



# Evaluation Report

February 2014



## Acknowledgments

This report is written by Mandy Barnett and Clare Thurman of MB Associates and was commissioned by Fun Palaces. We would like to thank the following people:

Stella Duffy and Sarah-Jane Rawlings, whose extraordinary enthusiasm for Fun Palaces extends to great openness to learn; the Fun Palaces team including Hannah Lambert, Kirsty Lothian,

Hannah Nicklin, Mandy Colleran, Amber Massie-Blomfield and Daniel King; The Albany; Katy Beale, Caper; and Mudlark.

We would especially like to thank the many Fun Palace Makers who were prepared to give us the time to understand their projects, on top of their huge local commitment.



# Contents

<b>Acknowledgments</b> .....	3	<b>Valuing impact</b> .....	48
<b>SUMMARY</b> .....	7	<b>What? People and participation</b> .....	51
Evaluation context .....	8	Who was involved? .....	51
Stakeholder mapping.....	8	Fun Palaces team .....	53
Consultation and evidence collection .....	8	The female role.....	53
The difference Fun Palaces makes .....	9	<b>What? Delivery</b> .....	55
Value for money .....	11	Being part of a national campaign .....	56
What? People and delivery.....	11	Unearthing what is already there .....	57
How? Drivers for change.....	12	Digital Fun Palace .....	58
Recommendations .....	14	Everyone contributes to research.....	59
<b>FULL REPORT</b> .....	17	<b>How? Drivers for change</b> .....	60
Background.....	17	Context, commitments.....	60
Context .....	17	Investments, resources .....	64
Funding.....	18	<b>Conclusion</b> .....	66
Evaluation scope.....	18	<b>APPENDICES</b> .....	68
The people who matter .....	18	Appendix 1 Case studies .....	68
Consultation .....	19	Appendix 2 All Fun Palaces.....	75
Evidence and learning .....	19	Appendix 3 Press coverage.....	81
<b>Story of Change</b> .....	21	Appendix 4 Survey questions .....	86
<b>Why? The difference Fun Palaces made, an overview</b> .....	23	Appendix 5 Fun Palace evaluation tools .....	87
1 Fun Palaces are valued, national to local.....	23	Appendix 6 Recommendations from digital champion’s report .....	88
<b>Why? The difference Fun Palaces made locally</b> .....	30	Appendix 7 Research references .....	90
2 Stronger local ties and social assets.....	30		
3 People access public spaces .....	35		
4 People are happy, learning and teaching .....	39		
<b>Why? The difference Fun Palaces made nationally</b> .....	44		
5 National campaign developed.....	44		



## SUMMARY

Fun Palaces is a campaign to share nationally and locally the notion of 'everyone an artist, everyone a scientist'. Any group of people from in or outside institutions (including beyond the UK) can register to be a Fun Palace and participate with a distributed weekend of activity that was to be held 4-5 October 2014 with more planned for 3-4 October 2015 and the first weekend in October every year subsequently.

Fun Palaces have to commit to offering something that is free, local, innovative, transformative and engaging.

The long-term ambition is that Fun Palaces will become self-organising, with no need for a central infrastructure.

The concept of the Fun Palaces campaign is a reimagining of an idea that was conceived by Joan Littlewood and Cedric Price in the early 1960s in which a Fun Palace was a 'laboratory of fun, 'a university of the streets.' It was to be a temporary and flexible home to the arts and sciences, open and welcoming to all.

The Fun Palaces team employed to deliver the campaign are referred to as the core team and the people who chose to create their own Fun Palace events are described as the Makers.

**THE FUN PALACES MANIFESTO:  
WE BELIEVE IN THE GENIUS IN  
EVERYONE, THAT EVERYONE IS  
AN ARTIST AND EVERYONE A  
SCIENTIST, AND THAT ARTS  
AND SCIENCES CAN CHANGE  
THE WORLD FOR THE BETTER.  
WE BELIEVE WE CAN DO THIS  
TOGETHER, LOCALLY, WITH  
RADICAL FUN – AND THAT  
ANYONE, ANYWHERE, CAN  
MAKE A FUN PALACE.**

## Evaluation context

**This is a new campaign with a loose internal target of 150 Fun Palaces to be held in the first year (October 2014). The evaluation uses a Story of Change (sometimes called Theory of Change) to identify outcomes for the overall Fun Palaces campaign including the Digital Fun Palace and the local delivery. There is a focus on outcomes achieved through the process of making Fun Palaces rather than purely looking at the weekend of delivery itself.**

The Fun Palaces campaign has been initiated at a time when funding for the arts and culture is under threat and when many organisations funded by the Arts Council have had their funding cut or removed. The Arts Council has funded the core team for the first year of this long-term programme using a one-off Exceptional Award fund with The Space<sup>1</sup> funding the digital project. The Fun Palaces team wanted to commission an evaluation that is robust to demonstrate the value of Fun Palaces for existing and future funders, and will motivate more people to get involved. They commissioned MB Associates to begin the evaluation in summer 2014.

The Fun Palaces core team is based with The Albany, Deptford. This relationship enables growth and autonomy whilst providing office space, overheads and the support of an experienced finance team.

---

<sup>1</sup> The Space is an online digital arts project created jointly by Arts Council England and the BBC

Core costs are low and Fun Palaces benefits from the solid governance and accountability of The Albany.

## Stakeholder mapping

A workshop with the Fun Palaces team identified the key stakeholders and what they would need from the evaluation (see below). This included exploring the questions:

- Why do we want to evaluate and for whom?
- Who are the people that matter in the Story of Change?

We mapped these to establish where people 'sat' in relation to the change brought about by Fun Palaces, asking:

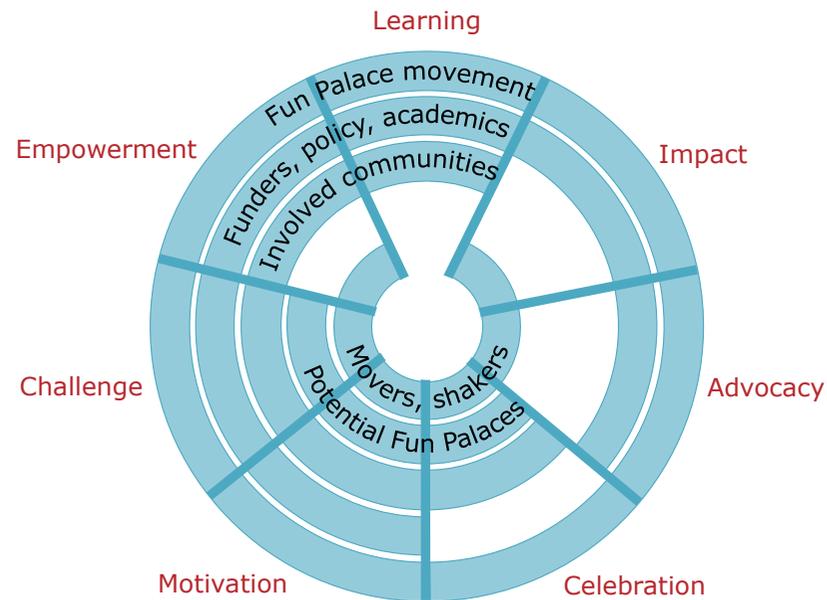
- How open are people to the changes they might need to make?

## Consultation and evidence collection

To establish the Story of Change the evaluators consulted the Fun Palaces team, Fun Palace Makers (the people who created local Fun Palaces), potential Fun Palace Makers, those involved in the digital Fun Palace and other linked organisations or campaigns.

To collect the evidence we interviewed Fun Palace Makers and the core team, surveyed the Fun Palaces before and after, collected evidence from several case studies (see Appendices), visited several projects around the country and analysed social media.

Figure 1 Stakeholders and their interest



## The Story of Change

We used a Story of Change to anticipate and review what is practically and intellectually invested in the programme, the model of delivery and the difference it is expected to make to all those involved.

The short and long term outcomes of the Fun Palaces campaign were articulated (see Figures 2 and 3). It was clear that the Fun Palaces campaign aims to change the way we do things at local and national levels, including building active citizenship and moving towards a more democratic arts ecology. This evaluation focuses on the short term impact, with indicators of long term change found from existing research.

## The difference Fun Palaces makes

The manifesto states that anyone anywhere can make a Fun Palace and that arts and sciences can change the world for the better. Fun Palaces had some great success locally and nationally, making a difference to all five outcomes identified in the Story of Change:

### 1 Fun Palaces are valued

A key indicator of success is the enthusiasm for more, and 9 out of 10 Makers and communities want another Fun Palace in the future. Nationally, there has been a lot of media coverage but not yet further funding. A join-up with other national movements focused on empowering citizens might help sell the message to policy Makers. The value of the national campaign to local Fun Palaces is as a catalyst for empowerment but the political messages are implicit rather than explicit for the communities involved. Community-led Fun Palaces were the most empowered and are excellent value for money (see below).

- 2 There are stronger local ties and more social assets (and relationships continue)

Social capital, or social assets, according to the Office for Economic Co-operation and Development (OECD), is 'networks together with shared norms, values and understandings that facilitate co-operation within or among groups'. The strengthening of local ties and subsequent increase in social assets was key to the value of Fun Palaces on a local level. Social assets are more important to Fun Palaces than physical or financial assets.

There were two aspects of local relationships - the strength of relationships and new relationships made. All Fun Palace Makers were working with somebody new and many indicated that these relationships would continue. Smaller and community-led Fun Palaces had the most varied relationships and committed the most time to developing relationships for future sustainability.

*"They were really positive interactions and we met lots of new local people and several neighbours who didn't know we were there!"*  
*Fun Palace Maker, Norwood Fun Palace*

- 3 People access public spaces

In the Story of Change we articulated a local level outcome of 'people accessing public spaces' which related very strongly to the campaign's heritage, the democratisation of the arts. This access ranged from new activity in the style of an open day, to a genuine sense of taking over - creating the empowerment we discuss above.

There was value in both approaches and most Makers indicated that people were accessing spaces for the first time, though the latter approach led to the more empowering projects. For non-venue-based Fun Palaces the most common 'in kind' resource was space, and some Makers created Fun Palaces specifically to reinvigorate or reopen spaces.



***Pontypridd's Fun Palace had a sense of history and energy around transformation. A lot of the activity was in a reclaimed pub and community centre, which had been periodically and recently closed down. A cycle trail wended its way from the newly opened venue to the centre of heritage that is the local museum.***

- 4 People are happy, learning and teaching (and there is increased community knowledge)

Makers were asked to judge whether their Fun Palace made people happy and whether they learnt. Over 50% thought their Fun Palace made people VERY happy and 60% thought that people learnt a lot (Fun Palaces Maker survey). Not surprisingly, 'having fun' featured across all the Fun Palaces, and it trumped access to the arts and science. The openness of what constitutes a Fun Palace generated a sense of fun with no other agenda which in turn contributed to

learning. But whilst wellbeing offsets the strain of producing a Fun Palace, burnout is a real risk for Makers especially.

Makers experienced a huge amount of learning and included their own skills development, sense of self and knowledge of communities. The passing on of their knowledge and skills has begun in some places already.

*In Liverpool Dr Simon Abrams, a GP working with the Fun Palace, said that he was keen to promote wellbeing and not just health and therefore he wants his patients to have fun.*

Whilst the outcomes focus on local relationships, happiness and learning, these aspects also feature highly as drivers for people wanting to make Fun Palaces on a local level, so that Fun Palaces provide cyclical benefit.

5 A national campaign has developed (with clear Fun Palaces language and increased national profile)

The national campaign is linked to local impact by empowering communities as we describe above, but also needs to have an impact on funding, policy and the media. There was excellent national press coverage but not yet future funding - though the legacy of Fun Palaces 2014 on a national level includes a partnership with Get Creative, a BBC Arts and What Next? Campaign.

The highlight of a specific weekend provided great focus, but meant that attention slumped afterwards. Makers felt part of a national campaign, supported by the central branding and Twitter activity,

but the political message and core purpose were not widely understood.

## Value for money

Fun Palaces' budget for this year was £240,000 and because it has almost no overheads this is low compared with other festivals. The biggest impact (and so most of the value) is felt by the Makers (although there are some challenges around overwork) and much of it relates to relationships. An estimate of the value generated for the Makers alone is between £200,000 (the value of the time they were prepared to give for free, an indication of their 'revealed preference'<sup>2</sup>) and £500,000 (the 'subjective wellbeing valuation'<sup>3</sup> of relationships from a similar experience; adult learning), but it could be much higher if the benefits of 'social productivity' and on the wider communities were quantified too.

## What? People and delivery

This was a model of distributed responsibility that relied on a level of trust and 'letting go' by the core team. In turn this means evaluation at the centre is harder.

---

<sup>2</sup> A recognised method of valuation which we have mimicked here

<sup>3</sup> The value from a recognised method of valuation reported in an analysis of adult learning

There were three groups of participants: the core team, the Makers and the participants or attendees locally. The majority of Makers were volunteers (22%), cultural organisation employees (18%) or community members (15%), with 3% public sector employees and 7% science organisation employees. The members of the core team were predominantly from an arts background and female. Re-balancing the core team should help to increase male participation, a focus on science and the risk of over-committing.

There were 138 Fun Palaces. 63% were based on the arts and only 3% on science, although approximately a third of the Fun Palaces followed the Fun Palace motto of “Everyone an artist, everyone a scientist” and combined elements of *both* subjects. Apart from a handful of shops and pubs, and one swimming pool, the majority of the Fun Palace organisers were theatre companies (31%), community groups (20%) or arts centres/organisations (18%).

One Fun Palace on the Underground was seen by 58,000 passers-by and though it was common to be targeting ‘everybody’, the free (financially and conceptually) nature of Fun Palaces meant there is some interesting diversity in who came.

The digital Fun Palace was very mixed, with successful social media but a website that was not kept up-to-date by Makers. Similarly the idea that everyone would contribute to research was a bold ambition in such a distributed environment.

Fun Palaces was successful in ‘unearthing’ what was there, but went even further to be a catalyst that empowered local Fun Palaces to drive their process of ‘surfacing’ what they had. As a result activities,

relationships, individual people and communities emerged, gaining wider local and national awareness. There is a further need to devolve that out to those who attended or participated in the weekend events.

## How? Drivers for change

Some of the drivers expected to motivate Fun Palaces were more relevant than others. The empowerment experienced at Maker level was evidence that power had been relinquished. In some ways Fun Palaces have gone beyond ‘belief in community’ to a stronger sense of commitment to community. With many of the Makers being event organisers for the first time, the intention of challenging expert and novice roles was well met in this regard. However, there remained a boundary between Makers and those who attended; a continuing sense of producer and audience.

The political heritage on which the campaign was based has some, but limited, value in today’s political landscape – to which the Fun Palaces campaign is actually extremely well-aligned. Its use of social media in particular chimes with modern activism, and techniques like crowd-sourced funding suit this environment. That said, many people don’t use social media and there is no substitute for the personal approach. Fundraising from small business for example is better suited to personal relationships outside of the public sector sphere.

Figure 2 Story of Change for one year including drivers and delivery



## Recommendations

At a national level, planning strategically, joining with other campaigns and focusing research on value will help the Fun Palaces campaign to be efficient, effective and sustainable. The key elements of value to focus on are social wellbeing and social productivity, but the risks of volunteering should also be explored. A funding model that reflects the two elements of the Fun Palace campaign and Fun Palace weekend might help, as will diversifying the core team. For Fun Palaces locally to begin to 'self-start', a strong impetus on a memorable annual occasion is needed.

The heritage of Fun Palaces is important and naturally aligns with today's political landscape, but the stronger driver for communities is what works locally.

Local Fun Palaces that are community-led should be encouraged, with guidance offered for the kind of spaces communities might

'claim'. The best people to do this might be Makers acting as ambassadors. A community focus will mean bigger benefits in terms of social wellbeing and 'social productivity' (defined by the RSA as people meeting their own needs), and associated demands to share power, than those led by venues. At the same time the core team might support venues to reframe their community strategies. Encouraging relationships over a number of years will help to maximise the benefits.

More practical guidance is also useful, for example on how to keep things fun and free, without burning out. To support shared learning the website needs to be clear on purpose and Makers could usefully be invited to meet.

Recommendation 1 Continue research focusing on the value of 'social productivity' and cohesion. ....	24	Recommendation 10 Create a national campaign at a sustainable level and use local impact narrative to reinforce the message to policy Makers, funders and the media .....	47
Recommendation 2 Refocus core team role to work more on joining up with national networks and work collaboratively to sell the core messages to policy makers. ....	24	Recommendation 12 Clarify the purpose of both the national campaign and the local events and ensure careful planning of the core team's time and financial resource to achieve both elements. ....	54
Recommendation 3 Focus most on community rather than venue-led Fun Palaces, expect them to claim power and work with them to understand their drivers for change with a focus on the future rather than the past. ....	27	Recommendation 13 Diversify the team to include knowledge and expertise outside of the arts sector, specifically sciences and public sector.....	54
Recommendation 4 Work on making the date for the Fun Palace weekend firmly established in community diaries. ....	27	Recommendation 14 Clarify the purpose of the Fun Palaces website as either: an internal communication and sharing tool for Fun Palace Makers or an outwardly facing communication tool for the general public. If both, then the structure and functionality needs to be developed.....	58
Recommendation 5 Focus on quality of relationships and not quantity and encourage Makers to build on relationships over a number of years.....	31	Recommendation 15 Understand better the nature of working for nothing. This understanding should include the potential positive impact of co-production and social productivity, but also the potential risk of burnout of those working in their own time. ....	65
Recommendation 6 Provide guidance for Makers on types of spaces they might 'claim' for their Fun Palaces. ....	37	Recommendation 16 Enable the sharing of experiences between Fun Palace Makers.....	65
Recommendation 7 Campaign nationally to reframe access and audience development strategies.....	37		
Recommendation 8 Engage 'Makers as Ambassadors' to pass on knowledge and skills to their teams and new Fun Palace Makers. ...	43		
Recommendation 9 Provide guidance on how to make a Fun Palace without burning out – including maintaining a focus on free and fun without an overwhelming sense of responsibility and commitment. ....	43		



# FULL REPORT

## Background

Fun Palaces is a campaign to share nationally and locally the notion of 'everyone an artist, everyone a scientist'. Any group of people from in or outside institutions (including beyond the UK) can register to be a Fun Palace and participate with a distributed weekend of activity held on the first weekend in October every year.

They must commit to offering something that is free, local, innovative, transformative and engaging. It has a sense of unearthing what's already there, rather than creating something new.

The first Fun Palaces weekend was 4-5 October 2014. There was a loose internal target of 150 Fun Palaces to sign up in the first year, and a commitment to accepting all comers.



The long term ambition is that Fun Palaces will become self-organising, with no need for a central infrastructure.

The Fun Palaces campaign builds on Joan Littlewood and Cedric Price's notions from the early 1960s of 'laboratories of fun' and the concept of the temporary nature of space and the renewability of architecture. A key difference of this version of Fun Palaces is that it will not require special buildings; it will take place in existing venues.

## Context

Fun Palaces is a reimagining of, 'a university of the streets.' It began at an annual Devoted and Disgruntled Open Space event<sup>4</sup> at which Stella Duffy called a session '*Who wants to do something for Joan Littlewood's centenary in October 2014, that isn't another revival?*' The discussion covered the idea of the Fun Palace and the politics and community spirit behind it.

