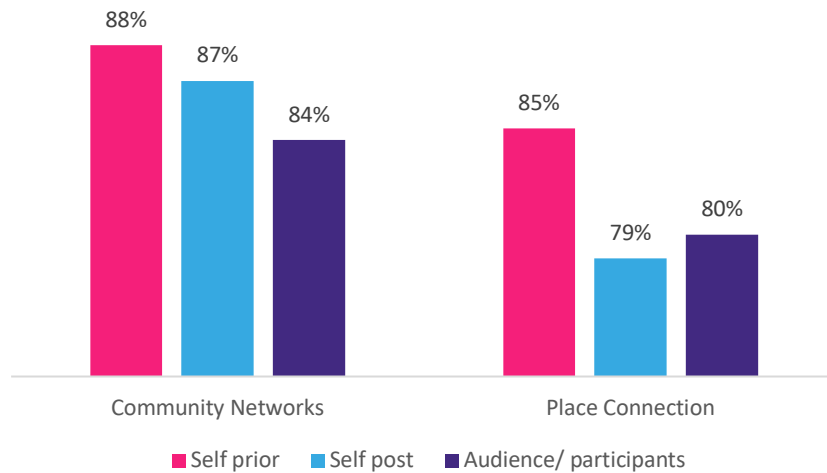


Figure 13: Comparing audience and organiser prior and post scores for their additional dimensions. Base = 70 responses

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 rated 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.

4. Making time, taking care

In this section, as we come to the end of Phase 1 of the work, we explore what is working in Make/Shift's approach and what the challenges are.

This answers ACE's Research Question 3:

What else are we learning that facilitates better public engagement in creativity and culture?

We find that:

- **Make/Shift has developed a unique model addressing the underlying inequities within Amber Valley** through making, and protecting, space for local assets and ideas to grow.
- **It puts making, sharing and celebrating arts and culture at the heart of this development** – reducing barriers to engagement and encouraging new ways of working.
- **This is now paying dividends with a deep, rich practice emerging** – showing the possibilities beyond the phase.
- **The approach is rooted in weaving together different practices**, centred on Asset-Based Community Development and ecology adapted to local place assets – and **underpinned**

by an intensity of focus and clear belief in meaningful change from where we are, with what we have available.

- **Successful methods have been developed to encourage engagement and provide inspiration** – the key ones being:
 - Everyone's a maker – talking about 'making' (rather than 'art') offers a more universal way for people to recognise how creativity connects to everyday life.
 - Belief there *is* a better way – testing new ways of working and taking the risk that the true impacts will only show over time.
 - Start with local assets – the value of building from an individual's starting point, working within the specific environment of Amber Valley.
- **Creating a complex, conceptual and evolving model results in significant challenges** – these include:
 - An intricate and theoretical model takes time to explain – to staff, partners and the Consortium – and this can act as a barrier to action.
 - A fluid model makes planning, oversight and evaluation problematic – at what point can something be actioned or assessed?

4.1. The Make/Shift model

Make/Shift aims to address the underlying inequities within communities like Amber Valley through making and protecting space where local assets can be supported and grown, and ideas are given room to emerge and be tested. Through this an alternative 'ecosystem' can form – based on local community needs and strengths, and self-supporting through connections and collaborative approaches.

Making, sharing and celebrating arts and culture are at the heart of making this change. They are the mechanisms for connecting and uncovering assets – giving space to think differently and to find and try different approaches.

A central part of what Make/Shift aims to achieve is **reducing barriers to engagement in producing, promoting and engaging in arts and cultural activity.**

In addition, it **encourages experimentation with new economies, ecosystems and ways of working together.**

This is not an easy approach to take – it requires a lot of time to embed. Make/Shift's team – and particularly the Consortium and delivery partners – stayed committed through the first two years when high inputs (time, connections, energy) initially led to low outputs.

Now the approach has clearly paid off. Within the last 18 months of the phase, clear outcomes are emerging – including a deep, rich practice that is beginning to show the possibility of self-sustaining beyond a time when there is direct CPP input.

The Make/Shift model very much centres on the Director Rachel Smith's ethos, **intellectually rooted in Asset-Based Community Development and ecosystem thinking – and has an intensity of focus, energy and belief in change.**

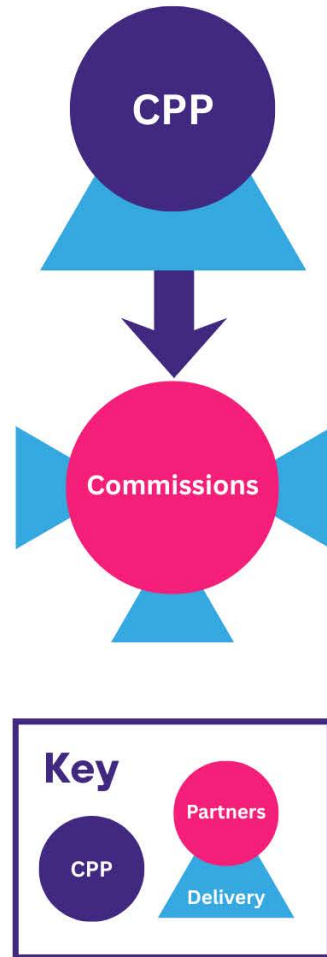
This has sustained the work and brought together a small group of locally based practitioners (from the creative sector and beyond). These practitioners have values and principles that align (with each other, with Make/Shift) but they have never had space to fully implement them.

