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BUSINESS SCHOOL

# Turner Contemporary: Art Inspiring Change

## Social Value Report (15/16)

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October 2016



Turner  
Contemporary

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# Foreword

I am delighted to share this Social Value research which explores the impact that Turner Contemporary has had on the lives of our visitors, and participants in our programmes. I am grateful to the COaST research group at Canterbury Christ Church University for leading this important piece of work. We commissioned this research to deepen our understanding of the gallery's impact, aware that our economic impact, no matter how impressive, is only one part of a bigger picture. Turner Contemporary continues to lead the regeneration of Margate and East Kent, delivering our vision, Art Inspiring Change. Regeneration is about so much more than buildings and physical infrastructure; it is about people - our creativity, aspirations, skills, networks and opportunities as human beings.

I became the Director of Turner Contemporary in 2002 and set out on a journey. With my team, I worked to create an organisation that brings world class art and communities together. I wanted to challenge the idea that art is only for certain people, or isn't relevant to everyday life. Inspired by the creativity of our namesake, painter JMW Turner, who lodged on our site and said that 'the skies over Thanet are the loveliest in all Europe', our programmes and exhibitions encourage curiosity about art and the wider world.

Turner Contemporary opened in 2011 and we have since welcomed more than 2 million visits. I am very proud of the gallery today: it is a creative and vibrant participatory space, where people from all backgrounds and of all ages explore art and ideas through looking, discussing and making. It has also become apparent that it is an important civic space, valued by visitors as a different kind of place where they can spend valuable time with family and friends.

This research gives voice to why our visitors and participants value Turner Contemporary. Amongst many benefits, they tell us that the gallery provides a stronger sense of connectedness to family and friends; enables them to be more receptive to new experiences; empowers them; increases self-belief, inspires and excites them and encourages them to be more active members of society. At a time when our communities are fractured and divided, this research brings great hope that art really does inspire positive change, and can help us to build a stronger, more creative and connected society in the future.

Victoria Pomery OBE

Director, Turner Contemporary

# Executive summary

## *Introduction*

This study focuses on the social value<sup>1</sup> created by Turner Contemporary. The research and analysis was undertaken by the COaST research group at Canterbury Christ Church University on behalf of Turner Contemporary. The methods used are based upon SROI (Social Return on Investment) principles, and set out to measure social value created relative to the value of the resources invested. Data was collected using a range of methods including interviews with key personnel and outside stakeholders, focus groups, workshops, observation, surveys and desk research.

The report analyses and calculates the social value created by Turner Contemporary during the gallery's April 2015–March 2016 financial year. The report is intended to be used in the gallery's strategic planning by helping the organisation understand where its activities achieve the most social value in relation to its investments, and to manage future return in its business planning. It will also be used as an advocacy document to report to stakeholders, and to support applications for sponsorship, resources and funding.

This report contains technical terms that may have specific meanings in the context of this study. Definitions can be found in the glossary at the back of the report.

## *The context*

Margate is situated in the South East of the UK on the north Kent coastline. Until the 1970s Margate benefitted from a thriving tourist industry. However, with the advent of cheap package holidays the town's tourist industry began to decline. The combined effects of deprivation, limited access to local amenities, unemployment and a lack of resources and opportunities, has led to negative effects across the population of Margate. This includes generally poor health, a lack of social relations, limited education and poor sense of aspiration and achievement for the future.

The evidence shows that since Turner Contemporary opened in 2011 it has helped to re-establish Margate as a destination town, and encouraged 2 million visits in its first five years. 4% of these visitors had never been to an art gallery before coming to Turner Contemporary, equating to 80,000 people experiencing art in a gallery context for the first time. Over the lifetime of the gallery, 48% of visits were made by those who specifically came to Margate to visit Turner Contemporary. This

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<sup>1</sup> Social Value is the value that stakeholders experience through changes in their lives. Some, but not all of this value is captured in market prices. It is important to consider and measure this social value from the perspective of those affected by an organisation's work. (<http://socialvalueuk.org/what-is-sroi>)

equates to 960,000 visits to the town that may not have happened were it not for the gallery.

A measure of the economic impact of the gallery suggests that in 2015-16, the period covered by this study, the Net Additional visitor-related expenditure was estimated at £7.8 million. This level of Net Additional expenditure has been estimated to support / safeguard 101 FTE jobs across Kent.<sup>2</sup>

### *The gallery and what it does*

The gallery opened in April 2011, aiming to bring to its visitors what it describes as 'world class art'. Entrance to the gallery is free of charge. The gallery also delivers a programme of workshops, activities and projects, and there is a strong emphasis on collaborative learning and sharing knowledge.