What followed was the idea that three or four Fun Palaces might be made, but the ambition took hold and Stella approached Sarah-Jane Rawlings to help bring this idea to fruition. After many weeks and

---

<sup>4</sup> 'Open Space' events run by Improbable for conversations about the arts

months of hard work from their kitchen table and with many emails and tweets came what Stella describes as 'a wave of goodwill' resulting in the creation of over 100 Fun Palaces.

The focus was always on the democratisation of the arts and providing a time and space for existing communities to come together. The Fun Palaces campaign has come at a time when the nature of citizenship and public services are changing, and when local cultural infrastructure is at risk. The notion of 'people as creators' has been brought to the fore through the emergence of digital content generation, and the power of social media as a tool for both communicating and campaigning is apparent.

## Funding

The core team has been funded a total of £196,470 by Arts Council England (ACE) with 90% paid in 2014, 7.5% due in 2015 and the remaining 2.5% in 2017. The Space - online digital arts project created jointly by Arts Council England and the BBC - is funding the digital project with £55,000.

Fun Palaces themselves are not funded by the campaign, but in some places have raised money locally.

## Evaluation scope

This report evaluates all Fun Palaces activity for 2014, including the overarching campaign and the Digital Fun Palace.

The key aims are to:

- reveal if Fun Palaces worked and why (or why not), and
- provide leading indicators of longer term change, including some understanding of value.

The outcomes and delivery we are evaluating (as well as any unexpected changes) were identified in a workshop on 25 June 2014. They are part of a cycle of change (borrowing from Joan Littlewood's figure of eight). Longer term change is indicated using secondary research.

## The people who matter

Although learning for the campaign and advocating to funders are the highest priorities, all the stakeholders will be interested in the evaluation and therefore a variety of approaches have been taken.

Stakeholders:

- The Fun Palace campaign, including the team and like-minded people like 64 Million Artists, The Big Lunch, Voluntary Arts, British Science Association, Happy Museum and What Next?
- The communities who are involved
- Potential Fun Palaces, who need to hear motivating stories and practical case studies, see the impact and learn how to make a Fun Palace happen. In this pilot year a variety of venues and non-venue based communities are involved and

can create motivating case studies so in the future this will build to include schools, grassroots and community groups, science organisations and others

- Funders, policy makers, and academics (national)
- 'Movers and shakers', 'enablers and blockers' (local)

## Consultation

There were several stages to learning from stakeholders:

- The scope and stakeholders were established in a meeting with the client
- Stakeholders were consulted to establish a Story of Change
- Evidence was collected to test the Story of Change

## Evidence and learning

The majority of the evidence and learning gathered as part of the evaluation was from the process of creating the Fun Palaces rather than information about the weekend itself. This focus was established in the initial scoping meetings and the Story of Change workshop.

### The Fun Palaces team

The core team themselves contributed to the learning, for example by keeping a project log based on the outcomes.

## Digital Fun Palace

The Digital Fun Palace also provided useful evidence for the evaluation through the use of Google Analytics and the content included in the 'My Fun Palace' pages created by the Makers. A period of user testing was implemented and reported by Hannah Nicklin, Digital Champion. Beyond the Fun Palaces website itself, evidence gathered through social media formed a key part of the analysis.

## The Fun Palaces

Fun Palaces themselves collected most of the local learning and to ensure a high rate of data return we worked with the Fun Palaces who were already highly committed. This means that the set of case studies are a potentially skewed group as those who started with a certain level of commitment. However the evaluators also visited Fun Palaces around the country to ensure a balance of perspectives.

A half-day workshop was offered to the Fun Palaces (chosen as case studies) to generate ideas for creative tools to collect evidence, however only five out of ten were initially able to attend and after several drop outs the workshop wasn't able to take place. This was a reflection on the amount of work that Fun Palace Makers were already committed to rather than a lack of overall commitment on their part.

All Fun Palaces were also invited to take part in the evaluation in a light touch way and were sent a document outlining the different ways they could get involved and the benefits of doing so.

Fun Palaces also contributed to a survey both before and after the weekend.

The evaluators gathered some learning from those not involved by interview, although these were the hardest group of stakeholders to engage in the evaluation.

### Academic input

Two academic departments were involved in discussions about Fun Palaces from Warwick and Manchester Universities, and some students from Warwick University took part in the Fun Palaces observation.

## Story of Change

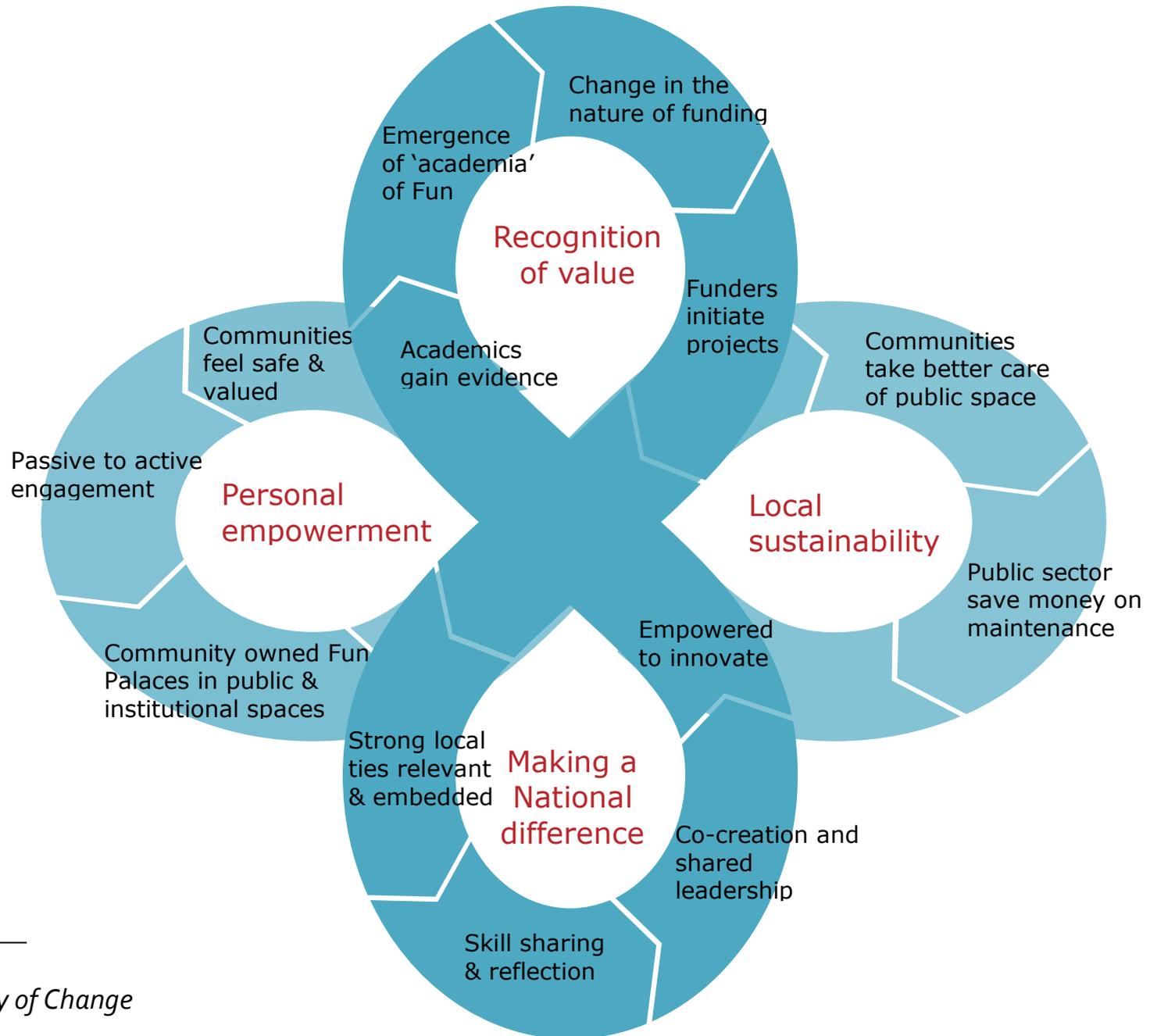
The Story of Change explains the 'how' 'what' and 'why' of Fun Palaces; the investment in the programme, the model of delivery and the difference it is expected it can make.

### Testing the Story of Change

The Story of Change anticipated a 'virtuous circle' of people empowered to create their own local Fun Palaces by a greater sense of permission through being part of a national campaign. These Fun Palaces are free, local, innovative, transformative and engaging. They increase the wellbeing of communities, local relationships are strengthened and more people come together to take part in arts and sciences in public spaces. The people who are brought together through the Fun Palace experience both community spirit and a national profile and feel more empowered to create their own Fun Palaces again.

In the longer term it hopes to build on personal empowerment and local sustainability into making a national difference, the value of which is recognised by influential stakeholders.





<sup>5</sup> Figure 2 Ten year Story of Change

## Why? The difference Fun Palaces made, an overview

Fun Palaces launched a promising national campaign, succeeded in motivating 138 local Fun Palaces and created some astonishing local stories, though both nationally and locally the sustainability of something built on goodwill needs care.

The people involved in Fun Palaces include everyone from the core Fun Palaces team to the individual Fun Palace Makers and the wider public who attended the events in October.

Most of the outcomes were more prominent on either a national or local level but the key outcome that ties together both the national campaign and local delivery of the weekend of activity is that Fun Palaces are valued.

### 1 Fun Palaces are valued, national to local

**A key indicator of success is the enthusiasm for more, and 9 out of 10 Makers and communities want another Fun Palace in the future. Nationally, there has been a lot of media coverage but not yet further funding. A join-up with other national movements focused on empowering citizens might help sell the message to policy Makers.**

The value of the national campaign to local Fun Palaces is as a catalyst for empowerment but the political messages are implicit rather than explicit for the communities involved.

Community-led Fun Palaces were the most empowered and provide excellent value for money.

### Nationally

That Fun Palaces was valued was evident on a national level through the level of national press coverage, the social media profile and the legacy of an ongoing partnership with Get Creative, BBC arts campaign with What Next? The press coverage picked up on the political nuance behind the campaign and there was a high level of positivity across social media. There were several large scale and highly influential partners interested in being involved including Southbank Centre and other venues and public-facing bodies such as the BBC. Fun Palaces has a lot in common with some other national movements that focus on activism and democratising the arts, such as The Big Lunch, What Next? and Happy Museum, and have formed a 'Cultural Grassroots' with Voluntary Arts and 64 Million Artists.

*Fun Palaces has formed a 'Cultural Grassroots' with Voluntary Arts and 64 Million Artists, based on our core commitment to participation and radical excellence in arts and culture – and our passion for everyone to have "the opportunity to live a creative life". We expect to link with similar organisations in future.*

The challenge in valuing Fun Palaces is that much of what is valued – feelings of empowerment and stronger local ties - is not 'visible', an

issue we explore below. Those involved understand it and the media can buy into how people feel. There has also been interest too from academics and public engagement bodies in and outside the cultural sector (such as Warwick University, NESTA and the Wellcome Trust) and some interest from funders. However the value is not yet sufficiently explicit to secure public funding.

Results from the first year indicate that Fun Palaces can contribute significantly to empowerment, self-care and social cohesion, and on-going Fun Palaces research could usefully focus on the value of 'social productivity' and increased social cohesion in establishing an imperative for funders.

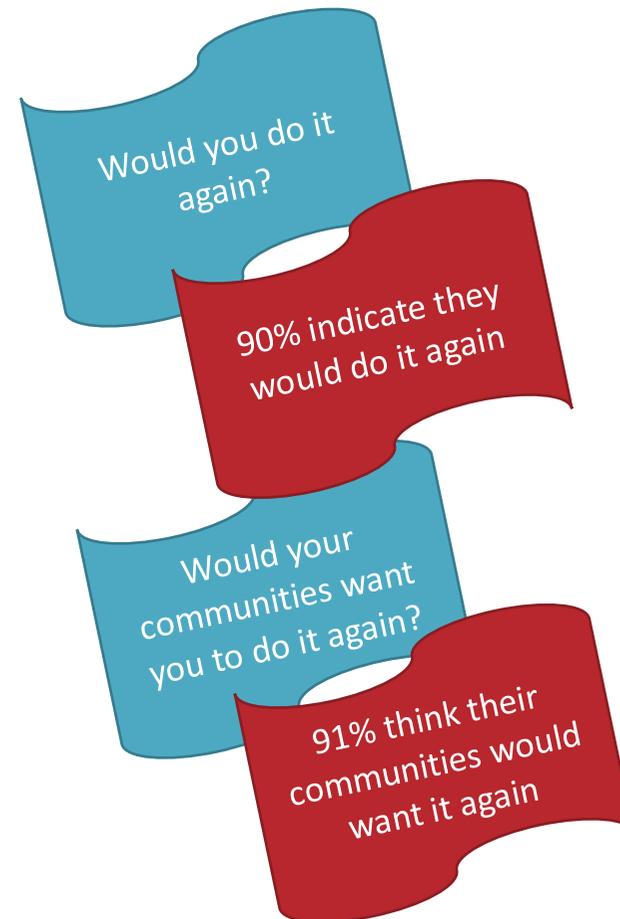
*Recommendation 1 Continue research focusing on the value of 'social productivity' and cohesion.*

*Recommendation 2 Refocus core team role to work more on joining up with national networks and work collaboratively to sell the core messages to policy makers.*

### Locally

From a standing start, the involvement of 138 local communities, 3183 Makers and up to 40,000 attendees or participants alone would indicate that the Fun Palaces were valued locally. Feedback shows that they were *highly* valued by the Makers - for both personal and social reasons - and the Makers also indicate that they were valued by wider local communities as participants, who broadly would like to see their Fun Palace continue. This was evident through surveys and interviews, but also through self-generated social media content and non-elicited feedback.

Figure 3 Makers survey response



In terms of value, there are two themes emerging which build on the planned outcomes:

- People feel empowered as a result of both national and local activity, building on outcome 2. People accessing public spaces
- Social assets are developed locally, building on outcome 3. Stronger local ties.

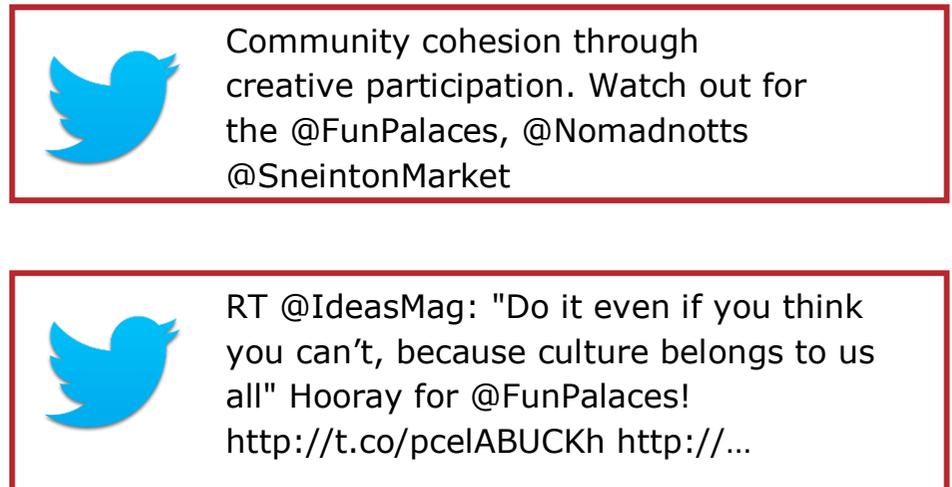
### People feel empowered - Ladder of Participation

One of the drivers of the Fun Palaces campaign was to relinquish power and enable citizen empowerment. Initially the thinking was around the Fun Palaces team nationally enabling Fun Palace Makers to create their events on 4- 5 October in the way that they wanted to, based on their local need and their interpretation of the manifesto.

Further to this, the idea of relinquishing power became a core element of how Fun Palaces Makers operated on a local level, both as individuals and groups.

The ladder of participation provides a useful way of depicting how Fun Palaces operated. It is a concept by Sherry Arnstein, first published in 1969 as the Ladder of Citizen Participation. It is a way of illustrating power structures in society and highlights the relationship between participation and the power to influence.

Figure 4 Maker tweets



The relinquishing of power took place at two levels:

- Nationally - between the Fun Palaces team and the Makers
- Locally – between the Makers and the public

Where the level of participation of community members (as distinct from paid employees) was greater the outcomes of new relationships and stronger local ties were more likely to be achieved, and the Fun Palaces were valued more highly. Those Fun Palaces that were run by individual community members were genuinely more collaborative and enabling.



*Lumb Bank at Hebden Bridge, an old house in the hills where Ted Hughes' lived and which is part of the Arvon Foundation, is normally only accessible to people who have paid for a writing course. The local community opened it up as a Fun Palace for a range of writing and other fun, from an 8 year old on the open mic to a fire eater. It delighted them to take ownership of the space, and they had 300 people over the numbers they expected*



*In Bexley the local primary school was aware it was upsetting the community with its building work. They went door knocking to ask if people wanted to be part of an event and had double the take up they normally do for a school fair.*



*The Little Angel in Islington used the Fun Palace to sell tickets. Whilst to some it didn't feel quite in the true spirit of Fun Palaces, they were nonetheless inviting the local community who hadn't come before.*

There is a long-term ambition that Fun Palaces will become self-organising, with no need for a central infrastructure. This seems most likely to take place if Fun Palaces are operating higher up the participant ladder where citizen empowerment is maximised (see Figure 6), in the way that school fetes, Guy Fawkes night or local carnivals do currently. The challenge will be to co-ordinate these events on a national level, for a sense of them being nationally valued too.

Where Fun Palaces were put on by organisations as part of their regular activity the level of participation and empowerment was lower. This was particularly the case with larger organisations that had experience of open day events and used this model for their Fun Palace. Smaller, non-arts organisations who felt they were coming to Fun Palaces as a new idea were more inclined to hand over decision making to the public.

Some organisations at the lower end of the ladder of participation were using their Fun Palaces weekend to develop new audiences.

In the case of the Fun Palaces team we have identified the level of empowerment in line with what Arnstein describes as 'Delegated Power', which is where the goal is likely to have been set by the facilitator (Fun Palaces team) but the resources and responsibility for solving the problem are passed to the stakeholders (Makers). In the case of the Fun Palace Makers there were different levels of empowerment then handed on to the public, depending on whether they were a large arts organisation, small community organisations or individual community members.

Although this model is helpful in showing different levels of maturity in the 'laboratories of fun' or 'universities of the street', it was created for a different age. The ladder of participation suggests a giving of power by the 'haves' to the 'have-nots' with a top-down approach. However in more recent discourse about citizen power a bottom-up approach is flourishing. This would suggest the claiming of power rather than the giving of power.

Rather than Fun Palaces giving power to the people, the campaign acts as a catalyst for people to claim power and take control on a local or national level.