So, a highly skilled and values-driven group of individuals and small organisations has come together as 'co-programming team' for Make/Shift. From the outset, capacity and programming has sat partly outside the delivery team, making the transition from 'a CPP project' to an area-based change movement easier – embedding learning and approaches in multiple groups and organisations.

These individuals and organisations are the delivery partners for the programme. This shows Make/Shift's model is different from the majority of core delivery and commissioning models produced by first phase CPPs.

The model is shown below.

Typical CPP Phase 1 model



Make/Shift Phase 1 model

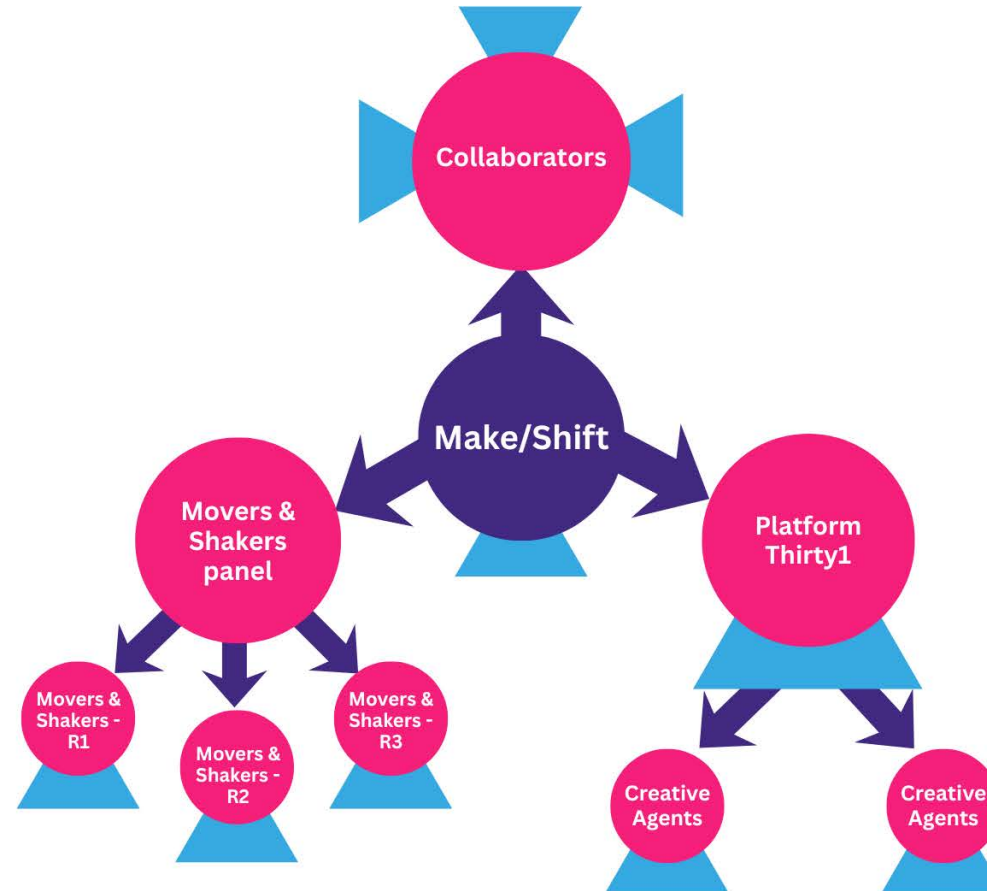


Figure 14: Make/Shift CPP model

4.2. Approaches to encourage engagement and inspiration

In order to achieve this, Make/Shift has found several approaches which have worked well:

4.2.1. Everyone's a maker

Talking about 'making' – rather than arts, culture or even creativity – offers a more universal way for people to recognise how this connects to them and their everyday life.

This is especially true in an area which still sees itself as industrial. The first step to recognising each person's assets is showing them that they can make – and therefore connect to other makers.

4.2.2. Belief and determination to find a better way

Make/Shift's ethos involves **testing new ways of working** and taking the risk that the true impacts will only show over time.

What flows, what resists, and what reveals the unsaid, will guide the refinement of the approach.

Amanda, Creative Listener

The Make/Shift Consortium – and the lead partner in particular – have been extremely generous and 'brave' in making and holding space, underwriting their element of the Make/Shift costs, and supporting the decision of the Team to work slowly and carefully.

The Consortium have taken a 'critical friend' role, challenging the approach appropriately but also supporting the intentions. The outcomes of this approach are evident in:

- The number of people fully engaging in co-creating the programme
- The number of local people stepping up to ask for awards to deliver their own work
- The confidence of the community decision makers to step up and lead delivery and decision making.

Linked to this is **a determination to find solutions** to practical problems. This is clear within the way Make/Shift have looked for new venues which work better for the community and have followed up opportunities and links into new communities to ensure that the programme isn't just reaching 'the usual suspects' – even when this has delayed 'outputs'. **They put a lot of effort into quality over quantity.**

It is best exemplified by how Make/Shift has dealt with the challenges of delivering bottom-up work across communities from within a university system (University of Derby). The fact that the University holds the programme is very advantageous in a lot of ways, in terms of pro bono provision of space and management. However, it does mean that the programme had to use University systems to pass out money.

The team did a huge amount of research, and spent a lot of time with financial management of the University to come up with the model of using Open Collective (see *Opening up collectively* case study).

As a result of this work, and persistence over more than a year, **Make/Shift now has among the most open and democratic way of disbursing finance into communities** that we've seen in any programme, overcoming something that is a huge barrier for many CPPs.