The strands of gallery activity that are considered in this research have been divided up as follows:

1. The Gallery Offer
2. Lifelong Learning Programme
3. Formal Education Programme

Over the period under review there were 415,000 visits to the Gallery, primarily to see the changing exhibition programme. There were four major exhibitions:

- Self: Image and Identity (24/1/15 – 10/05/15)
- Grayson Perry: Provincial Punk (23/05/15 – 13/09/15)
- Risk (10/10/15 – 17/01/16)
- Joachim Koester: The Other Side of the Sky (5/02/16 – 8/05/16)

### *The gallery's stakeholders*

We spoke to the stakeholders (people who experience 'material change' as a result of Turner Contemporary's outputs), and involved them in planning what was measured and how. We identified Turner Contemporary's primary stakeholder groups as:

- Visitors to Exhibitions
- Participants in Lifelong Learning Activity
- Participants in Formal Education Activity

A number of stakeholder groups benefit from the presence of the Gallery in Margate, even though they may not be directly involved in the activities of Turner Contemporary. They benefit from increased footfall in the retail areas of the town, increases in tourism, a changed visitor demographic, the growth of a creative and cultural industry infra-structure, and increased levels of social value. These secondary stakeholder groups are:

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<sup>2</sup> Source: 2015/16 Economic Impact Assessment carried out by Five Lines Consulting in conjunction with Canterbury Christ Church University

- Local Retailers
- Non-visiting Local Residents
- Local artists

## *Developing a story of change*

Through engagement with the different stakeholder groups, we developed a story of the change that had occurred as a result of their involvement and participation with Turner Contemporary. We gathered evidence of both positive and negative change, and we estimated which were the most important outcomes.

Where the outcome is not measured in monetary terms we have translated it into a monetary value. This provided us with a common measurement to compare the return on investment across different outcomes. Conventional approaches to evaluating an investment (such as that made in Turner Contemporary) usually measure the monetary transactions i.e. the costs of provision and the incomes that arise as a measure of the 'return' that the investment generates. However, the strength of the SROI methodology is that it recognises that using monetary transactions alone does not capture the whole 'value' that is created.

Finally we used the data collected to calculate the social value created. This was calculated by using the financial input or investment that the Gallery had made to that particular strand of activity and setting against the social value created in order arrive at a ratio. We took into account *deadweight* (a measure of the amount of outcome that would have happened even if the activity had not taken place), *displacement* (how much of the outcome displaced other outcomes) and *attribution* (how much of the outcome was caused by the contribution of other organisations or people).

## *The gallery offer*

### *Outcomes for visitors to the gallery*

The study shows that Turner Contemporary's gallery exhibitions gave rise to a number of important positive outcomes for visitors:

#### **They felt more open to new things and new experiences**

- The gallery offers a space that is separated from familiar everyday experiences, giving visitors the chance to experience new and different understandings of the world.

#### **They felt an increase in knowledge of art (sense of personal development)**

- Visitors value the enjoyment and intellectual stimulation gained from acquiring new knowledge and understanding of art.

#### **They had stronger feeling of connectedness to friends and family**

- Visiting the gallery offers the chance to spend time with friends and family in a stimulating environment, and value the positive feeling that this instils.

## *Putting a value on the outcomes*

The analysis shows that the gallery offer has been effective in creating value for this stakeholder group. The investment required to run the exhibition programme was £1,455,000. This includes the direct costs associated with mounting the exhibitions, together with interpretation and 96% proportion of the overheads associated with running the operations of the gallery. This covers building and estates, communications and visitor experience, and operations. The gallery team develop exhibitions as a learning experience in their own right, with every visitor able to learn something from their visit.

After consulting with visitors to the gallery through focus groups and valuation activities, we determined that the total value created for visitors (taking into account deadweight, displacement and attribution), was £5,647,718.

The analysis shows that the net SROI ratio for Turner Contemporary's exhibition programme is **2.88 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £2.88 of net social value is created for visitors to the gallery.

## *Lifelong learning*

### *Outcomes for participants in lifelong learning activity*

These are educational activities that are not undertaken as part of a formal programme of education, though some participants are of school age, or attend college or university separately to their activities at the gallery. 8,586 participants took part in activities, projects and workshops, either on a regular basis throughout 2015/16, or at a one-off event. The study shows that Turner Contemporary's lifelong learning activity gave rise to a number of important positive outcomes for participants:

Many participants pointed to improved physical as well as mental wellbeing as a result of attendance at the sessions. As a result they take on new hobbies and develop new interests which make them feel more valued. This leads them to feeling creatively and personally fulfilled. We found the following outcomes for this stakeholder group:

#### **They became more open-minded and confident**

- Participants feel empowered, which increases their self-belief and creates a stronger sense of self-efficacy, and leads them to become more proactive members of the community.

#### **They strengthened their social networks**

- They improve their ability to form better and stronger relationships and therefore feel less lonely and experience a sense of belonging to the community.

#### **They enhanced their knowledge and skills**

- This improves their attainments and makes more professional opportunities available to them.



## *Putting a value on the outcomes*

The analysis shows that the gallery offer has been highly effective in creating value for this stakeholder group. The investment required to run the Lifelong Learning programme (including an allocation of the gallery overheads and minus income) in 2015/16 was £111,825.

After consulting with participants through focus groups and valuation activities, we determined that the total value created for stakeholders (taking into account deadweight, displacement and attribution), was £569,074.

The analysis shows that the net SROI ratio for Turner Contemporary's Lifelong Learning programme is **4.09 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £4.09 of net social value is created for participants in Lifelong Learning activities.