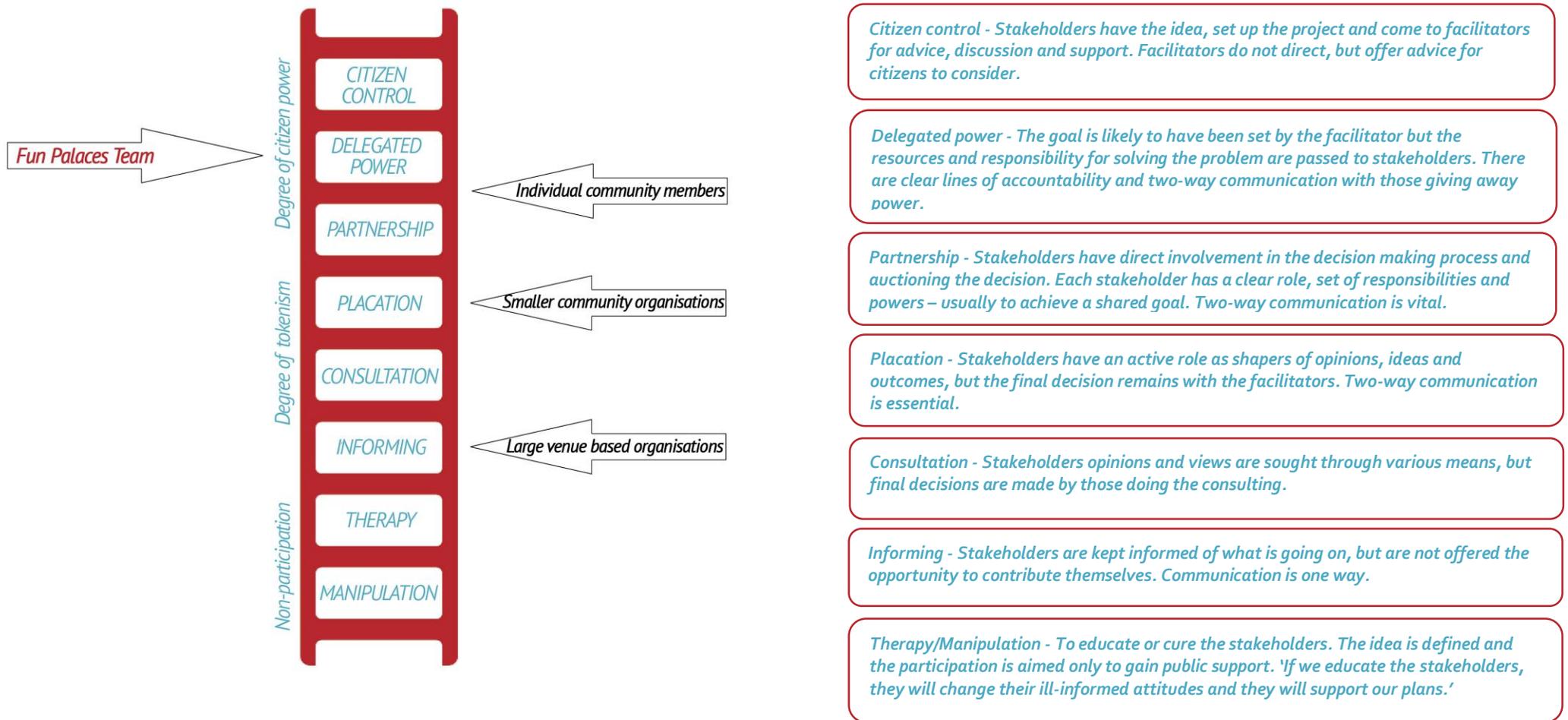


*Janet Hodgson was very keen to bring the Veterans choir to a Fun Palace and Southbank Centre said yes. This example is key to the success of the campaign as it is unlikely that she would have got a reply if she hadn't been part of Fun Palaces. She ended up saying no to Southbank Centre and creating a Fun Palace in a pub, but the fact that she got a positive response was important and empowering.*

*Recommendation 3 Focus most on community rather than venue-led Fun Palaces, expect them to claim power and work with them to understand their drivers for change with a focus on the future rather than the past.*

*Recommendation 4 Work on making the date for the Fun Palace weekend firmly established in community diaries.*

Figure 5 Ladder of participation and fun Palace stakeholders



## What the research says about citizen empowerment

In its *Citizen Power Final Report* the RSA refers to its *Commission on 2020 Public Services* which called for a focus on 'social productivity': the extent to which public service interventions support people to be better able to reduce, manage and meet their own needs.

The report talks about the trend towards citizen empowerment stating that whether it is a Conservative focus on the Big Society (including the Community Organisers initiative), a Liberal Democrat commitment to devolving power or the commitment of Labour authorities to becoming 'co-operative councils', there is a recurrent theme of better understanding, releasing and channelling the capacity for self-help which exists within the citizenry.

In 2014 the Institute for Public Policy Research published *Mass Collaboration, How can we transform the Impact of Public Funding* by Matthew Pike. This paper proposes a new approach to public services over the next five years characterised by:

- Honesty: that none of us have all the answers to the complex social problems that now face us – we must work together to pioneer new solutions.
- Confidence: that we already have, between us, the resources and freedoms required for deep reform – the challenge is one of building more effective working relationships.

- A sense that a top-down, mass-production model of change has run its course, and a new model of bottom-up, mass collaboration has come of age.

Pike suggests that what is required, in short, is a vision of government swapping its command-and-control mode for a new role as equal partner of, and investor in, society's capacities for change and development. He goes on to describe a shift from command-and-control models of action to asset-based development in action. The work referred to includes work with grassroots social entrepreneurs, community centres, settlements, development trusts, community enterprises, local co-ops, social firms and multi-purpose housing associations, as well as more traditional community development. What all these have in common is a focus on the strengths of communities in all their forms: skills, social ties, land, buildings and public spaces, stocks and flows of money as well as layers of more intangible cultural identity and social history.

A concern for building agency or a 'can do' spirit is central, building a set of social networks that connect people and ideas to relevant resources, as well as developing skills and promoting positive social norms. All of this wide experience long pre-dates more recent interest in 'co-production'.

In *Mass Collaboration* Pike talks about the need to involve communities in system change. Users are the primary source of information about a failing system: they define what user stories need to be prioritised and they are the ultimate judge of whether reform efforts are working or not.

In looking at the 10-year vision of Fun Palaces, the commitment to relinquishing power becomes even more of a focus if real citizen empowerment is the way to bring about systemic change.

## Why? The difference Fun Palaces made locally

Whilst increased empowerment was a result of the national and local campaign, relationships developed as a result of what went on locally.

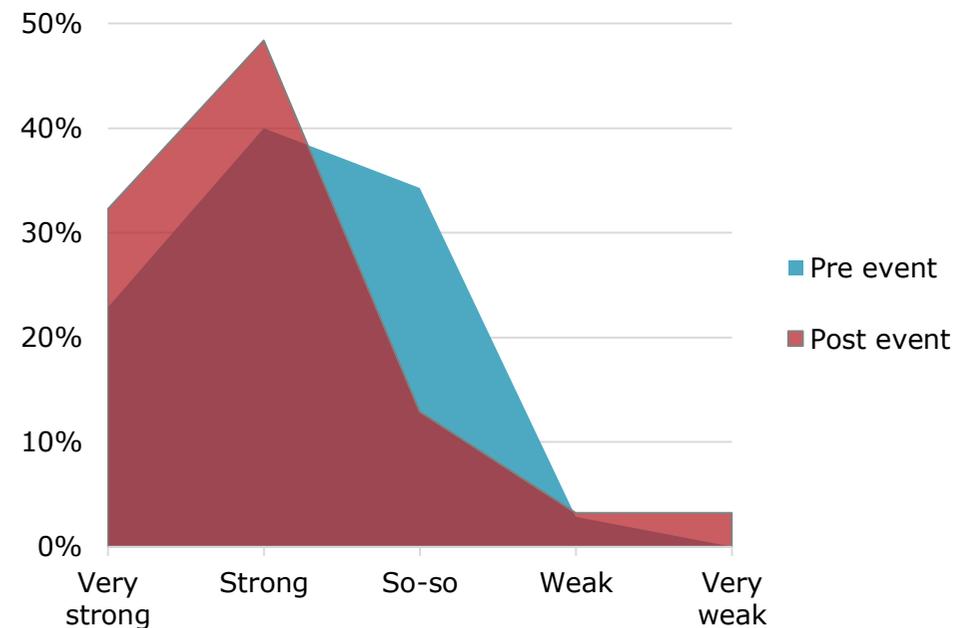
### 2 Stronger local ties and social assets

The strengthening of local ties and subsequent increase in social assets was critical to the value of Fun Palaces on a local level. We use the term social assets, because they were more important to Fun Palaces than the more visible physical or financial assets.

There were two aspects of local relationships - the strength of relationships and new relationships made. All Fun Palace Makers were working with somebody new and many indicated that these relationships would continue. Smaller and community-led Fun Palaces had the most varied relationships and committed the most time to developing relationships for future sustainability.

Individual teams of Fun Palace Makers ranged from existing teams within organisations, through to groups of individual community members (with no previous relationship) working together to put on an event. The graph illustrates the success of Fun Palaces in improving team relationships; there was a 20% increase in participants describing their relationships as very strong.

Figure 7 Strength of relationships generated by Fun Palaces



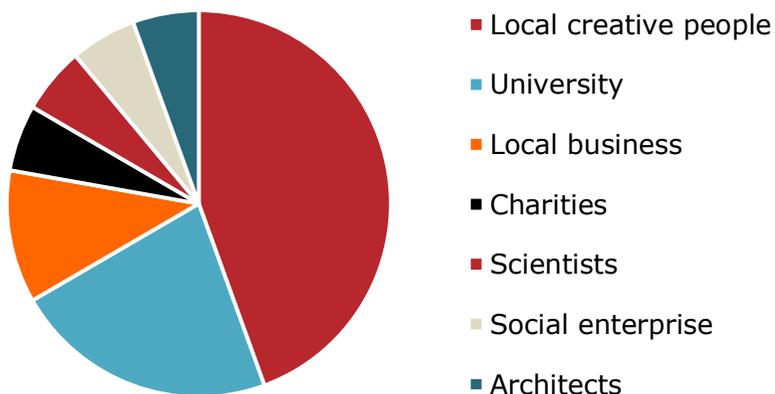
The Fun Palaces reporting the most significant developments with their local relationships were not necessarily those with the highest numbers of attendees. Some of the larger Fun Palaces were based in venues and were part of existing activity for which fewer new relationships were created and less time was invested in developing the relationships for future sustainability.

There were many new relationships made, and everyone said they were working with someone they had not worked with before.

25% of respondents said they worked with LOTS of new people

The biggest groups of people that Makers worked with were local creative people and then universities.

Figure 8 Who Makers worked with for the first time



In many places with new relationships there are indicators that these will be sustained.

*"We have started lasting relationships with local shop owners/groups and talked about meeting again (for occasions other than the Fun Palaces)" Whitstable Fun Palace Maker*

In some places, strength of relationship was felt more at an individual level within a community.

*"Big thing personally – I've lived here 17 years and I've never felt in my life totally part of any community and now I do."*  
*Brockwell Lido Fun Palace Maker*

With such a distributed programme, there was bound to be a real diversity of experience.

Some teams struggled to share responsibility. In many cases, response to the initial callout did not translate into people actually committing to helping out. In some cases people wanted to run their own event as part of the Fun Palace but weren't prepared to help organise the weekend.

But in one or two cases the relationships in the Maker team were so strong that the baton has been passed on for 2015, and those who had previously been leading will support other community members to be at the helm.

*Recommendation 5 Focus on quality of relationships and not quantity and encourage Makers to build on relationships over a number of years.*



*A highlight: Luton was a really mixed Fun Palace, both demographically and by interest. The host venue was Luton Culture (not the organiser of the Fun Palace). The Minecraft space brought children together from different ethnic groups, and adults came to a debate and were playing human chess. The University of Bedfordshire provided science photos, a Mad Hatter's tea party was raising money for Wardown Park Museum and Noah homeless charity organised opera. And everyone looked very at home and relaxed.*



*A challenge: Challenges arose in Liverpool where there were two Fun Palaces taking place within the near vicinity of one another. There were questions over whether they were in competition or working together and the local media used the competitive angle as a hook.*



## Social assets gained

The social assets, in the form of new and stronger relationships gained by those involved in the Fun Palaces are valued more highly than physical or financial assets. The relationships, community networks and local connections are the benefits that the majority of people refer to. The Makers in particular describe their positive experiences in these terms. The very fact that most of the events were delivered on no or very little financial resource demonstrates that local relationships were born out of goodwill rather than any

kind of business deal, which places the focus on social assets rather than physical or financial.

The broad scope of the Fun Palaces campaign, based on the ethos of 'everyone an artist, everyone a scientist', encouraged a wider range of local relationships with different types of people, for example local businesses and universities. The benefit was not only the quantity of social assets gained but also the quality in the breadth of relationships.

## What the research says about social assets

In 2014 Social Enterprise UK published *Communities Count: the four steps to unlocking social value*. The research supports the idea that partnership is key to delivering social value: 80% of housing associations and local authorities are partnering with other organisations to create social value with a wide range of approaches.

An AHRC Cultural Value report, *Cultural Value and Social Capital*, explores the definitions of social capital. For Putnam (2000:134) "the touchstone of social capital is the principle of generalised reciprocity". The core thesis of social capital theory (Field, 2003) is that "relationships matter". People connect to one another through a series of networks with members tending to share common values and interests providing a social resource for mutual benefit.

Meradin Peachey reflected that social capital has at its core holistic building blocks that enable "a functioning, asset-based, resilient community". Peachey observes a direct link between social capital, the pinnacle of which is "a resilient community that looks after itself", and the level at which a public resources are drawn upon. She says: "where these things don't exist there's a huge call on public services".

Many of the Fun Palace Makers and their teams were working voluntarily to create their Fun Palace events. In the *Evaluation of the AV Festival* the impact on social capital for volunteers was highlighted. The large majority of volunteers reported improvements in their communication skills, their self-confidence and their willingness to try new things.

## What the research says about social assets and the arts

In *Cultural Value and Social Capital* Julian Baggini, writer, observed that some organisations want to focus on excellence and not social capital as a primary outcome and Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England, suggested that assigning to artists a social capital brief could jeopardise their artistic output. Sir Peter Bazalgette agreed that the primary driver of the arts is the creative impulse on the part of the progenitor and not the generation of social capital.

Whilst some professional participants appeared content to accept that positive impacts of culture on social capital occur by default, others advocated strongly for a conscious approach. For example:

*"[Cultural organisations can foster improved health and wellbeing in their communities] by recognising that improving social capital and health and wellbeing is central to their mission - that it's not an add-on!"* (Lord Howarth, Co-Chair, APPG Arts, Health and Wellbeing).

However, whilst the social capital agenda may not deliberately influence cultural programmers in an overarching way, its principles were thought by most of the professional participants to have a conscious foothold at the very least. Professor Norma Daykin observed that even the most elite cultural organisations want to demonstrate some concept of community engagement and most commentators believed that social capital was intrinsic to audience experiences. Artist Dan Thompson suggested that "Whether they like it or not, cultural organisations are social objects – they're places where we make social capital".

### 3 People access public spaces

In the Story of Change we articulated a local level outcome of 'people accessing public spaces' which related very strongly to the campaign's heritage, the democratisation of the arts. This access ranged from new activity in the style of an open day, to a genuine sense of taking over, creating the empowerment we discuss above. There was value in both approaches and most Makers indicated that people were accessing spaces for the first time, though the latter approach was the most empowering. For non-venue-based Fun Palaces the most common 'in kind' resource was space, and some Makers created Fun Palaces specifically to reinvigorate or reopen spaces.

Apart from a handful of shops and pubs, and one swimming pool, the majority of the Fun Palace organisers were theatre companies (31%), community groups (20%) or arts centres/organisations (18%). The heritage background of Joan Littlewood as well as the theatre connections of Co-Director and main spokeswoman Stella Duffy, explain the weighting towards theatre companies.

In some cases such as the Manx Fun Palace, Fun Palace Makers may not have handed over control or decision making to the people who came, but the greater access has led to a development in future programming led by the community's interest.

Figure 9 Manx Fun Palace



In some places people are taking ownership for themselves:



*Three years ago the community in Walthamstow came together to save the local library. They were unsuccessful with that, but have since begun to rent the space and run it as a venue called the Mill. They say yes to everybody, running eccentric events like baby life drawing (drawing the babies, rather than the babies drawing!) What they already do has much in common with Fun Palaces, but they were still keen to be part of a national event. So the opportunity was there to put them in touch with others; a Walthamstow councillor has agreed that he would be happy to talk to people in Newcastle, who want to take over the Hubble there.*

This reflects a wider development in which some public spaces are being claimed by citizens. The key example here is the library in Sheffield, which, following public funding cuts, 'handed the keys over to community volunteers' sparking debate with government over whether to launch an inquiry.

The use of buildings became a driver for some Fun Palace Makers who wanted to bring to life spaces that had not been used for a long time or give a reason for people to enter inside. Examples include

the Old Bexley School which was reopening its building on the weekend of the Fun Palace, and Newcastle where they used Fun Palaces to help re-launch a closed arts centre.

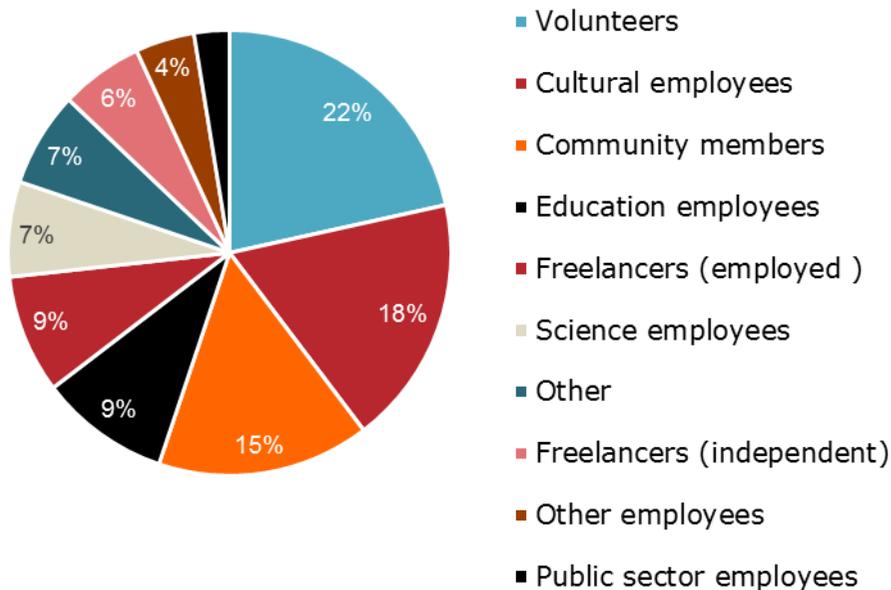
*"We are breathing life and ideas back into a disused 19th century library" Fun Palaces Maker*

*"To engage with our direct local audience and to use our building as it once was used in the past; to invite the community to hear local stories born from true events" Fun Palaces Maker on why they wanted to make a Fun Palace*

The fact that one fifth of the Fun Palaces were created by community groups and that 22% were volunteers is recognised as a huge achievement, whatever ideology it relates to - whether be it creating 'universities of the streets' or building a 'Big Society'.

For the Fun Palaces that were not run by venues, the most common resource donated was space. As a society people invest in public buildings and many of these are left unused for long periods of time. Locally where people feel empowered by Fun Palaces they are reclaiming these spaces for community benefit.

Figure 10 How Makers identify themselves



### Social and physical assets and the arts

An element of the empowerment discussion above, is that social assets were more readily traded than physical assets. The people looking after venues are less likely to give them up, and members of the community are less likely to take responsibility for them than they both are to share things like time, relationships and creativity. The Fun Palaces which were lower down the ladder of participation were likely to be those with higher value physical assets.

At the same time, the majority of the Fun Palaces were either run by arts organisations or venues, with a large percentage of the Fun Palaces run by theatre companies or arts centres/organisations, many of them (63%) had a prevalent art theme, and research shows that there is a strong link between the arts and social capital.