Another example of the determination to continue to find the best way, rather than settling for good enough, is the **adaptation of staffing models and personnel over the years**. There have been challenges (see below), but through a willingness to look at different models and ways of working, Make/Shift now feel strongly that they have an **extremely effective and agile team** – with PAYE staff all having three year contracts and clear roles, alongside a range of connections and flexibility to bring in appropriate people to take areas of work forward as needed.

This **reduces the potential for a sense of 'internal' and 'external' people** – all partners and increasingly participants are part of the **Make/Shift team** – not just the PAYE staff.

4.2.3. Start with local assets

Make/Shift is **showing the value of taking time and building from each individual's starting point** and of working within the specific environment of Amber Valley. The strategy has shown how important it is to consider the realities of the District when designing an approach.

Amber Valley is a political area, not a community (or even a single valley). It is a series of places, mostly small and with a sense of being cut off and overlooked by waves of development and funding. Make/Shift could have been another project coming to Amber Valley and doing something there temporarily. Instead,

they have tried to be a catalyst to spark the considerable talent and energy already within this community.

There is learning from this for many places across the country. 'left behind' seaside towns or post-industrial small towns are typical areas where there's lower engagement in traditionally defined arts and culture, and many CPPs are located in similar settings. The model of Make/Shift's success starts with an **explicitly asset-based approach**: assuming there will be assets and looking for them, supporting and nurturing the 'seeds' that are always there in communities.

It includes plenty of **time to build trust** and give people a chance to reflect on what they want to do and make. It includes **explicitly recognising the creativity in everyone, and the many ways in which people engage in everyday creativity**.

[E]arning the quiet trust, and that slow trust is the more important thing [...] you're all on a bit of a journey [together] [...] that builds closeness, that builds trust.

Mover & Shaker

By using the term 'making', which is easy to associate with, people can easily talk about what they make. It turns out, they will quickly move on to talking about what making beautiful things means to them. This is 'Art' without the intimidating words. Furthermore, 'making' also echoes the District's history as a place of production, situating the everyday practices of making and art as a constituent part of being 'from' or 'in' the Amber Valley.

4.2.4. Stories as a way in

Furthermore, Make/Shift's approach includes **tapping into the power of stories as a way of drawing people in**, sharing experiences in the words of local people who will be the most effective at encouraging others to take a chance and engage. Stories – and particularly those about making – are threaded through the way Make/Shift has built relationships. Their work consists of **working with people who believe in generosity, sharing links and building a network of like-minded people;** people who are happy to share power and who see how much each community gains by working together (and/or sharing funding etc). This sometimes means challenging the power brokers in a given area and finding the people already trying to make a difference.

4.2.5. Make space to reflect and learn as a group

Make/Shift's commitment to reflection and learning has shown the value in mirroring the experiences of their communities, that the journey is about learning together ('by, with') rather than only leading or being led ('to, for').

Through this approach, and over time, Make/Shift are co-creating a context-led 'model' of learning which will be useful for any place-based organisation or community wanting to shift who engages, why and in what way.

What is more, over time, there are evident ripples of effect from this work that moves outwards from Make/Shift work to influence others positively.

In order for this to work, Make/Shift doesn't limit the reflecting and sharing either to the team or a core group. Time is made to reflect and adapt practice with:

- Internal partners and communities
- External partners and collaborators
- Their 'critical friend'
- The Consortium
- The evaluator.

As the *Wayfinding – Experiments in iterative learning* case study explores, there has been an ambition from 2025 to further embed this into practice with specific events and commissions, and hopefully this will continue strongly into the new phase as a way of inviting challenge and building community ownership of the ideas and approaches of Make/Shift – as well as the programming.

4.2.6. Allow time for things to slowly grow

Make/Shift has an evolving approach and commitment to an ethos of asset-based working that focuses on how we shift away from 'usual' ways of doing things. This is constantly reviewed to make it fit the realities of the time and place as much as possible.

You might have the best idea in the world, but you've got to let the community lead that – you can propose it to them, offer it to them, it might not be right [for them].

Amanda, Creative Listener

This approach results in work that is careful, slow and deliberate, with consideration of the long-term impacts rather than simply momentary engagement, and being prepared to stay with projects which don't immediately 'work' in terms of participation numbers, but do clearly inspire curiosity which partners can see will come to fruition in time, such as the Salcare example above (section 3.4)

4.2.7. Distribute leadership, decision making and delivery

Make/Shift's approach to distributing skills, funding, activity and leadership supports a local ecosystem and both draws on and strengthens local assets, for example through the Movers & Shakers Panel and the Neighbourhood Creative Agents.

Make/Shift consistently look for opportunities to distribute power and decision making to new 'hubs' of sharing, such as in supporting a CoLab 'Pod' spin-off, with no direct involvement from the Make/Shift team (see *Wayfinding – Experiments in iterative learning* case study).

Make/Shift has nurtured these relationships, ensuring a quality of collaboration which also builds more local leadership and skills in delivery, meaning that the work can continue and even grow beyond the lifetime of Make/Shift CPP funding.

Furthermore, as these local community-based partners are supported to develop their practice, links to national opportunities are already showing positive return (such as national funding feeding into the local area).

4.2.8. Remove structural barriers to engagement

Make/Shift's work **explicitly addresses structural blocks to engagement**. Make/Shift has gone further than other CPPs in considering the challenges around devolving the power to stage activity over to communities themselves (who often struggle to hold funds). After extensive research they have taken a **ground breaking approach** by working with Open Collective platform (see *Opening up collectively* case study).