## *Formal education*

### *Outcomes for participants in formal education*

The gallery has engaged with a large number of schools in Kent, the majority of whom undertake self-directed visits which are free to the school. The gallery also offers guided visits for school and college parties, which include teachers and other education staff, and workshops led by trained gallery staff. 3,753 school children and support staff made a visit as part of the formal education programme in the period 2015/16. The study shows that Turner Contemporary's formal education activity gave rise to a number of important positive outcomes for pupils and students:

#### **They felt excited and inspired**

- Creative workshops and artist-led tours lead students to feel empowered about their own ability and this builds their confidence. The confidence gained, and excitement generated during the session, helps them to be more proactive in school. They feel inspired by their creative work and they are more likely to apply this energy to everyday school activities.

#### **They experienced improved social relations**

- Working outside of a school setting allows the pupils to work with new people in small groups; this can be a more inclusive setting than in a classroom. They meet people and make new friends during this process and develop an open mindedness to others. This creates social bonding at the activity and generates a feeling of social inclusion.

**They felt a sense of intellectual stimulation and an improved ability to communicate ideas and thoughts**

- For many students, it is their first experience of art outside of a school setting. This means that they are able to engage and experience art in a way that is unique. Teachers explained that this interaction allowed students to process thoughts and feelings in a new way. Doing this in a specialised setting means that they feel more comfortable in finding a way to express their views. This is also encouraged by trained navigators and facilitators at the creative workshops.

**Teachers and assistants felt an increased sense of fulfilment in their work**

- Teachers feel more fulfilled in their job having given their students a unique experience, and are more likely to plan future external creative experiences for their students.

*Putting a value on the outcomes*

The investment required to run the formal education programme (including an allocation of the gallery overheads and minus income) was £81,280.

After consulting with participants through focus groups and valuation activities, we determined that the total value created for stakeholders (taking into account deadweight, displacement and attribution), was £499,640.

The analysis shows that the net SROI ratio for Turner Contemporary's Formal Education programme is **5.15 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £5.15 of net social value is created for participants in the Formal Education programme. It is important to note that this does not take into the account future returns that pupils may benefit from some years after their initial experience at the gallery

*Outcomes for local retailers*

Retailers benefit from increased footfall derived from visitors to the gallery who visit the town either before or after going into the gallery. The presence of these visitors in the town also changes the profile of shoppers, allowing different types of retailers to set up business, and to flourish. In 2015/2016, the advertising value equivalent that was created for the town of Margate by the gallery's editorial coverage amounted to £6.66 million, with a total circulation of 231,637,564 (this means that the press coverage and publicity generated by the gallery would have cost this much had they had to pay for the equivalent media space in order to place paid advertising).

The study shows that Turner Contemporary's gallery exhibitions gave rise to a number of important positive outcomes for retailers operating in the locality of the gallery:

**They felt entrepreneurial spirit**

- Satisfaction with life and positive feelings about the future. All retailers felt pride in being able to take responsibility for their own careers.

**They felt part of a community of retailers and had a sense of civic pride**

- The benefit of having their own business also translated in being able to be a part of a wider community and the enjoyment of working together to regenerate Margate and make a thriving town.

## *Outcomes for non-visiting local residents*

Turner Contemporary has attracted both visitors and investment to the town, and this has led to visible improvements to the town environment. Based on other studies which investigate culture-led regeneration, we determined that over the next 10 years the awareness amongst residents of Margate of these indirect effects will gradually strengthen. Because of this, we have not attempted to calculate a social return for the indirect impact of the gallery, as it is too soon to evidence change on non-visiting residents. However, interviews and surveys identified the following outcomes for local residents who had not visited the gallery:

**Increased pleasure and sense of contentment living in Margate**

- Public spaces become more pleasant, people feel safer and residents spend more time enjoying Margate outside of their homes.

**Sense of community cohesion**

- Changes to the town, and an increase in the number of visitors solidify Margate's identity as a creative town 'on the rise' and people feel a shared sense of cohesion as a result of these changes.

## *Outcomes for local artists*

The number of artists' studios and galleries has increased significantly since the year 2000 with five significant studio complexes opening – *Pie Factory*, *Limbo*, *Crate*, *Resort* and *Bon Volks*. This section considers the outcomes that artists experience as an indirect result of the gallery providing exhibitions and other projects for the public. They recognised that Margate was busier with visitors and a new creative scene has developed in the town.

We found that Turner Contemporary's presence in the town gave rise to a number of important positive outcomes for local artists:

**They felt an increased sense of control over career progression**

- Having the stability of affordable accommodation gives artists time to develop their practice and a clearer sense of career progression.

**They felt part of an artistic community**

- Artists are based within a supportive community and have opportunities to exhibit their work, and develop their practice in a way that they did not have previously.

# 1. Introduction

*This evaluation report examines the difference made and social value created by Turner Contemporary.*

The evidence contained in the report is based on a Social Return on Investment (SROI) analysis. This is an accepted method of measuring the social and environmental impact of activities, projects and programmes, and of placing monetary value on them relative to resources invested (i.e. value not currently reflected in conventional financial accounts).<sup>3</sup>

The report analyses and calculates the social return of Turner Contemporary's activities during the gallery's 2015/16 financial year (April 2015–March 2016).