Divesting power means giving up notions of a product that is good enough. The democratisation of the artistic process takes away the focus on the art itself and brings the social experience to the fore with social outcomes reported more widely than outcomes relating to people accessing the arts.

*"Someone asked me 'how will I know every Fun Palace is of high quality?' That's the problem, that's what makes arts elitist. This is a campaign against that. Joan said 'everyone an artist, everyone a scientist'. That's the challenge Stella and I have taken up"*

*Sarah-Jane Rawlings in an interview for The Big Issue*

This is perhaps hardest for publicly funded arts organisations, which are bound by funders' notions of quality.

*Recommendation 6 Provide guidance for Makers on types of spaces they might 'claim' for their Fun Palaces.*

*Recommendation 7 Campaign nationally to reframe access and audience development strategies.*

## What the research says about social assets and place

In *Cultural Value and Social Capital* the findings of Nick Ewbank Associates' research at De La Warr Pavilion, resonates with Nash (2002) who proposes that our social relations impact on our quality of life through a combination of:

**Social capital or "network effects"**: The importance of whom you know and how well you know them.

**"Socialisation effects"**: The influence our social environment has on our values, perceptions and expectations.

**"Attachment effects"**: The impact of personal or communal commitment to place.

The impact of place on social capital is also highlighted by Nash and Christie (2002) who suggest that while the character and quality of local social relationships undoubtedly impact on quality of life, opportunities and sources of support, so too do the quality of the environment and a sense of place. This combination influences the "feel" of a neighbourhood, opportunities for interaction - including places of congregation for different groups and those that encourage a social mix – and patterns of trust.

Attachment to place can be a motivator for community activism, which in turn increases social assets. An article in the *Journal of Planning Literature*, *Finding Common Ground: The Importance of Place Attachment to Community Participation and Planning* demonstrates that place attachments, place identity, sense of community and social capital are all critical parts of person-environment transactions that foster the development of community in all of its physical, social, political, and economic aspects. In particular, affective bonds to places can help inspire action because people are motivated to seek, stay in, protect and improve places that are meaningful to them. Consequently, place attachment, place identity and sense of community can provide a greater understanding of how neighbourhood spaces can motivate ordinary residents to act collectively to preserve, protect or improve their community and participate in local planning processes. While we still need to learn more about the processes by which place meanings and attachments influence citizen participation and community development efforts, the literature suggests that processes of collective action work better when emotional ties to places and their inhabitants are cultivated.

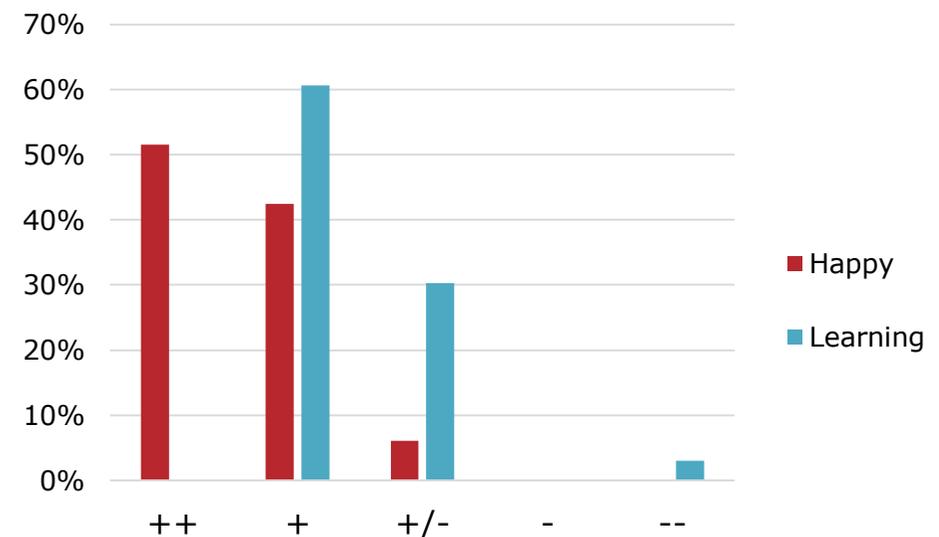
## 4 People are happy, learning and teaching

Makers were asked to judge whether their Fun Palace made people happy and whether they learnt. Over 50% thought their Fun Palace made people VERY happy and 60% thought that people learnt a lot (Fun Palace Makers survey). Not surprisingly, 'having fun' featured across all the Fun Palaces and it trumped access to the arts and science. The openness of what constitutes a Fun Palace generated a sense of fun with no other agenda, which in turn contributed to learning. Whilst wellbeing offsets the strain of producing a Fun Palace, burnout is a real risk especially for Makers. Makers experienced a huge amount of learning, including their own skills development, a sense of self and knowledge of communities. The passing on of their knowledge and skills has begun in some places already.

*'Happy as Larry': In the case of Northern Stage Fun Palace everyone in attendance displayed signs of happiness (smiling, laughing). Children, staff and participants were blowing up balloons, sharing cake and making things together and talking. Music played in the background. The atmosphere was welcoming and informal. 'Happy as Larry' balloons were spread about the room. There was a happiness tree; people hung their luggage labels on.*

Fun and happiness were the most commonly cited outcomes across the modes of feedback including the surveys, observations of events, project logs, interviews and press coverage. However, some policy makers and funders have not had the same reaction to 'fun' and have instead seen this idea as trivial, not for adults and not ordinarily associated with art.

Figure 11 Comparison of outcomes as judged by Makers





We LOVE the sheer brilliant creativity of @FunPalaces & love everyone supporting & delivering it. You good, maverick, imaginative people.

In many examples, there was a sense of liberation in explaining how important the fun factor was:

- **Fun not fitness** - A simple decision to not have all of the swimming lanes in place at Brockwell Lido pool was so that the activity became about 'fun not fitness'.
- **Fun for wellbeing** - In Liverpool Dr Simon Abrams, a GP working with the Fun Palace, said that he was keen to promote wellbeing and not just health and therefore he wants his patients to have fun.
- **Fun not art** - In Whitstable, a community-led Fun Palace, the Makers felt that people would not be so keen to join in if it was called art, but because it is a fun reason to get involved it is more inclusive.



*Happiness as a driver: In the case of Barrow, the motivation to create a Fun Palace was in part based on the recent reports on the level of unhappiness in the local area.*

The Guardian interviewed one of Joan Littlewood's students and he remembers her vision being focussed on fun.

Murray Melvin joined Littlewood's Theatre Workshop company as a student and is now the voluntary archivist at Theatre Royal Stratford East.

He said Littlewood would be delighted. "Her ideas were so far ahead of themselves, they were futuristic, and it is wonderful to think that the future has landed.

"It was a vision not so much of palaces than of fun. Joan always said we never have enough fun in England. On the continent they have fun, but it has to be a special event in England."

The Guardian, 18 July 2014

It is likely that the levels of happiness reported by those involved in making Fun Palaces were in part down to the social assets gained through the process. The Office for National Statistics identifies relationships as one of the three most important factors for wellbeing, along with jobs and health.

## What the research says about social capital and wellbeing

The ONS now reports systematically on wellbeing for the country, and finds that relationships are one of the three biggest factors for wellbeing, along with work and health. Professor Seligman, the influential positive psychologist who defines wellbeing in terms of a pleasant, good, and meaningful life, has found that the latter lifestyles - which are both personally engrossing and socially constructive, give greater life satisfaction than having a good time.

The benefits of wellbeing, which is so strongly influenced by relationships, are both obvious and surprising. Like the ONS, Lyubormirsky describes in *The Benefits of Frequent Positive Affect* that happiness is correlated with work, health and relationships. Happiness is so significant, it can reduce the likelihood of having a stroke or of dying in a car crash, and it is related to higher earnings and happier marriages. There is a virtuous circle relationship between relationships, creativity, confidence and independent thought, with some evidence of an effect on resilience and rising to future challenges. All elements visible in Fun Palaces.

But at the same time the western world is increasingly self-centred, as the *Bowling Alone* by Robert Putnam describes. He shows how people have become more disconnected from family, friends, neighbours and our democratic structures. Our 'social capital' has

plummeted; in his example, more Americans are bowling than ever before, but they are bowling alone not in leagues. Research from the likes of Richard Layard and the New Economic Foundation repeatedly show us how our increased economic prosperity is not making us correspondingly happier.

Activity and interventions which build social capital and happy relationships not only build wellbeing, they are linked to trust and equality. Communities with high equality have less drug misuse, obesity and violence, and better relationships, mental health, educational performance, social mobility and even life expectancy (*Spirit Level*, Wilkinson and Pickett).

The creative and cultural sector has been especially well researched in relation to wellbeing lately by Daniel Fujiwara for Happy Museum, DCMS and the Arts Council. His subjective wellbeing valuation approach has found considerable value is place on all creative and cultural activity (from around £1000 to £3000 a year). By analysing the huge dataset in the [www.mappiness](http://www.mappiness) survey, he has found that all arts and culture activities are associated with happiness and relaxation and that they come in the top ten of all activities (alongside socialising and playing with children, for example).

The impact on wellbeing for Fun Palace Makers was twofold. Fun Palaces generated a strong sense of wellbeing through learning new skills, being a part of a national campaign and becoming embedded in their community,

*"I'm exhausted, my house is a tip and I'm standing on the dining room table sorting it all out, and my husband said he's never seen me happier" Fun Palaces Maker*

But for some taking on a high workload in their spare time was a challenge, and sustainability and burnout are issues for the future. In Whitstable, sustainability has become a part of the teaching and learning with one Fun Palace Maker handing the baton onto another to take the lead next time.

In other examples the process of learning was exactly what generated the element of fun:

*"The boards, programmes, flyers, etc.. we made ourselves. If we had been funded and had paid people to make them for us, we would not have had so many opportunities to learn, fail, try again, achieve. In other words, it would have taken the fun away."*  
*Fun Palace Maker*

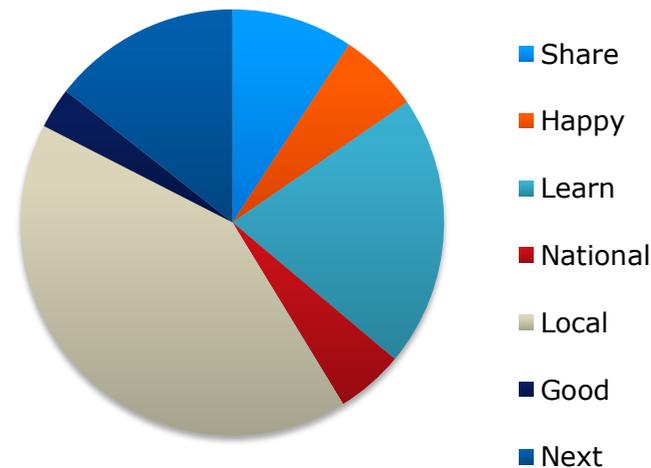
Learning was apparent throughout the process of making the Fun Palaces, felt not least by the Fun Palace Makers themselves. This

emerged in a variety of ways from learning about how to delegate to learning how to look after oneself.

The fact that the Fun Palaces are not funded projects takes away the responsibility felt by Makers to maximise value for money, giving them more freedom to fail and try again as described in the example.

Retrospectively, Fun Palace Makers thought that learning was one of the top reasons why making a Fun Palace was important to them, alongside doing something locally.

*Figure 12 Why Fun Palaces were important to Makers – analysis based on keywords relating to outcomes*



Many Fun Palace Makers described the acquisition of new skills through the process of creating their events. In one example, a Maker reported that the Fun Palace had improved the way they work.

Figure 13 Farnham Fun Palace work place development



The role of Fun Palace Maker could be likened to that of a local activist, change maker or volunteer. The difference made on an individual level is similar to that as described by volunteers.

The recently published report by the Warwick Commission, *Enriching Britain: Culture, Creativity, and Growth*, highlights the importance of voluntary arts activity for participation stating that there are 49,140 voluntary and amateur arts groups across England, with a total of 5.9 million members, while a further 3.5 million people volunteer as extras or helpers.

*Recommendation 8 Engage 'Makers as Ambassadors' to pass on knowledge and skills to their teams and new Fun Palace Makers.*

*Recommendation 9 Provide guidance on how to make a Fun Palace without burning out – including maintaining a focus on free and fun without an overwhelming sense of responsibility and commitment.*

# Why? The difference Fun Palaces made nationally

## 5 National campaign developed

The national campaign is linked to local impact by empowering communities as we describe above, but also needs to have an impact on funding, policy and the media. There was excellent national press coverage but not yet future funding, although the legacy of Fun Palaces on a national level includes a partnership with Get Creative, a BBC Arts and What Next? Campaign.

The focus on a specific weekend provides great focus, but meant that attention slumped afterwards. Makers felt part of a national campaign, supported by the central branding and Twitter activity but the political message and core purpose were not widely understood.

### Internal and external communications

There were 103 press articles published - over half of which were national - and many of these picked up on the heritage of Fun Palaces, as well as the political nuances. On a local level most Makers reported that there was some press interest but no actual coverage. The focus of the local coverage was on community spirit and participation with some reference to the heritage but little or no mention of the wider political agendas.

Fun Palaces was picked up by others nationally, for example by NESTA speaking at the European Cultural Foundation and by What Next? in relation to election hustings.

The main means of communicating the message outwardly was through Twitter, which had an impact on a national and local level. Digital partners Mudlark reported that they *'have never worked on anything with as wide a reach.'* Katy Beale, Caper (Digital lead, working with Mudlark)

The nature of this communication is that it peaks with the Fun Palaces weekend, with both benefits and disadvantages in terms of a long term message. By contrast, a programme like Happy Museum (which has similar objectives) has fewer relationships with delivery organisations (22 instead of 138) and less communication, but a more even focus over the year.

Figure 14 Comparison of Fun Palaces and Happy Museum Twitter activity

The red lines show tweets originated by each programme, the black lines show re-tweets and the circles tweets from other sources.

### Fun Palaces



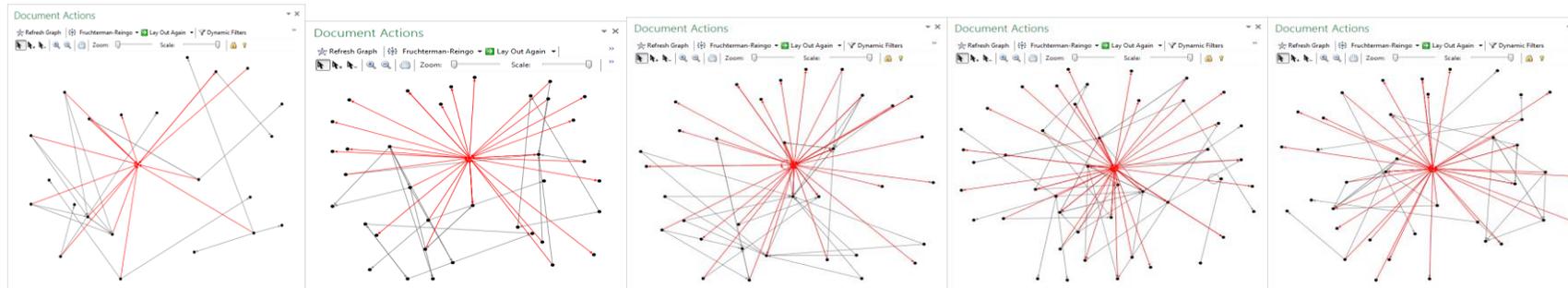
1-7 Sept

16-22 Sep

30 Sep - 6 Oct

7 Oct - 13 Oct

21 Oct - 27 Oct



### Happy Museum

There was a Fun Palaces newsletter created centrally that was sent out to two groups of people – Fun Palace Makers and those with a general interest who had signed up to receive it. Further to the newsletter, Makers were sent information on an ad hoc basis - for example introductions to the Digital Champion and how to get involved with the evaluation. Maker subscriptions to the newsletters increased by 272%, whereas non-Maker subscribers grew by only 147% with only a maximum of 12% opening the email. This reflects the intention of the core team that the newsletters were primarily for Makers rather than a wider subscribers group. Over time, fewer Makers and other subscribers opened the newsletter. As a means of communication it either lost the attention of the Makers or was not a priority which could have been down to several reasons including that they felt they had all of the information they needed to that point. The introduction to the Digital Champion was the most opened Maker email (62%).

## Branding

The Fun Palaces branding was used in varying ways including on posters, t-shirts and badges. Some Makers said they couldn't have done it without the branding and that it added a level of professionalism to what they were doing locally. The branding linked the local activity to a national campaign and this made it easier for Makers to ask for free resources.

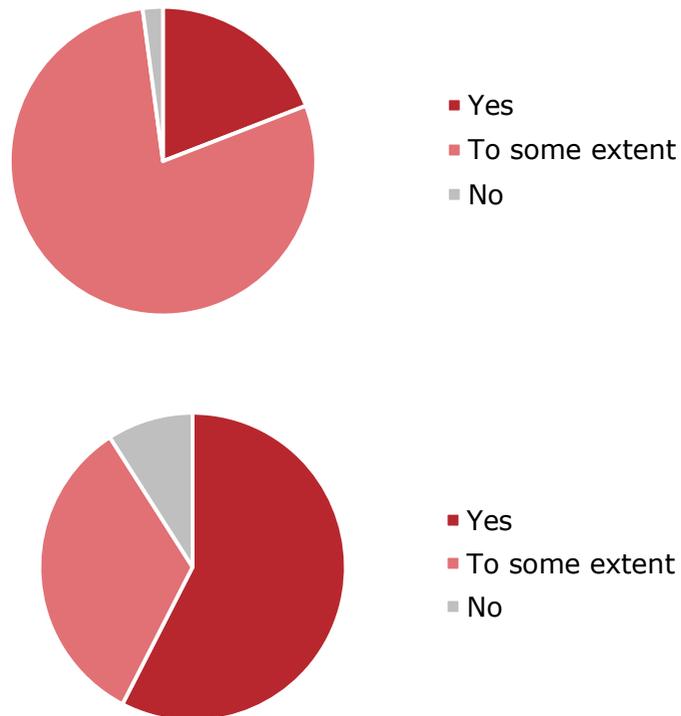
## Orange Tree Fun Palace



## National campaign and local impact

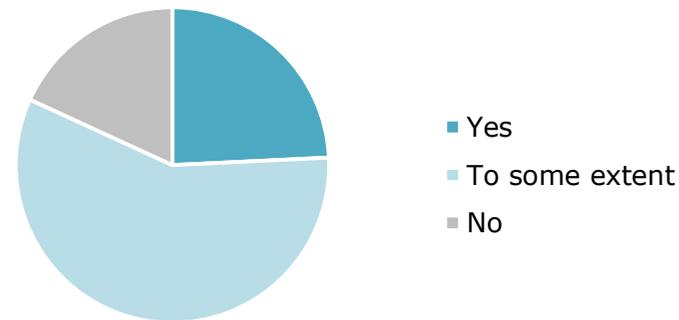
The Makers felt part of a national campaign and this grew over time (Makers survey). They recognised the value of this as an enabler for local activity and for the empowerment they felt but the national campaign was not a reason for wanting to make a Fun Palace.

*Figure 15 and 16 Did Makers feel part of a national campaign? before and after.*



The presence of a national campaign was only partly picked up locally and the core message was not widely understood. Whilst many Fun Palaces typified the core principles, these were implicitly experienced rather than explicitly understood by the public – a positive outcome in many ways but not one that supports the widespread articulation of the value of Fun Palaces.