Open Collective has been used as a **transparent and accessible way to improve distribution of funding**, demonstrably **removing barriers to access**. Through having a way of non-constituted groups holding money which isn't within an individual's bank account, it allows people and groups who couldn't otherwise do projects to apply and hold small funds.

Its **transparency also improves trust**, between community groups and also between communities and Make/Shift.

4.3. Challenges with the Make/Shift model

There are significant challenges to this model. The Make/Shift team and partners have been working on these across the period of the programme but many still remain unresolved. Some are structural due to the wider context in which Make/Shift sits, in a similar way to most project funding. Others arise from the complexity of the model, and ways in which Make/Shift as a programme works.

4.3.1. Structural inequalities affecting distribution of power

There is an inbuilt inequality in power within the way Make/Shift can deliver, even when working closely with smaller organisations and creatives locally. This arises from the fact that within reflection groups, such as CoLab, or in any learning space, there will be at least one individual with a full-time remit for change (along with the status and funding to implement it) working alongside those who have less time (and implicitly less power), and are without the role and the funding decisions.

This is not a reality which either the Director or team shy away from, and considerable effort has been made to move to distributed models where possible. But it remains a challenge which considerable time and energy are needed to overcome, and should continue to be something which is discussed and challenged.

Likewise there are other structural issues in distributing power in the area, arising from factors outside the control of the programme. These include application systems which build in barriers, and monitoring which would challenge smaller or less experienced groups.

Make/Shift is able to act as a protective space for this – linking into larger programmes and ensuring that resources are distributed in a good practice way within their areas of control, but again, this risks putting them in a position as a powerful ‘intermediary’ and necessitates regular self-reflection to avoid becoming another block in the district.

4.3.2. Time as a barrier to involvement

An issue is the time it takes to work in this way. It has been worthwhile, with the outcomes in terms of depth of engagement matching – or exceeding – other CPPs at end of the first phase.

However, the time needed does present a barrier to the involvement of (some) potential partners and participants. Solutions to this were continually tested and developed across the phase. These include communicating a lot more clearly about commitments, enabling payment for time, or narrowing scope so people can engage in their own way.

The evolution of the CoLab model between the first stage and the ‘spin off’ Heanor CoLab is a really good example of this. Here, a member of the initial CoLab adapted the model in ways she knew would work for the group she convened (see *Wayfinding – Experiments in iterative learning* case study for more details).

However, lack of time remains a constraint which any programme which seeks to work in an in-depth and distributed way will always face.

4.3.3. Communicating new ideas in accessible terms

How to communicate the model to the wider community can be a challenge. In getting to know what Make/Shift does, people are coming across:

- A new programme of work
- A new way of working with new priorities
- A new language to talk about the model, the work and the ideas.

In particular, the use of a very specific language and a strong ideological framework can at first make this a steep learning curve, with community members initially feeling confused and unable to engage with the discussion over changes needed as they can't use 'the right language'.

However, when members of the team and delivery partners have the time to talk the model through to those encountering it for the first time, the response is extremely positive. People from a range of different backgrounds completely buy into the approach, as shown in the *Movers & Shakers* case study.

People tend to reinterpret the ecological language into their own words, which works well to disseminate the ideas and principles into their own communities. However, it is clear that this distributed model of communication of the principles works in a

more successful way than direct contact with the Make/Shift language and approach, pointing to the need to continue to look for new ways to enhance accessibility and understanding.

4.3.4. Risk of the centralising of power through complexity of model

There is a risk that there are barriers to achieving a situation where all partners and participants are enabled to contribute to the ideas at the heart of Make/Shift, and thus to the core decision-making within the programme. This arises from everything discussed above – that is, the complexity of the model, its (constant) evolution, the technical (ecosystem and ABCD) language, and problems with communication.

There are definitely signs that the core group of delivery partners feel able to challenge, co-develop, and to a large degree 'own' the programme – certainly they own the areas they deliver.

However, this has taken two years of working alongside the Director in intense reflection, as well as co-design and collaborative delivery. Throughout the programme it has been clear as partners, creatives and others begin to engage, that although they share values and commitment to the place and the approaches, they can find it hard to fully engage with the ideas (rather than simply the activity).

Distributed power in a complex system can be effective when delivery is extremely focussed. And it works well for clearly demarcated projects.

However, when projects are more developmental, and in early stages, often those delivering them have long initial stages where

they describe confusion and lack of agency. This can be a very disempowering experience and can directly work against the explicit aims of Make/Shift. There is a risk of the very language used inadvertently becoming part of power hoarding, rather than as is intended to share and shift power.

Thus, in order to facilitate a shift in power and deliver on Make/Shift aims, there is a need to open up the space for thinking and co-design of principles through a more accessible approach. This will result in a distributed model with longevity beyond a programme (or even a single Director).

4.3.5. Challenges in retaining staff

It is clear that the complexity of the model, and the challenge of understanding and thus operationalising the overall plan, have contributed to the high turnover of staff across the phase.

Over the phase, five staff have left – with most directly reporting that they found it hard to understand and implement their role. Although there were some other circumstances involved, including recruiting team members before the arrival of the Director, there were also other issues including:

- The model (and plan) being so firmly held and deeply rooted in the Director's practice
- Individuals struggling to interpret it and deliver the work.

This could be seen as a result of the time needed for a complex model to evolve. However, staff turnover continued across this phase, implying something more involved is going on.