The report is intended to be used in the gallery's strategic planning by helping the organisation understand where its activities achieve the most social return in relation to its investments, and enabling it to manage future return in its business planning. It will also be used as an advocacy document to report to stakeholders, and to support applications for sponsorship, resources and funding.

The evaluation has been prepared by the COaST research group at Canterbury Christ Church University in collaboration with Turner Contemporary. Data was collected using a range of methods including interviews with key personnel and outside stakeholders, focus groups, workshops, observation, surveys and desk research.

## *SROI principles*

In compiling this report we followed the seven principles of SROI analysis set out by *Social Value UK*. These are:

### **Involve stakeholders**

We spoke to the stakeholders (when we use the word stakeholders we mean everyone who experiences 'material change' as a result of Turner Contemporary's outputs), and consulted them in our planning of what gets measured and how.

### **Understand what changes**

We developed a story of change as a result of the stakeholders' involvement and participation with Turner Contemporary, and gathered evidence of both positive and negative change. We estimated which were the most important changes for stakeholders and found evidence to show that these changes were happening.

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<sup>3</sup> The SROI method has been standardized by *Social Value UK* (formerly the *SROI Network*) and provides a consistent, verifiable method for understanding and managing the impacts of a project or organization. Further information about the method and the ways in which it can be applied is available from the *Social Value UK* website: <http://socialvalueuk.org/>.

## Value the things that matter

We rated the significance of different outcomes by valuing economic, social and environmental benefits and costs (that are not captured in existing financial accounting value).

## Only include what is material

We reported on everything that is relevant and significant – but no more.

## Do not over-claim

We have compared our results with what would have happened anyway (known as 'deadweight'), what might have been the result of other activity ('attribution'), and taken into account any negative consequences for other groups ('displacement').

## Be transparent

We have endeavoured to explain all our evidence and assumptions clearly so that it is easy to understand how we arrived at our results and conclusions.

## Verify the result

Throughout the research and analysis we have followed advice and verification from accredited SROI practitioners. We have also sought to validate key assumptions through triangulation of data from different sources.

## *Social value process*

Following the SROI principles outlined, we carried out this work by taking the following six steps:

- **Step 1:** We established the scope, including who the people are that matter and why.
- **Step 2:** We agreed with them a 'Story of Change' - what they did and the difference it made.
- **Step 3:** We collected evidence so that we know things have changed, for how many people and by how much.
- **Step 4:** We established impact, and calculated how much of the change was due to Turner Contemporary.
- **Step 5:** We calculated the social return on investment by deciding what matters, and how to value both the investment and the change.
- **Step 6:** We guided the gallery in how they might use our findings.

The diagram below sets out these steps in the context of Turner Contemporary social value research:

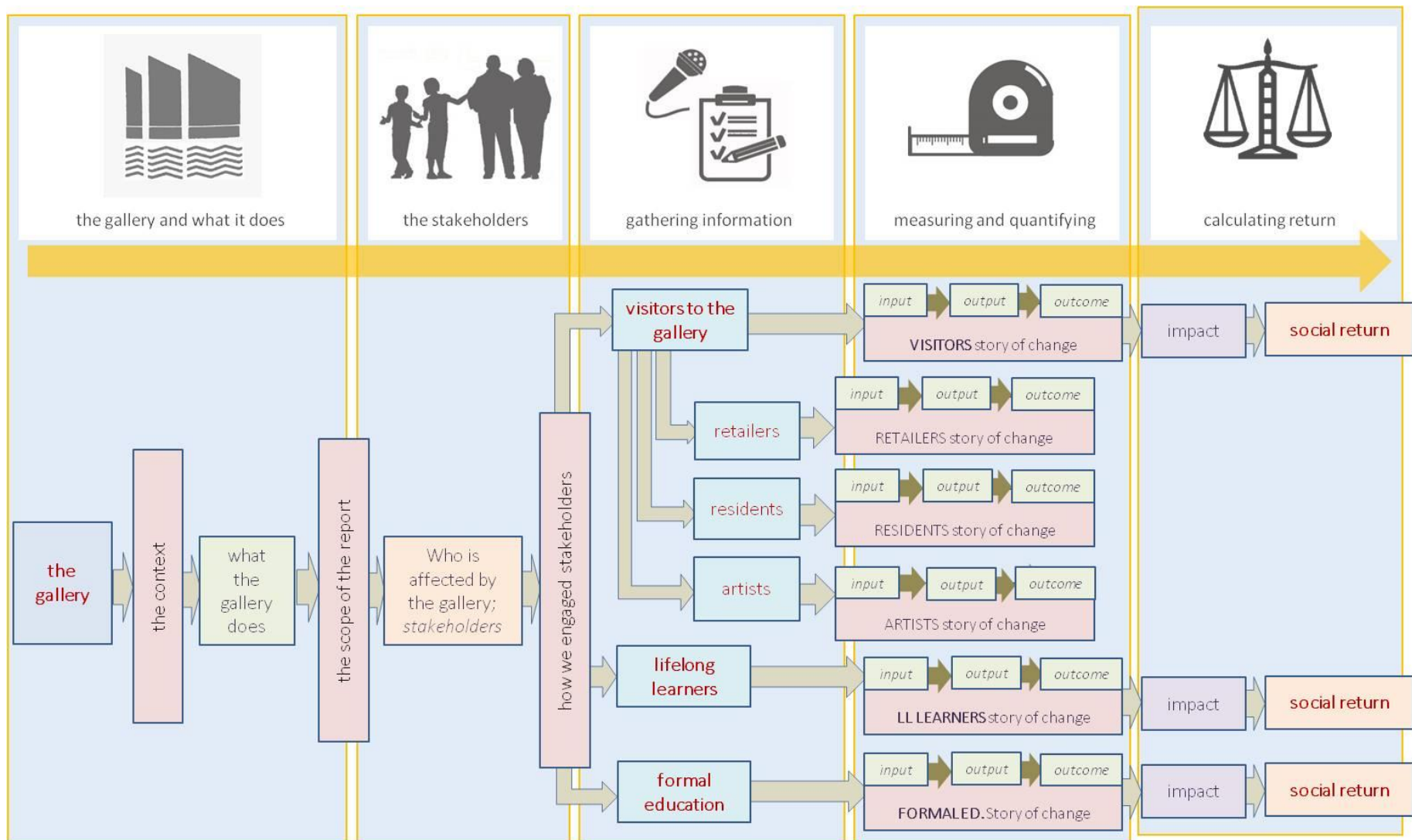


Figure 1: Calculating the social value of Turner Contemporary



Figure 2: Turner Contemporary building, designed by David Chipperfield Architects, opened in 2011 (Photo: Turner Contemporary)

## 2. The gallery

*Since opening in Margate in 2011, Turner Contemporary has become one of the most successful art galleries in the UK. It has achieved more than 2 million visits and has been a catalyst for the regeneration of the town.*

Located in a landmark building designed by David Chipperfield Architects, on a site overlooking the North Sea, a programme of world-class events, exhibitions of historical and contemporary art and an innovative learning programme have quickly earned the gallery an international reputation.

Admission is free, and the organisation is committed to challenging traditional practice to make themselves more accessible, aiming to reposition art as more relevant to society. Their distinctive, audience-focused approach is integral to the gallery's success and inspires interest from their peers, nationally and internationally.

Turner Contemporary is a charity governed by a Board of Trustees, chaired by Clive Stevens. The organisation receives revenue funding from Arts Council England and Kent County Council and the whole team works creatively to raise additional income.

### *The origins of the gallery*

The district of Thanet has a rich cultural heritage. Over the past two centuries a number of artists and writers lived, stayed or were inspired by the area, including Rossetti, van Gogh, Pugin, Sickert, Eliot, Keats and Dickens. It is JMW Turner,

however, whose connections with Margate have been most widely recognised and popularised.

The idea to commemorate Turner's association with Margate was conceived through the commitment and enthusiasm of a local resident, John Crofts, supported by the Margate Civic Society. Turner Contemporary (originally called the Turner Centre) was established as an organisation in 2001, when it was a unit of Kent County Council. A small team based in Margate began to work on developing an audience for the visual arts, creating a programme that encompassed temporary exhibitions, commissions, talks and workshops.

Independently from these developments, artists also started to move in to the area over this period. Limbo was established as an artist-led exhibition space and studio complex in 2003, and a few years later Crate was set up to provide more artists' studios. A number of galleries opened in the Old Town area of Margate, and numerous entrepreneurs improved the retail offer of the town, recognising that together with Turner Contemporary they had the capacity to transform Margate.

The site for the new building was specified as an area of land adjacent to Margate harbour, and the capital budget was fixed at £17.4m. Capital funding came from Kent County Council, Arts Council England and the South East England Development Agency, as well as a number of trusts, foundations and individuals. The Stirling Prize winning practice David Chipperfield Architects was appointed in 2006 and the building was completed and handed over to Turner Contemporary at the end of 2010. The gallery, which is now an independent charitable trust, was opened on the 16th April 2011.

## *The aims of the gallery*

Turner Contemporary believe in the power of art to transform people and places, doing things differently to achieve their vision of 'Art Inspiring Change'. Their organisational values are Ambition, Collaboration, Learning and Transformation. In the five years since opening Turner Contemporary has achieved more than 2 million visits and the gallery has been a catalyst for the regeneration of Margate.

Turner Contemporary's strategic aims are to:

- Change people and communities
- Deliver a diverse and excellent programme which is distinct to Turner Contemporary
- Create a sustainable model of a visual arts organisation

And Turner Contemporary's strategic objectives, the steps they intend to take in order to achieve their strategic aims, and ultimately their mission, are to:

- Be a catalyst for the regeneration of Thanet
- Build a larger, more diverse and more engaged audience for visual art
- Create new precedents for visual arts practice and programming
- Secure a long-term and diverse balance of funding and investment

Turner Contemporary belongs to the Plus Tate group, a peer group of 35 UK museums and galleries whose aim is to work together to exchange ideas, knowledge, skills and resources as well as programmes and collections.



One of several distinguishing qualities of the gallery is its commitment to enriching people's experiences of art through *Hands on Philosophy*. Since its opening the gallery has supported a Philosopher in Residence and through this initiative enhances not only the visitor experience, but also runs specialist workshops, gatherings and experiences to reflect on the exhibitions.