*Figure 17 Was the national campaign understood locally?*



The people not involved in Fun Palaces gave mixed views on whether the national profile was publically understood – from seeing it as hugely successful to thinking that it only reached people who were already in the know.

*Recommendation 10 Create a national campaign at a sustainable level and use local impact narrative to reinforce the message to policy Makers, funders and the media*

## Valuing impact

Fun Palaces' budget for this year was £240,000 and because it has almost no overheads, this is likely to be low compared with other national activities. The biggest impact and so most of the value is felt by the Makers (although there are some challenges around overwork) and much of it relates to relationships. An estimate of the value generated for the Makers alone is between £200,000 (the value of the time they were prepared to give) and £500,000 (the wellbeing value of relationships from a similar experience; adult learning), but it could be much higher if the benefits of 'social productivity' were quantified too.

Of the £196,470 Arts Council Exceptional Award, 90% (£176,823) funded the core team in the first year. The opposite table compares levels of Arts Council Funding and the most comparable in size of grant is the Ageas Salisbury International Arts Festival, although we recognise that due to unknown levels of funding received from other sources this is a limited view.

The Ageas Salisbury International Arts Festival runs over a two-week period at the end of May and has been established for 41 years. In 2014 the number of volunteers was 150, compared to an estimated 700 volunteers working on Fun Palaces. Fun Palaces also has the unusual role of 'Makers', of whom there are a further 2,500 and it is these people who most benefit from the Fun Palaces campaign, illustrated for example by the level of sign up to the Fun Palaces newsletter.

Figure 18 Comparable funding

Organisation or project	Funding amount	Type of fund
Fun Palaces	£196,470	Arts Council Exceptional Award
New Vic Theatre Behold - A festival of plays	£198,000	Arts Council Exceptional Award
Big Dance weekend	£344,780	Arts Council Exceptional Award
Salisbury Festival	£174,406 per year	Arts Council National Portfolio 2012-2015
Dance Umbrella	£350,000 per year	Arts Council National Portfolio 2012-2015
Ledbury Poetry Festival	£52,000 per year	Arts Council National Portfolio 2012-2015
Manchester Literature Festival	£80,000 per year	Arts Council National Portfolio 2012-2015

The number of visitors to the Salisbury Festival was more but comparable at 50,000+ (Fun Palaces is 40,000, but up to 60,000+ if figures from the tube station event are into account). In 2014 the Salisbury Festival saw only 66% of the audience experiencing the free events and activities and reported that only 4,488 participated or learnt.

A challenge with establishing the value of the Fun Palaces campaign is that the traditional valuation method of people's 'willingness to pay' (which might be applied to the weekend and has been used in the cultural sector by Bolton Museums, Libraries and Archives and the British Library) is not philosophically relevant. Another approach would be to look at 'revealed preference', in which actions speak louder than words. In this instance around 3,200 Makers are each giving substantial time and energy to creating Fun Palaces. If they spend on average one day on the project, this is 25,600 volunteer hours and could be valued at the living wage at over £200,000. Without valuing the benefit to wider communities or the national campaign, the investment in Fun Palaces more than breaks even.

Another approach to valuation might be to look at the wellbeing value that people report from involvement in culture, learning or volunteering. Using a new technique called 'subjective wellbeing valuation', Daniel Fujiwara's work for the DCMS has established that people value arts engagement at £1,084 a year. As Fun Palaces are engaging with many people who are already making the most of cultural benefits, the campaign can't claim to have added this value. But it should profile-related benefits, for example:

- Audiences to the arts are 5% more likely to report good health (than the rest of the population); 6% more likely to have volunteered frequently and on average give £50 more to charity a year
- Participants in the arts are 14% more likely to plan to go on to further education.

And other research shows that:

- Relationships (a strong outcome of Fun Palaces locally) are one of three dominating issues for wellbeing (ONS, alongside jobs and health). The value of relationships generated by being part of an adult education course for example, is £658 (Fujiwara 2013). This is likely to be lower than value felt by Fun Palace Makers, whose experience was more intense than an adult learner's might be.
- One valuation of relationships (Powdthavee 2007) shows that an increase from seeing friends a couple of times a week to seeing them most days increases wellbeing to a value of £15,000
- Whilst the value of empowerment is hard to establish, one piece of research puts the value of increased self-belief at over £9000 (HACT)
- In research for the DWP the wellbeing value of volunteering has been put as £13,500

If just a quarter of the Makers experienced a relationship-wellbeing value similar to that that adult learning achieves, Fun Palaces would

return over £500,000 of value. (Bearing in mind there is a risk of burnout, if only one Maker from each project had this positive experience, the return would still be £90,000). Other valuations imply an even higher return.

If on top of that there was an additional value from being more empowered, leading to 'social productivity' – which might fall to both the individual and communities – the value will be higher still.

Finally, whilst the level of Arts Council funding for Fun Palaces is similar to that of other festivals, it has almost no overheads. It is hosted by The Albany who provides back office support from a tiny office. By contrast, the Salisbury Festival has a turnover estimated at £1 million per annum.

It is worth noting at this point that the funding structure as offered by the Arts Council through its Exceptional Award is not aligned to the needs of Fun Palaces as a model. Individual Fun Palaces with additional support and training might be in a position to apply for grants through Arts Council, local authority or trusts and foundations although the current funding landscape is highly competitive. However, the Fun Palaces as a national campaign needs to be sustained if the Fun Palaces as a local event is to continue, at least until it is established enough to operate without the support of a core team.

## What? People and participation

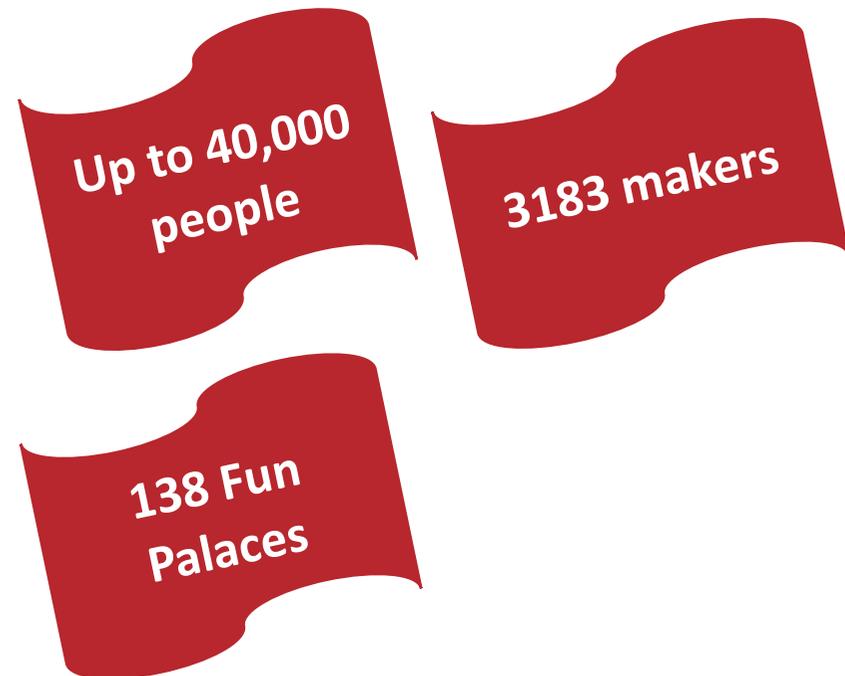
### Who was involved?

There were three groups of participants: the core team, the Makers and the participants or attendees locally. The majority of Makers were volunteers (22%), cultural organisation employees (18%) or community members (15%), with 3% public sector employees and 7% science organisation employees. The members of the core team were predominantly from an arts background and female. Re-balancing the core team should help to increase male participation, a focus on science and the risk of over-committing.

There were 138 Fun Palaces. Apart from a handful of shops and pubs, and one swimming pool, the majority of the Fun Palace organisers were theatre companies (31%), community groups (20%) or arts centres/organisations (18%).

One Fun Palace on the Underground was seen by 58,000 passers-by and though it was common to be targeting 'everybody', the free (financially and conceptually) nature of Fun Palaces meant there is some interesting diversity in who came.

Figure 19 Who was involved?



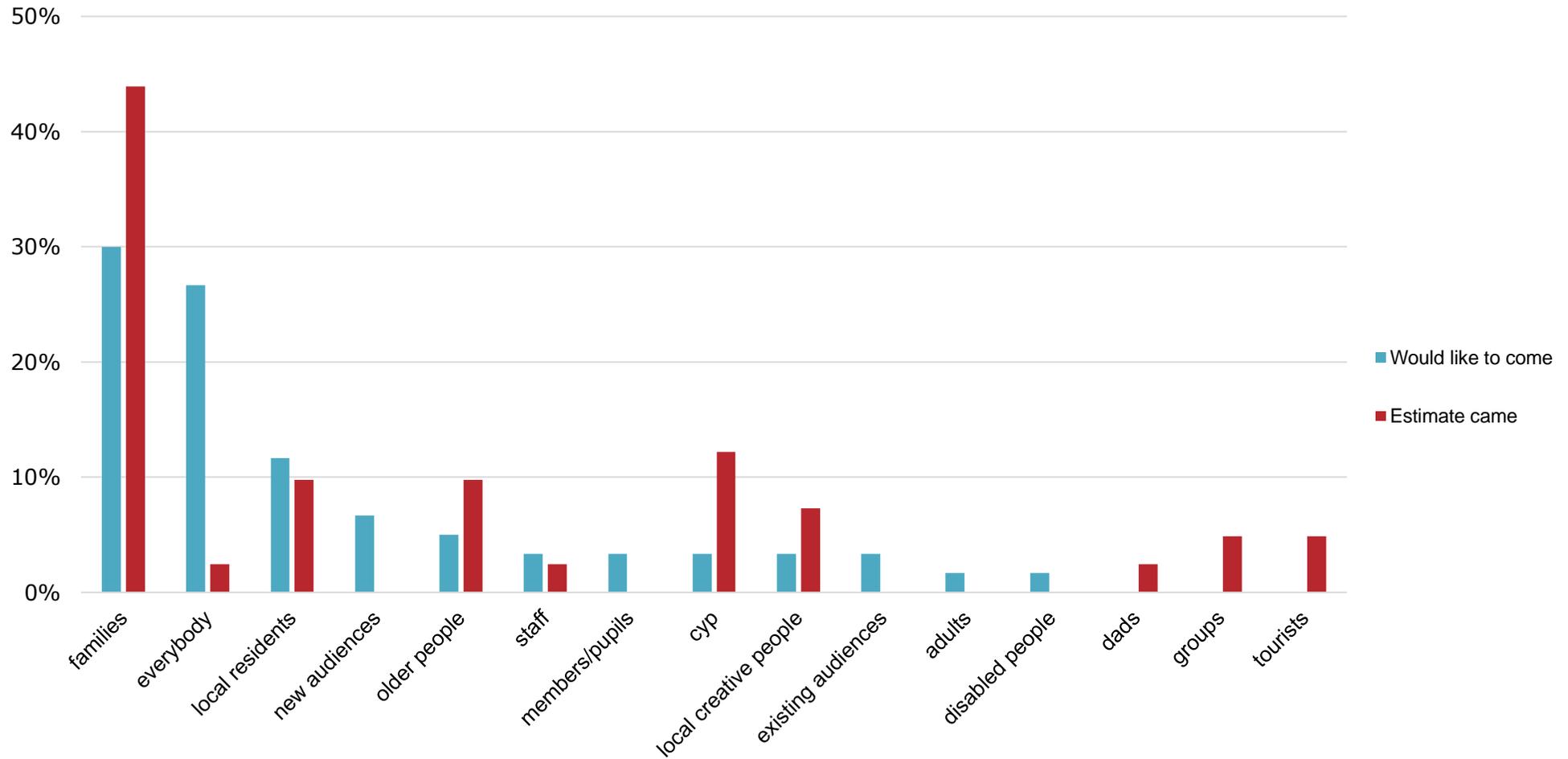
There was no data gathered on the types of people who attended or took part in terms of socio-economic background, however, there were some indicators of interesting diversity. Some Fun Palaces Makers chose to put on an event *because* of their communities, for example Luton and Barrow, who decided to create Fun Palaces because they wanted to be more inclusive. The very fact that Fun Palaces had to be free meant that a further barrier to accessing public events was removed.

## Who came?

Anecdotally many Fun Palace Makers reported that new people came to their Fun Palaces, for example, Brockwell Lido, the Arc in Stockton, Gladstone's Library and The Watershed.

The attender profiles of expected and actual attendance show that a greater number of families and young people attended Makers expected.

Figure 20 Attender profile



## Digital participation

Digital participation included Maker pages on the Fun Palaces website and an active social media campaign. There were:

- 17,677 tweets between 31 July - 10 Oct
- 488 individual Twitter users
- 7.88 tweets per person
- From a random sample of the Fun Palaces 20% had their own Twitter account specifically for Fun Palaces
- There was a healthy bounce rate on the website of 46%, showing genuine interest
- Of the top ten pages visited two were individual FPs: Brockwell at no. 4 and Southbank Centre at no. 8

From a random sample of 10 Fun Palaces:

- 100% had Fun Palace pages
- 1 out of 10 set up Facebook pages for Fun Palaces
- 4 out of 10 used existing Facebook accounts

## Fun Palaces team

The Fun Palace team was led by writer and theatre-maker Stella Duffy and arts professional Sarah-Jane Rawlings. The rest of the team of nine was all female bar one, and all arts orientated. There

was a digital champion and a disability champion, and the Albany provided communications support.

The job of the central team is twofold, to inspire and support Makers to make, and to ensure the national campaign makes a difference at policy level. In many ways the experience of the team mirrored those of Makers. It was highly driven by a few key individuals and there was a passion that risked burnout. Some careful and strategic planning using appropriate project management approaches (balancing time, resources and scope) is recommended for next year. The team members need to be clear on specific roles and where they can add the most value.

The skew in the team is also likely to have trickled down to the Makers, so that the arts were featured above science or technology. Enhancing the team to include both these skills and a stronger male perspective would bring the focus back more strongly to what was intended.

## The female role

72% of Makers were female and the Fun Palaces core team was predominantly female. This gender imbalance throws up issues that have previously been explored in relation to the female role in the arts and in the public sector. Inherent to Fun Palaces is collaborative practice which tends to be more prevalent in women. On average women also favour social assets over physical assets which are often of more interest to men.

As well as a skew toward the arts, the knock-on effect of a female preference for collaboration and caring is that they are more likely to take on a high workload, potentially leading to burnout.

*Recommendation 11 Clarify the purpose of both the national campaign and the local events and ensure careful planning of the core team's time and financial resource to achieve both elements*

*Recommendation 12 Diversify the team to include knowledge and expertise outside of the arts sector, specifically sciences and public sector.*

### What the research says about female leadership and collaboration

When it comes to leadership in the workplace, work teams made up mostly of women tend to share leadership roles more than teams dominated by men, says a University of Toronto organizational behaviour expert.

"Women tend to prefer egalitarian norms in work groups whereas men favour hierarchical structures," says Jennifer Berdahl, business professor at U of T's Rotman School of Management and lead author of the study published in the March issue of *Group Dynamics: Theory, Research and Practice*. This, in turn, influences how men and women work together on teams, she adds.

### What the research says about the female role in theatre

As research from Tonic Theatre demonstrates, that imbalance remains as pronounced as ever. Women account for only 37% of artistic directors of the 179 theatres and companies that get core funding from the Arts Council, dropping to 24% in those receiving more than £500,000. The research confirms anecdotal evidence suggesting that, while increasing numbers of women work in theatre, many of them work in jobs and areas that tend to be undervalued and which are less attractive to men entering the profession.

## What? Delivery

This was a model of distributed responsibility that relied on a level of trust and 'letting go' by the core team. In turn this means evaluation at the centre is harder.

Of the 138 Fun Palaces, 63% were based on the arts and 3% on science, although approximately a third of the Fun Palaces followed the Fun Palace motto of "Everyone an artist, everyone a scientist" and combined elements of *both* subjects.

The digital Fun Palace was very mixed, with successful social media but a website that was not kept up-to-date by Makers. Similarly the idea that everyone would contribute to research was a bold ambition in such a distributed environment.

Fun Palaces was successful in 'unearthing' what was there, but went even further to be a catalyst that empowered local Fun Palaces to drive their process of 'surfacing' what they had. As a result activities, relationships, individual people and communities emerged, gaining wider local and national awareness. There is a further need to devolve that out to those who attended or participated in the weekend events.

When the idea was first talked about in 2013 the hope was that there would be two or three Fun Palaces, but momentum grew, funding was obtained and a team put in place. When the Story of Change was written the internal target was 150 Fun Palaces and that target was broadly met.

Figure 21 Map of UK Fun Palaces



## Being part of a national campaign

The focus was on creating a national campaign that everyone could be a part of. The core team concentrated their efforts on ensuring that the campaign had representation nationally. They delivered a road show in July to provide support to existing Fun Palace Makers and to galvanise support from potential Fun Palace Makers.



Fun Palace Makers were asked to sign up to a set of core values for delivering their Fun Palaces which meant that everyone had a common level of interest in what they were trying to achieve. These values are:

**FREE:** Fun Palaces are free.

**LOCAL:** Fun Palaces have community involvement, engagement and participation at heart. To make a local Fun Palace you agree to ask local people what they would like to do.

**INNOVATIVE:** Fun Palaces find new ways to bring arts and sciences together.

**TRANSFORMATIVE:** Fun Palaces intend to transform the place/spaces you are working in, they transform the Makers, and they transform the participants. We expect to be different after we have engaged with Fun Palaces.

**ENGAGING:** Fun Palaces are about full participation. Sitting and listening is fine, as long as we include opportunities to have a go.

Fun Palace Makers were given access to centrally produced Fun Palaces branding and toolkits with guidance on how to describe Fun Palaces as well as printed posters and leaflets free of charge. The branding elements were used in different ways from producing posters to t-shirts and badges.

The core team reported that the levels to which people took on board the purpose as well as the branding varied across the board. So the level to which people delivered the core message locally in a way that engaged with local politics was not as high as hoped.

66% Fun Palaces took place outside of London; however, areas of paucity are apparent including Wales, Scotland, East Anglia and some parts of South West England. There were eight Fun Palaces that took place outside of the UK and four that took place 'everywhere' or 'digitally.'

The recently published *GPS Culture* refers to a report by the Select Committee published in November 2014 following an Inquiry into the Work of Arts Council England. This report addresses the debate around the allocation of funding in England between London and the regions. The report emphasises the need for ACE to fund projects 'within reach of where people live' and that the Arts Council is well placed to be the agent for the redistribution of funds. It states

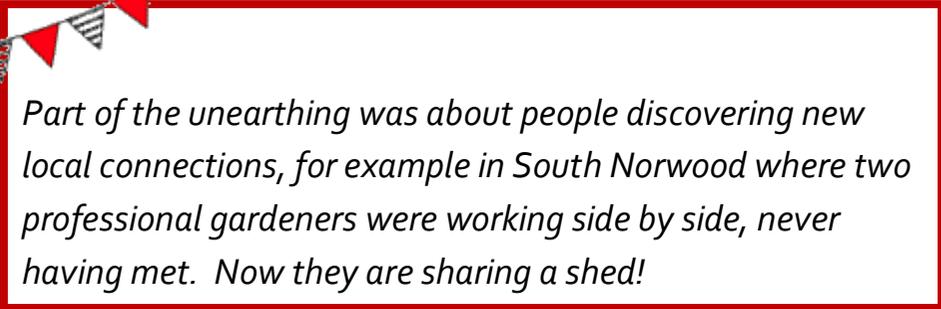
that 'at least two thirds of the UK population lives beyond comfortable cultural commuting distance of the capital.'