It appears that the depth and intricacies of the model – while vital to its functioning and successes – are difficult to communicate

internally. As well as an opportunity to learn how to best collaborate in practice/context, the model itself can at times become a barrier to staff delivering and integrating people with different ways of thinking. This will be an ongoing challenge, as the team explain:

... the work of 'shaping change' in creative and cultural engagement is living and learning work; learning/practicing/rehearsing new ways – this sometimes needs readiness, and usually bravery...

Karen Birch, Make/Shift Associate (Development),
correspondence

Staff also reported stress arising from the complicated sense of being employed by the University of Derby – a vast organisation which can feel inward looking at times due to size and educational focus – for a team who literally didn't deliver in the physical location of the University campuses.

Furthermore, the team weren't in a particular department but reported directly to the Deputy Vice Chancellor. While this brought a lot of freedom of manoeuvre and connections, it also means they didn't really sit within a structure such as a team or school – which adds a layer of confusion and sense of being lost in a machine for staff when they needed support. As a result, they found it hard to feel part of it, seeing only the administrative challenges, not the potential links.

The physical fact of not having office space (or a place to 'gather') within the Amber Valley has also made everyday communications difficult at times as there is a need to travel a lot from the office

base to the Make/Shift area, taking up time. Plans to regularly be based in the Amber Valley and spend time together as both 'core team' staff and delivery partners during planned co-working days and Wayfinding sessions will hopefully change some of this for 2026.

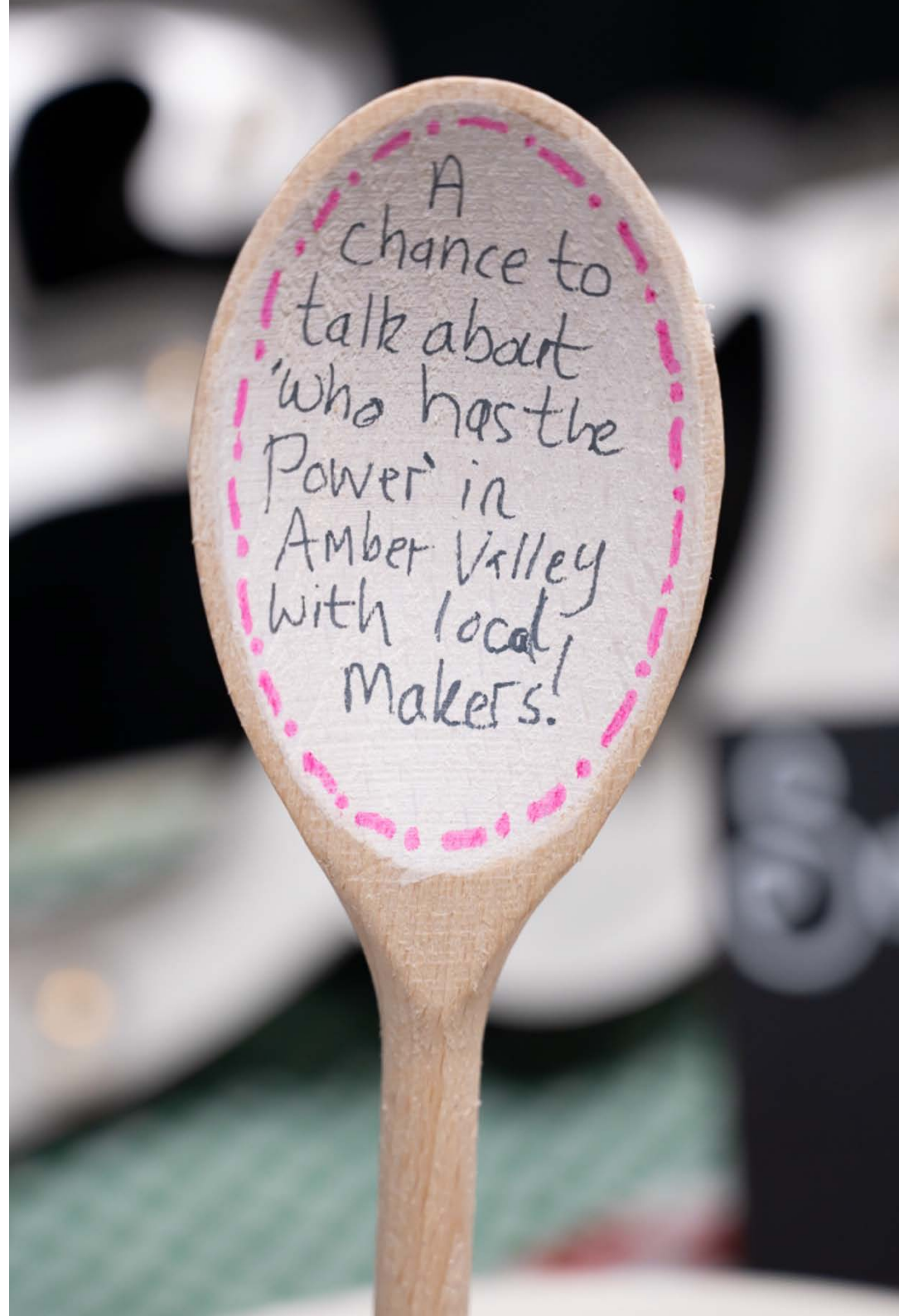
Linked to this issue is the reality that despite a lot of work over the phase in sharing and distributing knowledge, a lot of the thinking and practice, as well as many of the connections into the community, were until recently held by the Director alone. Work over 2025 has changed this and it should hopefully result in a 'virtuous circle' effect as connections build connections.