The subtlety of integrating some of this thinking into the gallery's programmes such as Lifelong Learning and Formal Education is co-ordinated through philosopher-led training in *Hands On Philosophy* delivered to staff and children, young people and adults.

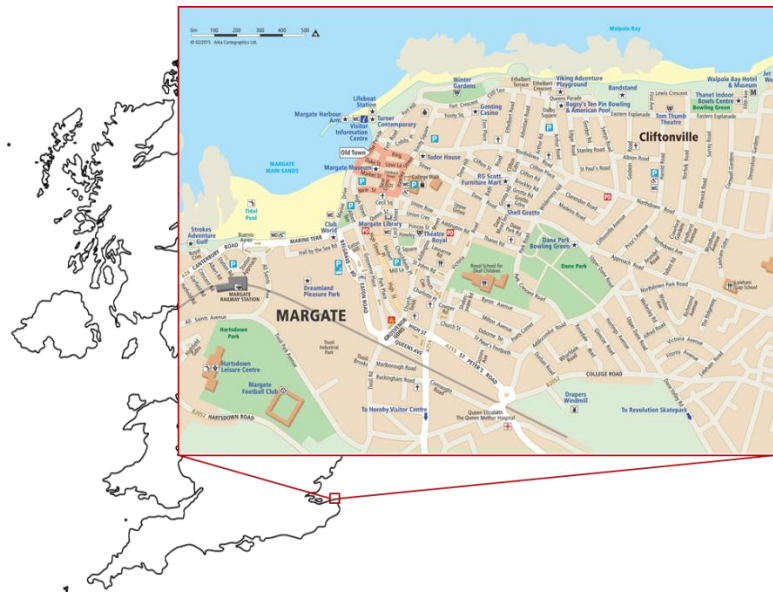


Figure 3: Map of Margate locating the town in the UK

### 3. The context

*Margate is situated in the South East of the UK on the north Kent coastline. The nearest city is Canterbury, and London can be reached in an hour and a half. Margate's coastal location offers panoramic views in both directions, affording it spectacular natural light and sunsets.*

Previously these features meant that Margate benefitted from a thriving tourist industry. For at least 250 years the town was a destination for holiday makers from urban and industrial areas (in particular London) and was a major seaside resort attracting large numbers of tourists for the summer season. However, the town's tourist industry began to decline in the post war period with the advent of the cheap package holiday to Spain and other destinations more certain of summer sunshine.

This significant decrease in summer tourist numbers, combined with the collapse of traditional industries such as coal mining, is exacerbated by geographical separation from other urban or industrial centres. This has created a problem for Thanet, and more widely East Kent, in maintaining its economic sustainability. A further problem for Thanet has been the development of out-of-town retail centres. This has resulted in the area becoming 'multi-centred' and unable to exert the pull on retail spending found in single, larger town centre<sup>4</sup>.

As a consequence of all these factors Thanet and Margate in particular have been in relative decline for generations. Thanet, and Margate specifically, has suffered high unemployment and a declining population, combined with an ageing demographic, benefit dependence and numerous redundant sites and buildings. As a seaside town, Margate is not unique in facing these problems. In terms of unemployment, the 2008 and 2010 benchmarking study of 37 seaside towns showed that on average, seaside towns were more disadvantaged than England as a whole<sup>5</sup>. Of 20 neighbourhoods in the UK with the highest rates of working age people out of work, seven of them were in seaside towns. This affects the socio-economic environment of the communities living in these areas, exposing them to deprivation, limited access to local amenities and services, unemployment and lack of resources and opportunities. This leads to negative effects such as decline in their general health and education attainment, as well decreased life satisfaction, motivation and happiness. This is well illustrated below:

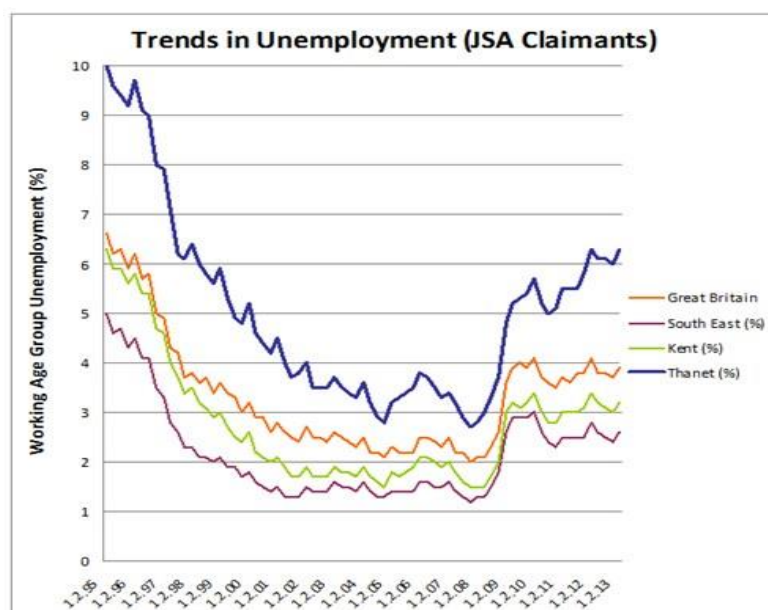


Figure 4: Comparison of Working Age Group Unemployment rate in Great Britain, the South-East and Thanet<sup>6</sup>

<sup>4</sup> Christina Beatty, Steve Fothergill, Tony Gore and Ian Wilson (2010) *The Seaside Tourist Industry In England And Wales; Employment, Economic Output, Location And Trends*, Centre for Regional Economic and Social Research Sheffield Hallam University.