The identified need for provision to be distributed was met by Fun Palaces – two thirds of which took place outside of London.

## Unearthing what is already there

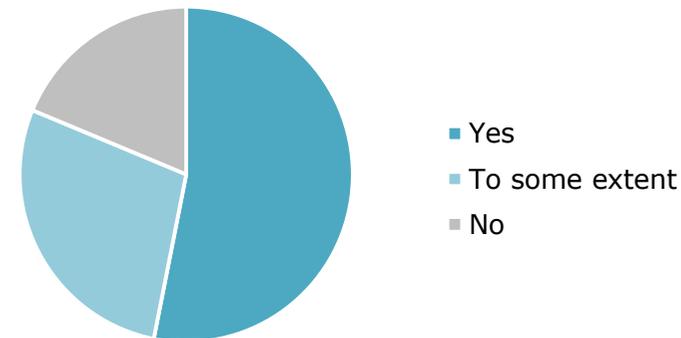
The Story of Change highlights the idea that the Fun Palaces campaign is about surfacing community and creative activity that takes place already and it's not about building audiences or creating new art.

We asked Fun Palace Makers the question 'Did you find out about local skills or resources you didn't know were there?' to which 53% answered 'yes'. Anecdotally it was clear that spaces and buildings were unearthed to members of the community.



*Part of the unearthing was about people discovering new local connections, for example in South Norwood where two professional gardeners were working side by side, never having met. Now they are sharing a shed!*

Figure 23: Did you find out about local skills or resources you didn't know were there?



We suggest that further to 'unearthing' what was there, Fun Palaces was a catalyst that empowered local Fun Palaces to drive their process of 'surfacing' what they had. As a result activities, relationships, individual people and communities emerged, gaining wider local and national awareness. There is a further need to devolve that out to those who attended or participated in the weekend events.

## Digital Fun Palace

The Digital Fun Palace was funded through a partnership with The Space, a commissioning programme and website that supports and showcases digital arts from around the world. Fun Palaces entered into a partnership with The Space and were funded £55,000 to develop a Fun Palace in an online space.

This was intended to be an interactive artistic iteration of the events that were taking place around the UK. The partnership presented several challenges and as the website was developed the needs of Fun Palaces changed.

The partnership and the production of a Digital Fun Palace was an experiment and there was no existing model from which Fun Palaces could learn. What became clear over time was that the Fun Palaces which were signed up needed a space to share their process with each other and that the campaign needed to communicate to the public about the activities taking place across the country.

Whilst some reported the Digital Fun Palace as 'essential to the delivery' and others said that they 'couldn't have done it without it', there were huge challenges to Fun Palace Makers. Many were not digitally literate and found the website counterintuitive favouring the use of social media and in particular Twitter. The outcome was disappointing for many, and the website itself was not very user friendly. Though all of the Fun Palace Makers created their own pages, many of them were not populated with content. The team reported that the online toolkits were laborious for people to use

and needed to be more accessible rather than pdfs for people to download.

*Recommendation 13 Clarify the purpose of the Fun Palaces website as either: an internal communication and sharing tool for Fun Palace Makers or an outwardly facing communication tool for the general public. If both, then the structure and functionality needs to be developed.*

N.B. recommendations from a separate Digital Fun Palace report are included in *Appendices*.

## Everyone contributes to research

Newsletters relating to the evaluation of Fun Palaces were amongst the most opened and the level of response to the survey was good (24%). There was a healthy response to the call out for case studies and out of the ten who signed up, six provided a full set of evidence for the case study evaluations. Further to this, the Fun Palaces who were not identified as case studies offered up their findings of their own free will.

Nonetheless the challenge for more in-depth evaluation is that mechanisms are not necessarily in place for many of the Fun Palace volunteer Makers and researching value as we describe above, adds further time and resource pressure.

## How? Drivers for change

Some of the drivers expected to motivate Fun Palaces were more relevant than others.

The empowerment experienced at Maker level was evidence that power had been relinquished. In some ways Fun Palaces have gone beyond 'belief in community' to a stronger sense of commitment to community. With many of the Makers being event organisers for the first time, the intention of challenging expert and novice roles was well met in this regard. However, there remained a boundary between Makers and those who attended; a continuing sense of producer and audience.

The political heritage on which the campaign was based has some, but limited, value in today's political landscape – to which the Fun Palaces campaign is actually extremely well-aligned. Its use of social media in particular chimes with modern activism, and techniques like crowd-sourced funding suit this environment. That said, many people don't use social media and there is no substitute for the personal approach. Fundraising from small business for example is better suited to personal relationships outside of the public sector sphere.

### Context, commitments

The Story of Change identifies local relationships and happiness as being outcomes of the Fun Palaces but in some cases these things were also the drivers for change on a local level. For example,

Barrow chose to do a Fun Palace because it had recently been ranked a very unhappy place. This cycle of 'outcome building resources' is one recognized by colleagues in public health for example.

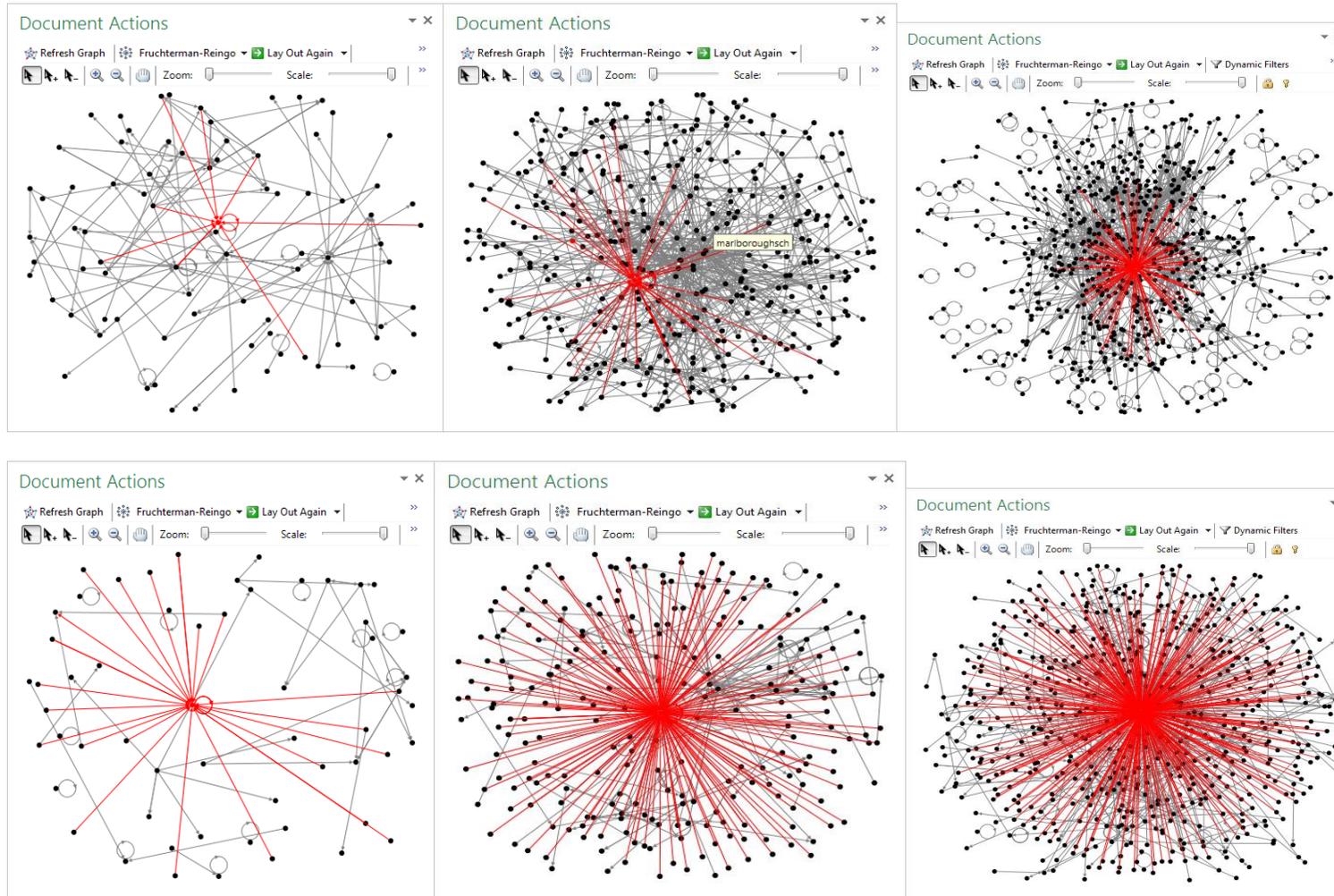
### Relinquishing power and belief in community

As described earlier, the level of citizen empowerment was generally high and the commitment to relinquishing power is well demonstrated – though Fun Palaces led by venues tend to co-creation rather than takeover. In the Warwick Commission's *Enriching Britain* co-creation is encouraged but it is recognised that the challenge is to 'bring people from communities together in a way that reflects their expressions of identity and creative aspiration in a manner that can have a lasting impact on that local society.' We suggest that the impact on local communities was most significant where citizen empowerment was high.

The relinquishment of power with Fun Palaces is visually illustrated by the nature of the Twitter conversation. The network diagrams show how centralised the conversation was in two concurrent events, Fun Palaces and the Big Draw. The Fun Palaces network generated is more distributed, with tweets generated (the circles) or re-tweeted away from the centre. These are the two weeks leading up to the weekend and the weekend itself, which coincided for Fun Palaces and the Big Draw.

Figure 24 Comparing Twitter reach with the Big Draw in the three weeks leading up to the weekend

### Fun Palaces



### The Big Draw

Further to a belief in community being felt from the outside in, what emerged in some Fun Palaces was a strong sense of belief in self from the inside out.



*For example, the sense of self belief was evident in Whitstable where one Fun Palace maker realised what she was capable of doing even though the whole experience was completely new.*

For those venue-based Fun Palaces, the focus was more on local attendees. In order for venues to truly believe in their communities they first need to understand them, which is a step further to opening their doors to a new group of people.

### Focus on past, present and future

The idea of the Fun Palaces campaign is vested in a vision of Joan Littlewood and Cedric Price from the 1960s and this commitment to the heritage was seen as part of the national campaign. The press coverage in particular picked up on the historical roots.

On a local level some of the Fun Palaces made reference at their events with displays telling the story of Littlewood's ideas, and some Makers reported that the fact the ideas were rooted in history gave the campaign more weight and made it easier to ask others to join in on a local level.

Others featured local heritage more, for example in Sheerness where they had flying machines because a first flight in history was made from there.

A different group again reported that the majority of their content was focussed on the present, with hardly any focussed on the future. Many people attending Fun Palaces would have had no idea of the historical reference.

The relationships between local and national heritage, and the past and present politics of democratisation of culture, are all elements of the Fun Palace campaign. Whilst on the one hand aligning them is appealing, on the other hand the idea of maintaining fun and a sense of freedom would lead to a more laissez faire approach.

## Breaking down expert and novice

Over half of the Fun Palace Makers stated that what they were doing was completely new and that they are neither 'event organisers' nor 'artists'. The message that 'anyone can do it' came loud and clear from the core team and was prominent on social media. Much of the support given by the core team to Fun Palace Makers was helping them to believe that they could make it happen.

The press coverage picked up on this message:

In an article published in the Big Issue on 10 October 2014, Co-Director Sarah Jane Rawlings said "One of the words I heard most as I was travelling around Fun Palaces up north was 'liberating'. People had a chance to play, to do things outside their normal life and take them into buildings they might not normally go into."

The Stage, 15 October 2014 - with audiences becoming artists and vice versa in this sprawling, energetic and good-natured grassroots experiment.

Participation featured highly across the Fun Palaces, but there was not as much evidence of attendees influencing what was happening. This relates back again to the ladder of participation and the level of empowerment amongst communities.

In some cases the expert/novice boundaries were broken down in the lead up to the weekend itself.

*"It was made clear that the plays had been written by 'people aged 5 to 105' including professional playwrights and amateurs. We were invited to privately spot which were which. At the end the audience members were invited to act in a 5-line play as well. Theatre, and play-writing, were made to feel very accessible. For this Fun Palace the process seems to have been as important as the day of performances - the plays have been written, learned and rehearsed by the youth theatre participants over a number of weeks." Fun Palace attender*

## Dynamic use of social media

Across all interviews with the core team and Fun Palace Makers, Twitter was highlighted as a crucial element to the success of Fun Palaces both as a national campaign and as a local connector of people.

There were 17,677 tweets between 1 July and 10 October that referenced the handle @funpalaces. These tweets were generated by almost 500 individual Twitter users, making an average of 7.88 tweets per person. Fun Palaces trended on Twitter on the weekend itself with over 5,000 tweets. Members of the core team and Fun Palace Makers reported that they learned a lot about social media through their experience with Fun Palaces.

Fun Palace Makers highlighted the use of social media as the way in which they felt connected to the national campaign. However, on a local level some Makers felt that whilst people committed to being involved on Twitter, they did not uphold these commitments.

*"We need to think of a way to engage people in a much more concrete manner"*

*Fun Palace Maker*

## Investments, resources

The total financial investment predicted by the end of the financial year is approximately £240,000. Income included an Exceptional Award from the Arts Council of £196,470 (of which 90% or £176,823 was given up front), £55,000 from The Space and £8,000 in donations. 34% was spent on core costs, 34% on the Digital Fun Palace and 13% on Press and Marketing.

At a local level, very few Fun Palaces had any budget to speak of.

## Money is not the only resource

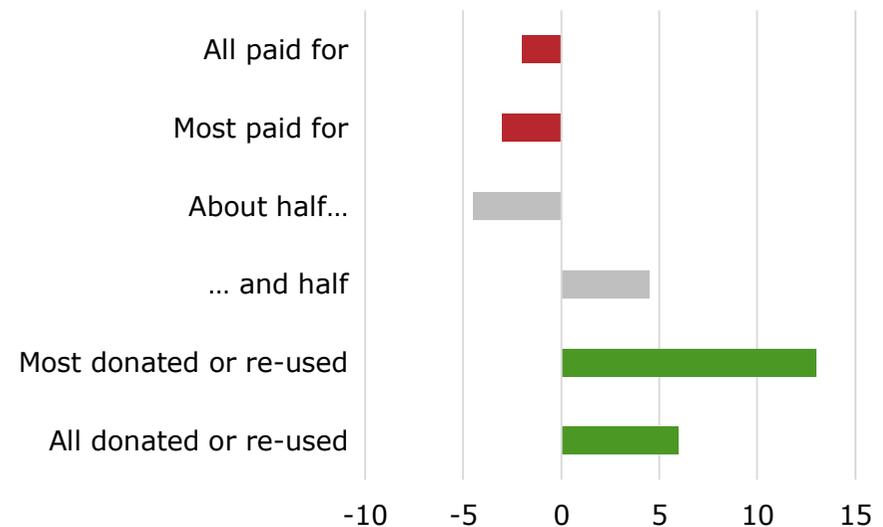
There is a relationship between discovering what is already there and the commitment to using resources other than money. The very fact that most Fun Palaces did not have to fundraise suggests they made use of that which already existed; people skills, spaces or resources donated. This is backed up by them reporting that the majority of the resources they used were donated or re-used.

*"Everything hand-made: we learnt some techniques to do that. Money was not important." Fun Palace Maker*

Where the Fun Palaces were not directly organised by venues the majority of the spaces used were donated 'in kind'.

The chart shows the number of projects where resources were donated or re-used, or alternatively paid for. We've used a negative and positive number to show this as a credit or debit to the Makers.

Figure 25 Resources donated or re-used



Most Fun Palace Makers were working outside of their regular employment and were giving their time free of charge and most of those leading activities also worked for free. It was suggested by

some interviewees that the caring tendencies of women account for the high level of time donated 'in kind'.

On the whole any funds that were raised came from several small sources rather than a large fund. There was one example of crowd funding that was hugely successful with almost 60 individuals donating to reach a total of over £3000. Others approached local businesses successfully. In some cases Fun Palace Makers thought that local businesses that contributed wouldn't have done so had it been an arts organisation approaching them, but because it was a community group they were more willing to donate.

Many Fun Palace Makers who wanted to be able to support each other highlighted the need for a mechanism to share ideas and

information. The core team has suggested a new fundraising toolkit for Fun Palace Makers but taking this step risks sending a message counter to the commitment to finding other resources than money.

*Recommendation 14 Understand better the nature of working for nothing. This understanding should include the potential positive impact of co-production and social productivity, but also the potential risk of burnout of those working in their own time.*

*Recommendation 15 Enable the sharing of experiences between Fun Palace Makers.*

## Conclusion

The Fun Palaces campaign set out to change the way we do things at a local and national level. It wanted to be a catalyst for free, local, innovative and engaging local events inspired by Joan Littlewood's idea of 'laboratories of fun' and in time it hopes to prompt policy change. As a campaign to share the notion of 'everyone an artist, everyone a scientist', it had a tremendous first year. The Fun Palaces were self-created in 138 communities across the UK, with eight overseas, leading up to the celebration weekend of 4-5 October 2014.

The evaluation process used a co-produced 'Story of Change' to envisage the benefits that Fun Palaces would bring and both the practical and intellectual investment needed. All of the outcomes - to be valued, strengthen local ties, grow access to public space, make people happy and learning and generate a national campaign - were achieved to some extent.

The sense that this was a valuable campaign was demonstrated by the take up and enthusiasm to continue, with 9 out of 10 communities planning another Fun Palace in 2015. The national campaign is fundamental to making this happen, acting as a catalyst so that local people can find each other and collaborate.

It seems that community-led Fun Palaces generate the greatest benefit, in terms of new and stronger relationships (social assets/community cohesion) and the potential for people to meet their own need (social productivity, from the RSA). These benefits

seem to be more important to local people than building physical or financial assets and there is some indication already that they are likely to last.

Nonetheless access to local venues is important, and the campaign could usefully guide organisations in their community approach. In some places Makers accessed spaces for the first time and used Fun Palaces explicitly to reinvigorate or reopen spaces that had fallen out of their community.

The hope was that by making Fun Palaces, people would not only build relationships but would learn and be happy. Makers felt that Fun Palaces made their local community very happy, and that they themselves learnt a lot. Having fun seemed to be more important than creating greater access to arts or science and was linked to greater learning because the freedom of Fun Palaces encouraged experimentation. The one significant risk for Fun Palaces is that being based on goodwill there is the risk that people run out of steam, or worse get burnt out.

Nationally, Fun Palaces received great profile around the weekend and it would be useful to plan whether this or a more smoothed approach to the media will have the best effect. There are positive signs in terms of a greater alignment with other national programmes like 64 Million Artists and local self-directed groups like What Next?

Finally the Fun Palaces campaign shows excellent value for money. It is not possible to value the impact within the resources of this evaluation, but some rough calculations of the amount of time Makers were prepared to donate gives an indication of the value that they placed on Fun Palaces. With signs that relationships were greatly strengthened, it is quite reasonable to claim associated wellbeing value. The ONS shows that relationships are one of the biggest factors in wellbeing, and other research puts a high monetised value to that. The social return is likely to far exceed the investment of around £240,000.

The recommendations are to be more targeted and joined-up nationally, with a focus on establishing the value of the kind of social productivity and social wellbeing that can be generated locally by Fun Palaces. Whilst the heritage is important, Fun Palaces are extremely well-aligned to current trends for people to take matters into their own hands; from activism to co-production of local services. The national campaign can support that with practical guidance and putting people in touch, but always with its eye on its other key role, to change the way we do things at national level.