Both this point and issues around hosting the team remain subjects for the Lead Organisation and Consortium to continue to consider in terms of succession planning and considerations for the next 5- to 8-year plans.

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026



5. Conclusion and Recommendations

Reflecting back over more than three years of work across Amber Valley, it is clear that Make/Shift is an exciting programme which continues to challenge the potential of what Creative People and Places programmes can do, while delivering funder aims and local needs.

It has reached and inspired people from all backgrounds and across the different communities of the district, with focus in the areas around Heanor and Alferton which were identified as lower engaging areas.

The centring of narrative on 'makers' and 'telling stories' – rather than 'arts and culture' – have really worked both inspiring interest and building connections with groups who don't typically engage in Arts Council England funded arts, particularly men and working-class communities.

More importantly, this 'reach' goes beyond simple one-off audience engagement – nearly all engagement involves at least some sort of 'making' or telling of stories, and many people have taken some sort of community leadership, whether in decision making, in joining in reflection and learning, or in developing and delivering projects of their own, and also in sharing opportunities into their communities.

This works through an approach to excellence which threads through every element of the work. This is encapsulated in the Make/Shift 'sundial approaches' – which bring together thinking from Asset Based Community Development and ecological thinking. Locally based individuals and organisations already operating with high quality principles were found and invited in as partners. Every barrier to engagement is addressed with care. Work is slow and carefully assessed against principles at design, delivery and review stage, with others invited in to co-develop the thinking further.

As a result, the potential false dichotomy of excellence in activities and excellence in engagement is avoided – the activities are designed and delivered within the engagement – the quality of the engagement enhances that of the activity, and vice versa.

This is something which other CPPs have modelled and Make/Shift, by starting with this model, have avoided some of the pitfalls of other CPPs who in their first phase tried to bring in excellent delivery from outside the area – making the building blocks for engagement in co-creating excellence in the long term harder.

The Make/Shift distributed delivery model, building on local assets, has developed community leadership and supports the aim to embed this excellence into everyday delivery.

The most effective element in ensuring and constantly raising ambition for an increasingly excellent process is the commitment to openness and shared iterative learning with all the partners and communities they engage with.

Make/Shift has systematically delivered and gone beyond the CPP model of working with local people, local creativity and local place, offering potential for learning and sharing the model and approaches at a national level.

Make/Shift have fully embodied the ethos of diverse partners and devolved decision making, as well as action research, at the heart of planning for change. A complex model of ideas, principles and partnerships have been developed.

This phase has shown a number of factors which have been particularly valuable in achieving their aims which are:

- Using the concept of 'everyone's a maker' – rather than more initially off-putting terms such as 'arts' and 'culture'
- Recognising, celebrating and building from the assets of the place – whether people, locales or stories
- Holding to a strong belief and determination to get around barriers, particularly structural ones, to community involvement and leadership
- Making space and time to reflect and change direction – as a group, including communities involved
- Allowing time needed for ideas and projects to grow
- Distributing delivery from the start, to build a distributed leadership.

Considerable challenges do arise from the complexity of the model, some of which will remain as structural issues for constant adaptation and work around, while others offer opportunities for Make/Shift to work with and around to overcome.

With support and critique, external as well as internal, this is something which the programme is well set up to learn from in the next phase.

This report makes clear that sustained commitment was critical.

Continued support for Make/Shift from the Consortium and Lead Organisation – when participation was still emerging and outcomes had yet to materialise – gave the approach the time and space it needed to take root.

That belief in the programme has paid off, enabling Make/Shift to develop into a confident and impactful model of civic practice.

Professor Rhiannon Jones,
Head of Civic and Communities, University of Derby,
Make/Shift Consortium Member

5.1. Recommendations

Programming to connect further and shift barriers

- Continue working in a focussed way to **improve the programme's reach with people living in the most deprived areas of Amber Valley**. A good goal 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.
- Continue testing options for **more accessible and egalitarian 'spaces' for thinking and co-design**. This will facilitate a shift in power, deliver on Make/Shift aims, and result in a distributed model with longevity beyond the programme (or a single Director).
- **Keep reflecting on and addressing the challenges arising from the inbuilt inequality in power within the way Make/Shift delivers**. This is not a reality which either the Director or team shy away from, but it needs continued time and energy to overcome.
- **Develop a considered approach to safeguarding and support**. As more young people have been engaged, and those with more diverse experience levels have been applying for opportunities, some existing infrastructure (application processes, WhatsApp groups for comms) require additional adaptation or moderation.
- **Consider the tensions between remuneration and expectation**. Building into the recruitment strategy the

optimal situations or projects, where 'pay for involvement' either validates or pressures, could have positive effects that later reduce the need for extra pastoral support.

- **Continue to develop and explore a circular economy of resources**. Intentionally support the shared use of community assets, such as kit libraries, shared venues, and recycled materials to amplify impact without extra spending.

Data and evaluation

- **Collect substantially more data to ensure more robust findings around quality**. While the current results are promising, the low level of data collected means we cannot say much with confidence.
- **Continue to collect the additional 'dimensions' (datasets) that allow for a deeper analysis** of how events connect between people and place over time, with additional surveys.
- **Make more space to reflect and learn as a group**. Trialling different ways of sharing and iterating has shown the ambition. Build on this to invite challenge and strengthen community ownership of Make/Shift's ideas, approaches and programming.
- **Build on the excellent embedded evaluation and reflection practice of 'Wayfinding'**, combining more formal evaluation with reflective learning in iterative plan, do review cycles. Learning Gatherers (or similar) allow for real-time 'proximate' feedback in complex, uncertain environments, but care must be taken to avoid them being siloed.