<sup>5</sup> <https://www.gov.uk/government/publications/englands-seaside-towns-benchmarking-study>

<sup>6</sup> <http://thanet.gov.uk/publications/regeneration-board/thanet-economic-growth-and-regeneration-strategy-and-plan-2013-to-2031/thanet-economic-context/>

## *Regeneration initiatives in Margate and Thanet*

In the mid-90s the vision of the local authority was to regenerate Margate through the restoration and appreciation of its historic buildings. This led to a coordinated programme of economic development that has sought to reverse the spiral of decline. A number of centrally funded infra-structure improvement projects have all served to encourage a growing sense of self-belief and pride in Thanet<sup>7</sup>.

Thanet District Council recognised the importance of sustainable tourism as a key driver in its economic growth and regeneration strategy<sup>8</sup>, and the success of Turner Contemporary has highlighted the role the visitor economy can play in regenerating such areas as Margate Old Town - transforming vacant and derelict properties into independent shops, restaurants and galleries and attracting investment for new high-quality visitor accommodation.

The challenges regarding the demography of Margate and high levels of deprivation remained, but from the outset one of Turner Contemporary's key aims was to contribute to regeneration by changing people and communities. It was clear that the gallery would have an important role in the regeneration of Margate, and that Turner Contemporary's relationship to the local and regional community, the interrelationship between its building, programmes, staff and strategies, combined with its potential power as a tourist attraction would make it a crucial element in the wider regeneration of Margate, Thanet and East Kent.

The evidence shows that Turner Contemporary has helped to re-establish Margate as a destination town, and encouraged over 2 million visits to the gallery in its first five years, with 80,000 of its visitors never having been to a gallery before.

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<sup>7</sup> English Heritage (2007) *Margate's Seaside Heritage*, Swindon: English Heritage.

<sup>8</sup> Thanet District Council *Regeneration and Development in Thanet* <https://www.thanet.gov.uk/your-services/regeneration/regeneration-and-development/regeneration-and-development/>



Figure 5: Grayson Perry: *Provincial Punk* (Photo: Benedict Johnson)

## 4. Scope and stakeholders

### *The scope of the evaluation*

This report covers the period April 2015 to March 2016, which corresponds with the gallery's financial year.

### *Dealing with scale*

This evaluation is ambitious in its aim of capturing the social value generated by an organisation as complex as Turner Contemporary. Most SROI reports have tended to focus on smaller social projects or, when considering larger organisations, have restricted their scope by evaluating one self-contained element within a larger organisation, or group of projects.

In order to meet this challenge we have divided up the activity of Turner Contemporary into distinct strands. Three of these strands are within the boundaries of the gallery itself – stakeholders generally take part in activities directly organised by the gallery and these are normally located within the gallery building. In these instances mapping input, output and outcome is relatively straightforward. This means we are able to accurately estimate the social return on investment for each of these activities separately, thus allowing the gallery to understand and manage the social return on their various programs of activity. These strands are defined in more detail below, but they are:

- The Gallery Offer
- Lifelong Learning Programme
- Formal Education Programme

In addition to these activities, and the stakeholder groups who benefit directly from them, we have also identified stakeholder groups who we have described as secondary beneficiaries of the gallery's activities. We have called these Impacts Outside the gallery, and the groups are:

- Retailers
- Residents
- Artists

Accurately reporting on the benefits felt by these stakeholder groups, and then attributing these outcomes to the gallery's investments and outputs has been more challenging, and these issues are discussed in the relevant sections later in the report.



Figure 6: Installation shot of work by Ian Breakwell in *Self: Image and Identity* (Photo: Stephen White)

## *The gallery offer*

The overarching strand of activity for Turner Contemporary is the gallery offer. This is underpinned by a rolling programme of major art exhibitions, which include the work of internationally recognised artists. Three major exhibitions a year are programmed, normally starting in January, May and October. These occupy the majority of the exhibition space, utilising the primary gallery spaces. The gallery has mounted major shows by leading contemporary international artists such as Tracy Emin, Grayson Perry, Jeremy Deller and Carl Andre, as well as showcasing work from historically significant artists such as Constable, Mondrian and Turner himself. Each exhibition is supported by interpretation and gallery assistants are located in each space.

These major shows are supplemented by smaller exhibitions throughout the rest of the gallery. These include work by school pupils, university students, participants of the gallery's Lifelong Learning Programme and collaborations and exhibitions of work by artists. These shows frequently include the work of art students from the three local universities (the University for the Creative Arts, Canterbury Christ Church University and the University of Kent), and from pupils at local schools. These are shown in the smaller gallery areas alongside the main shows in the primary galleries.