# APPENDICES

## Appendix 1 Case studies

# FUN PALACES

## Features for Success

**Learning** – The Future Producers learnt a huge amount including how to negotiate and work in a team

**Collaboration** – Every Watershed department contributed to Fun Palaces and such support added to the success

## Highlights

**Young Makers** - The Future Producers ran the weekend with an unwavering level of professionalism

**New audiences** – The film screening brought in a new, younger audience that the venue normally struggle to attract

## Challenges

**Partners** – Some local partners were unable to commit due to time and money restraints

**Complex set up** - It was a challenge for the Engagement Producer to be mediator between the young producers and partner organisations

## Next Steps

The Makers would like it to grow and connect across the city

## Case Study: Watershed

A Sci-Fi themed weekend of activities curated and organized by the Future Producers, a group of 18-25 year olds working with the organization. Activities included flash fiction workshops, music a debate station and a surprise film screening

*"I have learned that just because I have an idea does not mean that it's everyone's idea"*

Future Producer

*"Technology is art and science working together – there is no excuse for us not to do it"*

Fun Palace Maker

## Who made it happen?

1. Jessica Hoare, Projects Coordinator
2. BFI who funded it as part of a wider bid
3. The Future Producers
4. The Engagement Producer



Stargazing on the Watershed roof

300 people came

## The difference it made



**The Makers** – the Future Producers learnt a lot through their experience

**The wider context** – the creative teams at Watershed benefitted from this as a collaborative project across the organisation

## Delivery – what happened?



> The Future Producers had great fun decorating the building, working with academics, makers, writers and generally causing 'brilliant mayhem'

> The Future Producers learnt specific skills like how to code as well as admin skills for project management

## Drivers – Commitments & investments



It cost approximately £650. All of the spaces and many of the workshops were given free of charge.

# FUN PALACES



## Features for Success

**Resourcing** – The Fun Palace brought attention to doing things for free which was new to the members of staff at the library

**Branding** – The Makers found the branding very useful ‘the materials made us want to do it’ (Maker)



## Highlights

**National campaign** - The Makers were in touch with other Fun Palaces and felt very connected

**Community cohesion** – There were lots of people who came together ‘definite sense of an extant community being brought together’ (Maker)



## Challenges

**Commitment** – After a very high initial response the Makers found it a challenge that only 3 or 4 people turned up to the meetings and helped make it happen



## Next Steps

There is confidence the institutional connections will pay dividends in three years time or more

## Case Study: Gladstone’s Library

A day of activities at the library including a storytelling marathon, micro-plays and a story café

### The Fly on the Wall witnessed:

People with different levels of experience working together to make something new

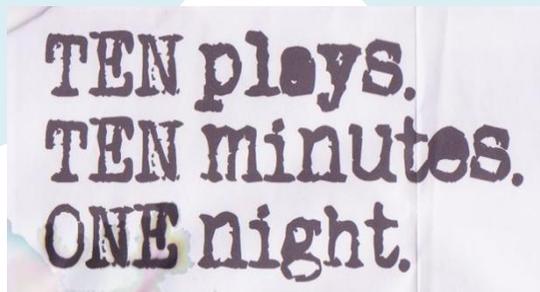


*“Fun Palaces joins up thinking and watching and learning without pressure of expectation”*

Fun Palace Maker

### Who made it happen?

1. Louisa Yates – Director of Collections and Research at the library
2. Becky – teacher and involved in cultural life of Chester
3. Lisa – Story practitioner, works in mental health
4. Tom – Storyteller in schools



20-30 people came  
4 Makers made

### The difference it made



**The community** – every single person was new to the library

**The Makers** – the relationships made were good but fewer than expected

**The wider context** – the notion of giving the space over to the community will be built into what the library does in the future



### Delivery – what happened?

- > The small numbers of attendees enabled the Makers to talk to everyone
- > The people leading the activities were mostly already doing it but not together in one place in this way



### Drivers – Commitments & investments

**Community Spirit** – there as no funding but individual Makers had ideas about fundraising for the future

There was a ‘ghost budget’ which meant that spaces could be used for free when there would normally be a charge and the library spent a small amount on posters

# FUN PALACES

## Case Study: Farnham

A day of activities at various venues across the town including an international breakfast, the Farnham Astronomy Society and a treasure hunt

115 people came  
15 Makers made

### Features for Success

**Branding** – The branding was vital for pitching to arts venues and organisations to be involved  
**Social media** – Using Twitter to communicate and generate support

*"We hope to be able to bring more people to share the same life-changing (we mean it!) experience"*

Fun Palace Maker

### The difference it made

**The Makers** – The Makers said they gained so much including new lasting relationships and newly learned skills  
**The wider context** – The support and responsiveness from the core team was incredibly helpful to feel included

### Highlights

**Relationships** – 'We got to meet many locals, some hugely supportive from the start, some very reluctant who said yes in the end' (Maker)  
**Individual learning** – The Makers had no experience of running this kind of event

### Who made it happen?

1. Alexandre and Carine – work colleagues
2. Scott – Ceramics Café
3. The Managing Director of the 101 Connectors record shop who did his own activity in the shop whilst working
4. Farnham Museum donated their space without any questions

### Delivery – what happened?

> Many people who visited the Museum were doing so for the first time as they didn't previously know it was there  
> There were lots of people who came to access free events but the Makers didn't feel that everybody was there to build a community

### Challenges

**Relationships** – There were some people who were not able to be involved, which was disappointing for the Makers  
**Time** – It was very difficult for the two core Makers to meet as they both work shifts

### Drivers – Commitments & investments

Money is not the only resource – There was no budget and everything was handmade. The Makers learnt some important techniques.  
'Money was not important'  
Heritage – *There was a small installation about Joan and Cedric and lots of reading material on the history of Fun Palaces*

### Next Steps

There is lots of interest from people to be involved in 2015



Farnham Fun Palace t-shirt



923 Tweets Jul - Oct

We want the @funpalaces to be the starting point of a new community

# FUN PALACE

2448 people came  
42 Makers made

## Features for Success

**Leadership** - Having a leader at the helm - 'wouldn't have happened if hadn't pushed and started the ball rolling'

**Collaboration** - Then having collaboration not competition - 'wouldn't have happened without all of us'

## Highlights

**Reach** - The majority of people who came were not members of the Lido and many had never been to the lido before

**Individual learning** - Shelley Silas (Maker) learned a huge amount about her community, organising events and herself

## Challenges

**Family focus** - There were mainly families and 'while we welcome kids, adults without kids need to know they are welcome.'

**Shared responsibility** - It was hard for Shelley to delegate to others and for six months the Fun Palace took over her life

## Next Steps

The first meeting for the next Fun Palace took place on 20 October 2014

## Case Study: Brockwell Lido

A day of activities at the pool including Swimming with Mermaids, Barrie the illusionist, Pavement Art, giant board games, Kayaking, Brockwell Park Miniature Railway rides and dancing!

### The Fly on the Wall witnessed:

A visitor saying "I had no idea there was a Lido so close to where I lived."

The joy and energy of being allowed to break the rules



*"I've never felt in my life totally part of any community and now I do"*

Fun Palace Maker

### Who made it happen?

1. Shelley Silas – local resident and lido member
2. Fusion – the company who own the lido
3. Everybody - eg. Barry the local magician, Julie, Maggie - local residents



Drawing activity - What would you like your Fun Palace to look like?

### The difference it made

**The community** - would you come again? 96% yes

**The Makers** - new people signed up to be involved in 2015 straight away

**The wider context** - the Makers felt 'absolutely part of a national campaign'

### Delivery – what happened?

> The three most popular activities - kayaking, the illusionist and the mermaids

> The majority of people came from the near vicinity but some people came from as far away as NW2 NR1

> Most people were in family groups with children aged 1-13 years'

### Drivers – Commitments & investments

Maintaining goodwill - a strong sense of goodwill drove the event forward

*'We are not events' organisers, we are people who love community'*

Relinquishing power - *'I believe allowing people the freedom to make it what THEY want to make it, not what WE want or think they should make it'*



251 Tweets Jul - Oct

Fun Palace bunting made by some fabulous fun school kids. #funpalaces

# FUN PALACE

1000 people came  
30 Makers made

## Case Study: Whitstable

The Museum of Fun – a day of activities at the Umbrella Centre including a cardboard town, joke swap, book swap, and a sandwich competition. There were 11 workshops held in the lead up to create exhibits.

### The Fly on the Wall witnessed:

A Maker saying: 'The joke swap idea was brilliant; led to some hilarious conversations and got the sharing/co-operation idea across straight away'



*"I certainly haven't experienced anything that had such a great feeling of warmth, community spirit and sheer happiness in a very long time"*

Fun Palace Maker

### Who made it happen?

1. Joanne Bartley – a local resident and marketing manager
2. Catriona – does a blog about Kent tourism
3. Louise – works as a debt collector and want to start her own business in crafts
4. Amy – a Mum and part time office worker



Cardboard Whitstable

### Features for Success

**Commitment** – Most of the team got involved because they supported the Fun Palace concept of bringing free imaginative entertainment to the community

**Unearthing** – Lots of people who had skills came together to share what they do

### Highlights

**Breadth** - The cardboard city involved a lot of unlikely people like the estate agent and Whitstable produce store

**Legacy**- Sue who ran the book swap has launched a writer's night. It made her believe she can do stuff

### Challenges

**Volunteers**– Most activities needed volunteers on the day

**Workshop attendance** – The workshops held in September were well receive but numbers were low

### The difference it made

**The community** - people had the chance to do something new with new people

**The Makers** – the baton is being handed on for 2015 with support from this year's Makers

**The wider context** – the Makers felt the support of the core team was key in getting national media attention

### Delivery – what happened?

- > The most popular activity was the science experiments
- > There were 7 people in the planning team with more contributors joining nearer the time
- > The majority of people who came were local families with some passers-by

### Drivers – Commitments & investments

A venue space given 'in kind' and a £750 grant from Whitstable Area Members Panel Opportunity Fund helped make it happen.

Radical fun – *'Our team were keen that our brand of fun might work for people of all ages, not only children'*



Reach – 28,586 (last 50 tweets)

It was a rush to put it together, we had plenty to learn fast, and we appreciate YOUR support. Thank you.



### Next Steps

Makers are planning another Fun Palace as well as other community events

# FUN PALACES

## Case Study: Radio Chinatown

72 people came  
12 Makers made

Led by The Sound Agents in Liverpool this was a day of activities at the community centre in Chinatown with many different community groups coming together in one place

**Features for Success**  
**Core team support** - Having the enthusiasm of the core team was invaluable  
**Communication** - Going to see people face to face was better than email due to the language barrier

**The difference it made**  
**The community** - very pleased to be part of a national campaign  
**The Makers** - it had a major impact on the Makers as artists and they learned a lot  
**The wider context** - the Makers were able to combine the Fun Palace with other work

**Highlights**  
**Twitter** - This worked really well as a way of communicating with people  
**Legacy** - The Fun Palace brought together a community focus group that hadn't been in touch for 30 years and they have indicated that they are committed to staying in touch

*"Torrential rain. Got to the centre at 8.30 everyone turned up to help like drowned rats but in fantastic moods"*

Fun Palace Maker

*"The Fun Palace enabled the community to feel empowered by taking ownership of the centre"*

Fun Palace Maker

**Delivery - what happened?**  
 > There was a focus group who hadn't been in touch for 30 years who came together for the Fun Palace  
 > There was tai chi, sword dancing and sand dancing  
 > There were younger and older people coming together and learning about the local heritage

### Who made it happen?

1. Moira and John - The Sound Agents
2. Stella Duffy "by being so positive" (Maker)

**Challenges**  
**Venue** - There was a conflict with the use of the venue on the day  
**Media** - Local media suggested that there was competition between two geographically close Fun Palaces which caused tension

**Drivers - Commitments & investments**  
 The Makers invested £100 of their own money to help make it happen.  
 The Makers volunteered a lot of their own time to organise the Fun Palace

**Next Steps**  
 The community would like it to happen again but the Makers feel it would be best done by someone else



My Fun Palace post it wall



### 120 Tweets Jul - Oct

Thanks @funpalaces We are going to have fun Psychedelic Punk, Northern Soul, Mods and Rockers, Science and Art

## Appendix 2 All Fun Palaces

VENUE / ORGANISATION	LOCATION	TYPE	SCIENCE OR ART
64 Million Artists	Everywhere	Digital/Online	Art
Action Transport Theatre	NW, Ellesmere Port	Theatre Company	Art
AfriKaBa	SE, Hastings	Festival	Art
Agent 160 (with WMC)	Wales	Theatre Company	Art
All Change @ the Lyric	London, West	Theatre Company	Art
Anvil Arts Fun Palace	Central Southern - Basingstoke, Hamps	Arts Centre/Org	Art
ARC	NE, Stockton on Tee	Arts Centre/Org	Art
Art on the Underground	London	Arts Centre/Org	Art
Art Playground	Central Southern, Cheltenham	Arts Centre/Org	Art
Arts Depot	London N	Arts Centre/Org	Art
B'Mag's Fun Palaces	Midlands, Birmingham	Museum	Both
BAC	London South	Theatre Company	Art
Barbican Library Fun Palace	London	Arts Centre/Org	Art
Basildon Eastgate Gallery	East, Basildon	Art Gallery	Art
Bethnal Green FP (Oxford House)	London East	Community Venue/Group	Art
Big Telly Theatre Company, Portable Telly	NI, Portstewart	Theatre Company	Art
Birmingham Rep	Midlands, Birmingham	Theatre Company	Art
Black Pig Butcher's Shop	SE, Kent	Shop	Art
Bluespots Productions (Lyric FP)	Int, Germany - Augsburg	Theatre Company	Both
Brockwell Lido	London South	Swimming Pool	Both
Carole Miles Made in Corby FP	Northants, Corby	Community Venue/Group	Art
Chats Fun Palace	London East	Arts Centre/Org	Art
Chisenhale Art Place	London, East	Arts Centre/Org	Art
Clean Break	London N	Theatre Company	Art

COMPEIT Fun Palace	Digital/everywhere	Digital/Online	Science
Creative Quarter Nottingham	Midlands, Nottingham	Cultural/Social Enterprise	Art
Croydon Fun Palace	London, South	Community Venue/Group	Both
Crystal Palace Fun Palace	London, South	Community Venue/Group	Both
Curve Fun Palace	Midlands East, Leicester	Theatre Company	Both
Curved House	Int, Germany - Berlin	Publisher	Art
Darlington Fun Palace/Jabberwocky Market	NE, Darlington	Theatre Company	Art
Dartington and Totnes Fun Palace	SW, Devon	Community Venue/Group	Both
De La Warr Pavilion's FP	SE, Bexhill on Sea	Arts Centre/Org	Both
Deafinitely Theatre	London NW	Theatre Company	Art
Deptford Library	London SE	Library	Both
Discover	London East	Lit/Spoken Word	Art
Emergency Exit Arts	London SE	Arts Centre/Org	Art
Ensemble 52	Yorkshire, Hull	Theatre Company	Art
Everyman	NW, Liverpool	Theatre Company	Art
Everything's a Science	Canada, Toronto	Community Venue/Group	Science
Farnham Fun Palace	SE, Farnham	Community Venue/Group	Art
Flying Fun Palace (Isle of Sheppey)	SE, Kent	Arts Centre/Org	Science
Folkestone Fun Palace (Quarterhouse)	SE, Folkestone	Arts Centre/Org	Both
Forest Gate Fun Palace	London, East	Community Venue/Group	Art
Friends of Burgess Park Fun Palace	London, SE	Community Venue/Group	Art
Fuel (Phenomenal People Fun Palace)	Digital/everywhere	Theatre Company	Art
Fun Palace Radio Show	Canada	Digital/Online	Art
Gladstone's Library	Wales, Hawarden	Library	Art
Glasgow Fun Palace	Scotland, Glasgow	Events Org	Art
Goldsmiths	London SE	Schools/Uni	Art
Greenwich Fun Palace	London East	Dance	Art

(Greenwich Dance)			
Grove Community Gardens / Fun Forest	Scotland, Edinburgh	Community Venue/Group	Science
Hackney Empire	London East	Theatre Company	Art
Harris Library Arts Awards Extravaganza	NW, Preston, Lancashire	Library	Art
Havering FP (Queen's Theatre Hornchurch)	London East	Theatre Company	Art
Headway Arts (Alison Walton-Roberts FP)	Northumberland, Blyth	Community Venue/Group	Art
Heart of Glass Fun Palace	NW, St Helen's Merseyside	Community Venue/Group	not known
Hull Libraries	Yorkshire, Hull	Arts Centre/Org	Both
Ideas Test Fun Palace (with Flying Fun Palace on Isle of Sheppey)	SE, Kent	Arts Centre/Org	Science
Ingleton Library's Fun Palace	Yorkshire, Ingleton	Library	Both
Inventor Shed @ Baseline	NW, Blackpool	Festival	Both
Invicta Children's Centre Fun Palace	London, SE	Schools/Uni	Art
JW3 Fun Palace's Succah	London, N	Arts Centre/Org	Art
Kneehigh	SW, Cornwall	Theatre Company	Art
Lancaster Library	NW, Lancaster	Library	Art
Le Théâtre Charniere	Int, France	Theatre Company	Art
Leeds Fun Palace	Yorkshire, Leeds	Theatre Company	Art
Leicester Print Workshop @ Phoenix	Midlands East, Leicester	Arts Centre/Org	Both
Little Angel Theatre	London N	Theatre Company	Art
Liverpool Fun Palace, Radio Chinatown	NW, Liverpool	Community Venue/Group	Both
Living Well	Wales, Pontypridd	Theatre Company	Art
London Metropolitan Archives	London	Archive	Both
Lumb Bank, Arvon Foundation	Yorkshire, W Yorks, Heptonstall	Lit/Spoken Word	Art
Luton Fun Palace (Luton Fun Palace Consortium)	Central Southern, Luton	Community Venue/Group	Both

MADE	Midlands East, Derbyshire	Theatre Company	Art
MakeBelieve Arts	London SE	Theatre Company	Both
Manx Fun Palace	Isle of Man	Schools/Uni	Art
Medway Fun Palace (Nucleus Arts)	SE, Kent	Arts Centre/Org	Both
Meladrama / Preston's Play in a Day	NW, Preston, Lancashire	Drama School	Art
More Music	NW, Morecambe, Lancashire	Arts Centre/Org	Both
My Dream Fun Palace	SE, Chichester	Theatre Company	Art
My Raynes Park Fun Palace	London West	Community Venue/Group	Art
Mycenae House	London SE	Community Venue/Group	Art
Newton's Makers Day	London, East	Community Venue/Group	Both
Northern Stage	NE, Newcastle	Theatre Company	Art
Norwood Fun Palace	London, South	Community Venue/Group	Both
November Club's Fun Palace	Northumberland, Alnwick	Theatre Company	Art
Old Bexley CE School	London SE	Schools/Uni	Both
Omnibus Clapham	London, SW	Arts Centre/Org	Art
Orange Tree Fun Palace	London, SW - Richmond	Theatre Company	Art
Ormesby Hall Fun Palace - with Uni of Teesside	NE, Middlesbrough	Museum	Art
OvalHouse Theatre	London SW	Theatre Company	Both
Oxford Playhouse & Science Oxford	Central Southern, Oxford	Theatre Company	Both
Parkes Shire Library FP	Australia	Library	Both
Pateley Bridge Fun Palace	Yorkshire, Pateley Bridge	Community Venue/Group	Both
Peckham Fun Palace	London, South	Community Venue/Group	Both
Pentabus Theatre	Midlands West, Shropshire	Theatre Company	Art
People's History Museum	NW, Manchester	Museum/Historic	Both
Portsmouth Pantry Fun Palace	SE, Portsmouth	Community Venue/Group	Both
Proteus Creation Space	Hampshire, Basingstoke	Community Venue/Group	Art
Quay Arts	Isle of Wight	Arts Centre/Org	Art
Royal & Derngate	Midlands East, Northampton	Theatre Company	Art