- Ensure more embedded and creative approaches are supported by a **clear evaluation framework and an external eye**, to give validity and avoid inadvertent 'group think'.

Organisation

- **Maintain flexible delivery rhythms.** Continue to be willing to redesign program delivery, extend timelines, or provide informal support if community members are struggling or if local rhythms change.
- **Address the multiple issues around staff retention.** Being more regularly based in Amber Valley itself may offer the opportunity to review working practices, allowing team members to feel more comfortable and valued.
- **Decentralise power away from the Director.** There is an inherent threat in so much being concentrated with one person – the Make/Shift model, theory and practice, community connections etc. These need to be shared more evenly within the team to mitigate risk.
- **Succession planning, hosting and future developments need careful consideration.** The Lead Organisation and Consortium should continue to consider the next 5-to-8-year plans and how Make/Shift continues to successfully grow and flourish.

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026





**TREVOR
THE
SHEDDER**

Glossary

Alfreton	One of Amber Valley's four towns. Alfreton and surrounding areas are one of Make/Shift's focus areas
Amber Valley	District in Derbyshire where Make/Shift is based
Amber Valley CVS	Member of Consortium, see https://avcvs.org/
Amber Valley U3A	Member of Consortium, University of the 3 rd Age – see https://ripley.u3asite.uk/
Arts Council England (ACE)	England's national development agency for creativity and culture
Asset-Based Community Development	A ground-up, relationship-driven methodology focusing on a community's strengths and skills — rather than needs or deficits — that fosters sustainable, resident-led growth.
Belper	One of Amber Valley's four towns.
CoLab	Make/Shift facilitated network of women working to shift power and explore new models of community leadership, alternative ownership and radical thinking

Consortium	A group of organisations who agree to support the CPP – fundamental to how the overall programme is governed.
Creative People and Places (CPP)	Arts Council England's programme focusing on parts of the country where involvement in creativity and culture is significantly below the national average.
Delivery partners	Organisations working with Make/Shift to present programming
Derby Museums	Member of Consortium
Derbyshire Wildlife Trust	Member of Consortium
Extension Year	Additional year of funding for Creative People and Places provided by Arts Council England post-covid and to deal with increased costs.
Golden Glue Awards	Award ceremony in 2023 created and hosted by Maison Foo as part of their Make/Shift commissioned project 'Valerie's Gallery'
Grow Outside	Delivery partner for Make/Shift

Heanor	One of Amber Valley's four towns. Heanor and surrounding areas are one of Make/Shift's focus areas
Infinite Wellbeing CIC	Delivery partner for Make/Shift
Maison Foo	Delivery partner for Make/Shift
Make / Connect / Shift	The three fundamental components of Make/Shift's approach
Swanick Men's Shed	A registered member of the UK Men's Shed Association., providing an inclusive safe space for people to get involved in meaningful activities and benefit from social engagement
Phase 1	A period of ACE funding for a CPP – normally 3 years, 4 with the Extension Year
Platform Thirty1	Delivery partner for Make/Shift
Ripley	One of Amber Valley's four towns - district council offices are located here.
RQs	Research Questions, there are three that Arts Council England asks CPPs to consider
Salcare	A charity providing support for the people of Amber Valley and Erewash – project partner.

University of Derby	Host for Make/Shift and Consortium lead
Wayfinding	Exploring different "ways" of working, focused on "how" not what.

Appendices

There are 3 Appendices that accompany this report.

- Appendix 1: Methodology
- Appendix 2: Story of Change
- Appendix 3: Full Analysis Report

They are available from <https://rmresearch.uk/makeshift-reports/>

Case Studies

A series of case studies have been created to explore the different facets of Make/Shift's work.

These are:

- **Case Study 1: Flows** investigates the financial movements emerging from testing alternative ways of distributing funding in local communities, and the different types of value generated.
- **Case Study 2: Movers & Shakers** explores the development of the Community Movers and Shakers Fund.
- **Case Study 3: Neighbourhood Creative Agents** looks at how Make/Shift develops local residents as creative leaders in their own neighbourhoods.
- **Case Study 4: Opening up collectively** considers the devolution of decision-making through an online platform that lets community groups manage money in a transparent way.
- **Case Study 5: The power of storytelling to connect** shows how 'narrative' can be used to tell the stories of individuals, communities and places – and in doing so create connections.
- **Case Study 6: Wayfinding – Experiments in iterative learning** reflects on experiments with different forms of iterative learning – how they weave together feedback loops to continually inform programme decisions.

These will be available from <https://rmresearch.uk/makeshift-reports/>

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026



Endnotes

¹ See **About Creative People and Places** for more on this

² https://jsnaderbyshire.org.uk/Demographics/Amber_Valley.html

³ <https://www.derwentvalleymills.org/discover/derwent-valley-mills-history/>

⁴ <https://www.bbc.co.uk/news/articles/c701nw4pyewo>

⁵ 2024 figure from <https://www.ons.gov.uk/explore-local-statistics/areas/E07000032-amber-valley/indicators#population>

⁶ <https://observatory.derbyshire.gov.uk/area-profiles/>

⁷ <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

⁸ All figures with comparisons to England from https://observatory.derbyshire.gov.uk/wp-content/uploads/reports/profiles/2021_census_profiles/summary_profile/districts/amber_valley.pdf

⁹ <https://joinedupcarederbyshire.co.uk/about-us/our-neighbourhoods/amber-valley/>

¹⁰ <https://www.ons.gov.uk/explore-local-statistics/areas/E07000032-amber-valley/indicators#health-and-wellbeing>

¹¹ <https://joinedupcarederbyshire.co.uk/about-us/our-neighbourhoods/amber-valley/>

¹² <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

¹³ <https://joinedupcarederbyshire.co.uk/about-us/our-neighbourhoods/amber-valley/>

¹⁴ <https://www.wearemakeshift.uk/understory-x-amber-valley/>

¹⁵ <https://www.bbc.co.uk/news/election/2023/england/councils/E07000032>

¹⁶ 20 Labour Councillors versus 22 from other parties - <https://www.ambervalley.gov.uk/councillors-and-elections/>

¹⁷ <https://www.bbc.co.uk/news/election/2024/uk/constituencies/E14001066>

¹⁸ See <https://www.bbc.co.uk/news/election/2025/england/councils/E10000007>

¹⁹ <https://www.bbc.co.uk/news/articles/c9qjoenovg9>

²⁰ Data from Amber Valley Area Profile, Audience Spectrum Analysis (The Audience Agency) – not publicly available – see <https://audiencespectrum.org/en/segments> for more on their analysis

²¹ Make/Shift Business Plan, Appendix 3, p42

²² Amber Valley Area Profile Audience Spectrum analysis by The Audience Agency. For more, please see <https://www.theaudienceagency.org/audience-spectrum>

²³ <https://www.ons.gov.uk/explore-local-statistics/areas/E07000032-amber-valley/indicators#health-and-wellbeing>

²⁴ For more details, see <https://www.artscouncil.org.uk/creative-people-and-places-o>

²⁵ <https://www.artspromotional.co.uk/news/ace-expands-creative-people-and-places-portfolio>

²⁶ <https://www.artspromotional.co.uk/news/ace-expands-creative-people-and-places-portfolio>

²⁷ <https://www.artscouncil.org.uk/cpp-2026-2029/cpp-projects-midlands-2026-2029>

²⁸ <https://www.artscouncil.org.uk/cpp-2026-2029>

²⁹ As reported by other CPPs – see <https://www.revolutionarts.com/revolution-arts-secures-funding-extension-from-arts-council-england/>

³⁰ <https://www.artscouncil.org.uk/creative-people-and-places-o/creative-people-and-places-projects>

³¹ Cormac Russel & Joop Hofman, Working on the Root System of Social Connections in a Community, 2024 <https://www.qeios.com/read/TD4ETJ>

³² <https://www.platformthirty1.com/>

³³ <https://www.infinite-wellbeing.co.uk/>

³⁴ <https://maisonfoo.co.uk/homepage>

³⁵ <http://growoutside.co.uk/>

Make/Shift:

Phase 1 Evaluation Report

Prepared by RMR, April 2026

³⁶ <https://www.derby.ac.uk/>

³⁷ <https://avcvs.org/>

³⁸ <https://www.derbyshirewildlifetrust.org.uk/>

³⁹ <https://derbymuseums.org/>

⁴⁰ <https://www.u3a.org.uk/>

⁴¹ See <https://www.derby.ac.uk/civic/civic-university-agreement/> and <https://www.derby.ac.uk/civic/civic-university-agreement/>

⁴² <https://opencollective.com/>

⁴³ For example, see The Weave, <https://medium.com/@wearemakeshift/do41fcdoeocf>

⁴⁴ Make/Shift Business Plan April 2024-2026, p11

⁴⁵ Make/Shift Business Plan April 2024-2026, p12

⁴⁶ Make/Shift Business Plan April 2024-2026, p29

⁴⁷ Make/Shift Business Plan April 2024-2026, p24

⁴⁸ <https://www.understory.community/>

⁴⁹ For a discussion of this, see Director Rachel Smith's How Shall We Make Here? <https://www.wearemakeshift.uk/how-shall-we-make-here/>

⁵⁰ For more details, see <https://blackwellparishhistory.co.uk/about/>

⁵¹ <https://map.understory.community/ambervalley/network>

⁵² See <https://www.understory.community/>

⁵³ Make/Shift - Open Collective, see <https://opencollective.com/makeshift>

⁵⁴ <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

⁵⁵ <https://www.ons.gov.uk/visualisations/censusareachanges/E07000032/>

⁵⁶ 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.

⁵⁷ https://www.nomisweb.co.uk/sources/census_2021/report?compare=E12000004

⁵⁸ It is worth noting that the data relating to the question 'Who did you attend with?' may be skewed due to an artefact of the 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.

⁵⁹ For more, please see The Audience Agency's website <https://www.theaudienceagency.org/audience-spectrum>

⁶⁰ <https://audiencespectrum.org/en/segments/up-our-street>

⁶¹ <https://audiencespectrum.org/en/segments/frontline-families>

⁶² <https://audiencespectrum.org/en/segments/kaleidoscope-creativity>

⁶³ <https://audiencespectrum.org/en/segments/supported-communities>

⁶⁴ <https://audiencespectrum.org/en/segments/supported-communities?tab=places>

⁶⁵ See <https://www.wearemakeshift.uk/understory-x-amber-valley/> for more details

⁶⁶ These have been included for analysis where enough data exists to allow a comparison across the phase