Royal Exchange	NW, Manchester	Theatre Company	Art
RSC	Midlands West, Warwickshire	Theatre Company	Art
Salford Arts Theatre	NW, Salford	Theatre Company	Art
Saltburn Community School/Theatre/Project	Yorkshire, Saltburn	Schools/Uni	Both
Secombe Theatre Fun Palace	London, SE, Sutton	Theatre Company	Art
Signal Digital Fun Palace	Digital/everywhere	Digital/Online	Both
Singing Veteran's Fun Palace	London, Central	Pub	Art
Skipton Library	Yorkshire, Skipton	Library	Both
Slack Space Colchester Fun Palace	East, Colchester	Community Venue/Group	Art
Sneinton Fun Palace	Midlands, Nottingham	Community Venue/Group	Art
South Bank Centre	London	Arts Centre/Org	Both
Stratford Circus	London East	Arts Centre/Org	Art
Takeover Film Festival	NI, Belfast	Festival	Both
Tangled Feet	London	Theatre Company	Art
Teatro Vivo	London SE	Theatre Company	Art
Teesside University	NE, Middlesbrough	Schools/Uni	not known
The Albany	London SE	Consortium	Art
The Bush	London West	Theatre Company	Art
The Floating Cinema Fun Palace	London East	Cinema	Both
The Mill, E17	London East	Community Venue/Group	Both
The Ministry of Stories	London East	Lit/Spoken Word	Art
The New Factory of the Eccentric Actor's FP	London, NW - Kentish Town	Theatre Company	Both
The Pen Museum	Midlands Birmingham	Museum	Both
The Roundhouse	London NW	Theatre Company	Both
The Vine	SE, Stockbridge, Hampshire	Pub	Art
Theatre Royal Stratford East	London East	Theatre Company	Art
Told By An Idiot / Keep the noise down, don't stop dancing	London	Theatre Company	Both
Tom Thumb Fun Palace	SE, Kent	Theatre Company	Art

Trestle Fun Palace	Central Southern, St Albans, Herts	Theatre Company	Both
Turner Contemporary	SE, Margate	Visual Arts	Art
Unfolding Theatre	NE, Newcastle	Theatre Company	Art
View Tube (Sparked)	London East	Community Venue/Group	Both
Vinnslan (at Tjarnarbio, a theatre, and Kringlan, a shopping mall)	Int, Iceland	Visual Arts	Art
Vital Arts Fun Palace	London East	Hospital	Art
Wales Millenium Centre (with Agent 160)	Wales, Cardiff	Arts Centre/Org	Art
Warwick Arts Centre	Midlands, Warwick	Arts Centre/Org	Art
Watermans	London West	Arts Centre/Org	Both
Watershed	SW, Bristol	Arts Centre/Org	Both
Well's Way Fun Palace	London, SE	Community Venue/Group	Art
Whirligig	NW, Cheshire	Woodland Family Arts	Art
Whitstable Museum of Fun	SE, Whitstable	Community Venue/Group	Both
Wigtown Fun Palace	Scotland, Wigtown	Festival	Art
Woodrange Market Fun Palace	London, East	Community Venue/Group	Art
York Cocoa House	Yorkshire, York	Shop	Both
You Are Here (All Change)	USA, New York	Digital/Online	not known

## Appendix 3 Press coverage

TITLE	HEADLINE	DATE
A Younger Theatre	News: Fun Palaces launch	20 July 2014
A Younger Theatre	Feature: Fun Palaces – “we do not have an austerity of people”	01 July 2014
Arts Culture Education Opinion	Forgetting the ARTS in ARTS education: towards a more democratic curriculum	28 August 2014
Bare Fiction	Fun Palaces	01 October 2014
Basingstoke Gazette	Free activities for Fun Palaces to take over the Creation Space this weekend - full programme here	02 October 2014
Basingstoke Gazette	Free family puppet show to take over The Exchange at The Haymarket in October	22 September 2014
Basingstoke Gazette	iPad sketches and photo-montages of local artist Sue Howe to go on display at Proteus Creation Space this week	01 October 2014
BBC Arts Online	Why short stories are like great paintings	
BBC London Radio	Breakfast Show	23 July 2014
BBC London Radio	Inspirit with Jumoke Fashola	05 October 2014
BBC London TV	News	22 July 2014
BBC Manchester	Yvette Fielding	30 September 2014
BBC Merseyside	Interview with Paddy Hughes	02 October 2014
BBC Online	Joan Littlewood's 'Fun Palace' idea realised 50 years on	04 October 2014
BBC R2 The Arts Show	Wilbur Smith, The Art of Brick and Fun Palaces	03 October 2014
BBC R4 Archive Hour	Joan Littlewood and the People's Theatre	27 September 2014
BBC Three Counties	Interview with Orla Nicholls	29 September 2014
Big Issue	Joan Littlewood's Fun Palaces: They Saw The Future...And It Was Fun!	10 October 2014
British Theatre Guide	Sunday outing for Royal Exchange	25 September 2014
Brixton Blog	Brixton Lido hosts Fun Palace this Sunday	03 October 2014

Brixton Buzz	Join in with the Fun Palace at the Brockwell Lido, October 5 <sup>th</sup>	03 October 2014
Brockley Central	Deptford Fun Palaces	02 October 2014
Chichester Observer	Martha masterminds great new opportunity for young actors in Chichester	04 September 2014
Contrary Life	Play human chess and use pigeon post at pop up Fun Palaces this weekend	30 September 2014
Coventry Telegraph	Fun Palace to be created at Stratford's RSC for a day of workshops and theatre	03 October 2014
Creative Tourism	Fun Palaces: Creative pop-ups across the North West	30 September 2014
Croydon Citizen	Event preview: Croydon Fun Palace, Saturday 4 <sup>th</sup> – Sunday 5 <sup>th</sup> October 2014	19 September 2014
Culture24	Fun Palaces to spring up around the UK in honour of theatre director Joan Littlewood	04 October 2014
Darlington & Stockton Times	Fun and fleas at Stockton's Arc in fun day	21 September 2014
Deptford Dame	Deptford Fun Palaces	28 September 2014
DIVA	Could You Be Queen of a Fun Palace?	18 July 2014
DIVA	Join the Fun Palace Movement	30 September 2014
DIVA	Feature	December Issue
East London Advertiser	Oxford House marks 130 years with Knowledge Arts Festival in Bethnal Green	23 September 2014
Emm IN London	Interview with Stella Duffy, co-director of Fun Palaces	28 September 2014
ENGAGE conference	Engaging Places	08 October 2014
Evening Standard	Stella Duffy: why I'm making theatre director Joan Littlewood's Fun Palace dream come true	13 August 2014
Evening Standard	Going Out	03 October 2014
Event	WRG explores business of theatre	07 October 2014
Exeunt	Radical Accessibility	22 September 2014
Exeunt	Fun Palaces: A Doodle	09 October 2014
Exeunt	Art, Regeneration and the City	28 July 2014
Exeunt	We Are All Invited	30 September

Exeunt	All Change Festival	09 October 2014
Gazette Live	Ormesby Hall takes part in national 'Fun Palaces' Project	05 October 2014
Guardian	Fun palaces: Joan Littlewood's dream to be realised 100 years after birth	18 July 2014
Guardian	Fun Palaces: Art for All	01 October 2014
Guardian	Tell Us about your Fun Palaces weekend - share your photos and stories	03 October 2014
Guardian	<i>The Guide</i>	04 October 2014
Guardian	Plan Your Week's Theatre: Top Tickets	29 September 2014
Guardian	Theatre: plays and musicals to watch out for in autumn 2014	07 September 2014
Guardian	What Makes a Great Theatre Festival?	25 September 2014
Ideastap	Stella Duffy on why artists shouldn't always expect to get paid	18 July 2014
Ideastap	Job of the Week: Creative Producer	29 September 2014
Ideastap	Fun Palaces' Amber Massie-Blomfield on why everyone is an artist	03 October 2014
Independent	As the 'Calm Down Dear' Festival Returns, who are British theatre's feminist heroes?	14 September 2014
Independent on Sunday	Fun Palaces: A Sixties vision that citizens of all ages would come together to be creative has finally come to fruition	05 October 2014
Independent on Sunday	We'll Show Politicians that Culture is at the heart of the community	05 October 2014
Lancashire Evening Post	Great balls of fire over the rainbow	03 October 2014
Le Cool	Fun Palaces	02 October 2014
Lewisham Life	What's on	October Issue
London Planner	Preview	October Issue
Londonist	Free Activities At London Fun Palaces This Weekend	30 September 2014
Londontheatre.com	Ovalhouse Fun Palaces Weekend kicks off programme of exciting new theatre	16 September 2014
Longridge & Ribble Valley News	Read all about it! Play in a day at a fun palace	02 October 2014

Love Lambeth	FREE Brockwell Lido Fun Palace event on 5 October	26 September 2014
Luton on Sunday	Fun Palaces pop-up festival takes over The Hat Factory in Luton	04 October 2014
Manchester Evening News	Three Manchester theatres raise curtains on Family Festival	02 October 2014
Metro	Fun Palace Weekend	04 October 2014
Museums and Heritage	Fun Palaces set to sweep the country with adventure	02 October 2014
Museums and Heritage	Thousands turn out to mark the first Fun Palaces event	02 October 2014
News Shopper	Author Stella Duffy discusses action-packed Fun Palaces and shares writing tips	26 September 2014
Northamptonshire Telegraph	Made in Corby: Get ready for a Big Day In	22 September 2014
Northants Herald & Post	Theatres become fun palaces for a day	05 October 2014
Northern Echo	In the market for fun	25 September 2014
Oxford Mail	Fun Palace for children brings theatre and science together	03 October 2014
Phenomenal People blog	Stella Duffy on Joan Littlewood, the "mother of modern British Theatre"	26 September 2014
R4 Front Row	Genesis interview; Speed-the-Plow review; Fun Palaces; Victoria Hislop	03 October 2014
Red	Preview	October Issue
Romford Recorder	Hornchurch theatre to make legendary director's dream reality	28 September 2014
RS21	People's theatre and fun palaces: the life of Joan Littlewood	03 October 2014
Run Riot	Growing communities, not audiences: Stella Duffy & Sarah-Jane Rawlings open the doors to Fun Palaces	30 September 2014
Run Riot	Palaces of fun and sensory delights!	01 October 2014
South London Press	News report on South London Fun Palaces	04 October 2014
St Alban's Review	More than 200 people attend centenary celebration of theatre director Joan Littlewood	13 October 2014
The Herts Advertiser	Fun Palace at Trestle Arts Base, St Albans	26 September 2014
The Northern Echo	Curtain call for theatrical festival	05 October

The Observer	Joan Littlewood's 1961 dream comes true at last	10 May 2014
The Public Reviews	News: Fun Palaces Project Marks Littlewood Centenary	21 September 2014
The Space	The Spirit of Fun Palaces	06 October 2014
The Space	People Not Audiences	25 September 2014
The Stage	New arts and science festival launches in honour of Joan Littlewood's 100th birthday	18 July 2014
The Stage	Fun Palaces Take Over	15 October 2014
The Stage	Feature	02 October 2014
The Stage	Stratford station to house five-month installation celebrating Joan Littlewood	01 October 2014
The Wharf	Family fun day at Stratford Circus this Saturday	01 October 2014
Thoroughly Modern Milly	Thoroughly modern Millie: Fun Palaces	01 August 2014
Time Out	Join the Party	30 September 2014
Time Out	Fun Palaces pop up all over London this weekend	03 October 2014
Times Higher Education Supplement	Stage whispers: Joan Littlewood	21 August 2014
Urban Explorer Newsletter	Fun Palaces in London	03 October 2014
Whats on Stage	Fun Palaces festival marks Joan Littlewood's 100th birthday	18 July 2014
Whats on Stage	Royal Exchange invites audience behind the scenes, 5 October	22 September 2014
Whats on Stage	Catherine Love: Time up for show times?	22 September 2014
Whats on Stage	Catherine Love: We need to make theatre more welcoming	06 October 2014
Whats on Stage	Catherine Love: Fun Palaces become reality	27 September 2014
Whats on Stage	60,000 people participate in Fun Palaces weekend	13 October 2014

## Appendix 4 Survey questions

Survey Monkey questions before
How many people do you expect to come? Comments - what groups or type of people would you like to come?
How strong are your relationships as a team? 0-5
How much do you feel part of a national campaign/initiative 0-5
Who is making your Fun Palace? Drop downs including arts employees, community members etc
Is there anyone involved with your Fun Palace who you are working with for the first time? If so who?

Survey Monkey questions after
How many people came to your Fun Palace? Comments - what groups or type of people came?
How strong are your relationships as a team now? 0-5
We want to understand how much people learnt, AND how happy Fun Palaces made them. How happy do you think your Fun Palace made people?
We want to understand how much people learnt, AND how happy Fun Palaces made them. How much do you think people learnt at your Fun Palace?
Do you think the message that this was a national campaign got across locally?
Would you do a Fun Palace again?
Did YOU feel part of a national campaign?
Did you find out about local skills or resources you didn't know were there? Give examples
How useful was the 'digital Fun Palace' to you? The website and social media?
Did your Fun Palace feature your local heritage, present or future the most?
Did you or your makers get to do new things? Did your participants get to influence what happened at the Fun Palace?
Did you get people to contribute things or time in-kind? Did you use new resources, or recycle or re-use?

## Case study Fun Palaces

### Pick one or two of these fun learning tools

1

#### Photo competition

Either in the lead up to or on the day itself run a photo competition asking people to take a photo that best captures 'my day at Fun Palaces'. They could email, upload to Facebook or post you their photo.

Send us copies of the winning photos.

#### Bonus idea

Group your photos into categories Eg. Dancing, drawing, science experiments

Then generate quantitative data to show that eg. 20% were of people dancing



#### What will I learn?

- What people most enjoyed
- What worked well
- All of the different people that came and what they did

6

## Case study Fun Palaces

### Pick one or two of these fun learning tools

2

#### Drawing Activity

At your Fun Palace have a drawing station where people can make a picture, a word collage or just some doodles that describes what being at a Fun Palace means to them.

Send us copies of your favourite drawings.



#### What will I learn?

- Expressive visualisations usually show richer emotional connections
- Visual representation of peoples experiences of Fun Palaces

7

## Case study Fun Palaces

### Pick one or two of these fun learning tools

3

#### Red, amber, green bunting

At your Fun Palace have a blank washing line and some red, amber and green triangles. Ask people to add their piece of coloured bunting. Ask the question – if we did a Fun Palace again would you like to be involved? Red = definitely not Amber = maybe Green = yes please

They can add their comments as well if they like.

Take a photo of your bunting and send it to us.



#### What will you learn?

- The level of community support you have for your next Fun Palace
- Why people value the Fun Palaces experience

8

## Case study Fun Palaces

### Pick one or two of these fun learning tools

4

#### Post it wall or vox pops

Ask people to tell you **what they have learned** at your Fun Palace, or simply **what they enjoyed**. You could capture these on a wall with post it notes, or ask people to tell you on camera if you have a flip cam or camera phone.

Take a photo of your post it wall or send us some videos.



#### What will you learn?

- What a difference you made to people attending
- What people liked best about the Fun Palace

9

## Appendix 6 Recommendations from digital champion's report

Recommendations for next year:

- The 'Digital Champion in every Fun Palace' method should, I think, be tested again, but this time formalised and folded into the signing up process – 'who is your Digital Champion' or a guide to 'finding a Digital Champion to liaise with HQ, update your online activities and FP page, and to lead the drive on folding digital culture, games and play into your P' as part of the main resources – this will help find someone of a higher digital literacy to support the growth of the team on the ground, and deals with the time/space distribution problems of the centralised DC.
- Developing the outreach to the tech/play/games sector is a key area to work on – making sure that they are founding as well as joining Fun Palaces – that they know about it, and that the messaging and the site supports them.
- Buddying should actively focus on buddying up FPs with their local experts/games companies/hack labs – the Digital Champion can be a useful broker in carefully bridging the worlds.
- Testing of the Digital Literacy argument – an evaluation method, including KPIs should be developed and spread throughout the activity to test and record where FP users are developing their digital literacy.
- A longer lead in time is essential.

## Appendix 7 Research references

- AHRC Cultural Values Project, Nick Ewbank Associates; Sidney de Haan Research Centre for Arts and Health, 2014, *Cultural Value and Social Capital: Investigating social capital, health and wellbeing impacts in three coastal towns undergoing culture-led regeneration*
- BOP Consulting 2012, *Evaluation of AV Festival*
- British Library 2010 *Measuring our Value*
- Fujiwara D, 2014, *Quantifying and Valuing the Wellbeing Impacts of Culture and Sport and Quantifying the Social Impacts of Culture and Sport*
- Fujiwara, D, 2011, *Valuing the Impact of Adult Learning: an Analysis of the Effect of Adult Learning on Different Domains in Life*
- Fujiwara, D & MacKernon, G, 2015, *Cultural activities, artforms and wellbeing*
- Fujiwara, D, Oroyemi, P & McKinnon, E *Wellbeing and civil society: Estimating the value of volunteering using subjective wellbeing data*
- Gordon, C, Powell, D, Stark, P, 2015, *GPS Culture: A New Destination for the Arts Between a RoCC and a Hard Place*
- Grohol, J, 2005, *Women More Collaborative in Work Teams*
- IPPR, Pike, M 2014, *Mass collaboration: how we can transform the impact of public funding*
- Lyubomirsky, S, King, L & Diener, E, 2003, *Benefits of Frequent Positive Affect: Does Happiness Lead to Success?*
- ONS 2011, Measuring National Wellbeing Resource <http://www.ons.gov.uk/ons/rel/wellbeing/measuring-national-well-being/index.html>
- ONS, 2013-14, *Measuring National Wellbeing (see <http://www.ons.gov.uk/ons/rel/wellbeing/measuring-national-well-being/index.html>)*
- Powdthavee, N 2012 *Putting a Price Tag on Friends, Relatives, and Neighbours: Using Surveys of Life Satisfaction to Value Social Relationships*
- Putnam, R 2011 *Bowling Alone: The Collapse and Revival of American Community*
- Royal Society for the Arts, Rachel O'Brien 2005, *Citizen Power in Peterborough: One Year On*
- Social Enterprise UK 2014, *Communities Count: the four steps to unlocking social value*

The Guardian , September 2014, *Theatre's leading female figures gather to shine a spotlight on gender gap*

The Happy Museum, Fujiwara, D, 2013, *Museums and Happiness: the value of participating in museums and the arts*

Trotter, L, Vine, J, Leach, M & Fujiwara, D, 2014, *Measuring the Social Impact of Community Investment: A Guide to using the Wellbeing Valuation Approach*

Warwick Commission, University of Warwick, 2015, *Enriching Britain: Culture, Creativity and Growth*

Wilkinson, R & Pickett, K, 2010, *The Spirit Level: Why Equality is Better for Everyone*

Commissioned by Fun Palaces

Produced by MB Associates

February 2015