Entrance to the galleries is free and the rolling programme of exhibition currently attracts over 400,000 visits a year. The gallery is open six days a week from 10 – 5pm (6pm in the summer) and it is closed on Mondays, but open on Bank Holidays.

Over the period under review there were 415,000 visits to the gallery, primarily to see the changing exhibition programme. There were seven key exhibitions:

- Self: Image and Identity (24/1/15 – 10/05/15)
- Carlos Amorales: We Will See How Everything Reverberates (14/03/15 – 6/09/15)
- Grayson Perry: Provincial Punk (23/05/15 – 13/09/15)
- Pedro Reyes: Disarm (Mechanized) (12/09/15 -10/01/16)
- *Risk* (10/10/15 – 17/01/16)
- *Rose Wylie* (12/01/16 – 13/03/16)
- Joachim Koester: The Other Side of the Sky (5/02/16 – 8/05/16)



Figure 7: Easy Sunday workshop (Photo: Andrew Jackson)

## *Lifelong Learning programme*

One of the objectives of Turner Contemporary is to 'provide a space for everyone to embrace their curiosity and to discover different ways of seeing, thinking and learning'.

We have chosen to group these activities under the heading of 'Lifelong Learning' because these activities are not undertaken as part of a formal programme of

education, though some participants are of school age, or attend college or university separately to the activities. 8,586 people took part in Lifelong Learning activity over the period under consideration.

The Lifelong Learning activities all aim to enable participants to learn, grow and, in some cases, change the course of their lives. They are particularly well designed to engage with local people; building relationships, skills, knowledge, and positive feelings towards art, the gallery and social relationships with others. In essence Lifelong Learning is way of engaging with all ages of the population, using more practical and hands on activities.

Participants take part in activities, projects and workshops either on a regular basis throughout a year or organised as a one-off event. Some of these activities are outreach and aim to reach into and involve the local town and local schools. Each group interacts with the gallery in a different way and brings with it a broad spectrum of backgrounds, ages and experiences; ranging from young people still at school, through families with children, and up to retired people. The collection of Lifelong Learning programmes fall into three broad categories:

- Intensive
- Drop-in
- Use of facilities only

**Lifelong Learning: intensive**

Turner Contemporary's 'intensive' Lifelong Learning programme typically consists of participants attending weekly sessions at the gallery, often on an open-ended basis i.e. rather than taking part in a time limited activity, they continue to attend year on year.

**Lifelong Learning: drop-in**

Turner Contemporary's 'drop-in' Lifelong Learning programme typically consists of participants attending two or three times a year to take part in open workshops for around two hours a session. These include Easy Sunday and Easy Holiday workshops, both of which attract parents and carers with children who are looking for a constructive way to spend free time at weekends and in holidays.

**Lifelong Learning: facilities only**

The gallery generates revenue from its facility's hire services, but also offers the space to one of its Lifelong Learning programmes: Big Sing. Big Sing benefit from the unique space in which to rehearse and members of the choir sing at Turner Contemporary events. The gallery has no input into the content of the sessions and charges for use of the space, albeit at a reduced rate to cover costs.

Participants also invest in the activity by paying a weekly subscription.

## *The formal education offer*

The formal education offer is an important element of Turner Contemporary's work. The gallery has engaged with schools across Kent, particularly those in Thanet but also those based further afield who value the proximity of Turner Contemporary over visiting London. During 2015/16, 2,973 school children and 780 support staff made a visit as part of the formal education programme. We



have called this 'formal education activity' as the participants undertake these activities as part of a planned school or college curriculum. In the formal education strand we looked at self-guided visits, visits guided by gallery staff, and creative workshops for school and college pupils.

### *Using Turner Contemporary's facilities*

Turner Contemporary is also a venue for conferences, seminars, readings and workshops, and can be hired for weddings and celebratory events.

### *Impact outside of the gallery*

With the exception of some special short-term projects over the summer period, the gallery does not normally make direct financial investment into the town. However, local residents and business do experience material change as a result of Turner Contemporary's presence in Margate. This is challenging to measure and quantify as there are many other forces at work other than the activity of the gallery itself. Nevertheless, we have carried out research and spoken to stakeholders who are not directly connected with Turner Contemporary, and we present our findings in the last section of the report. We have estimated that the following three groups of stakeholders have experienced enough materials change to warrant inclusion in the study: Retailers, residents and artists who live, or work, close to the gallery.

#### **Retailers**

Retailers benefit from increased footfall and a change in the demographic of visitors to the town who come to visit Turner Contemporary. We spoke to retailers and assessed the effect that Turner Contemporary had on them and on the overall development of the retail offer and environment of the town.



Figure 8: From Turner Contemporary leading into the Old Town from Fort Hill (Photo: Andrew Jackson)

#### **Residents**

Residents who have not visited the gallery are likely to feel some change as result of the gallery's presence. They are secondary beneficiaries of increased economic



and cultural activity and are likely to enjoy higher levels of social capital as a result of the presence of the gallery.<sup>9</sup>



Figure 9: Limbo and Crate studio complexes located off Margate High Street pictured during the Jeremy Deller satellite show in 2014 (Photo: Andrew Jackson).

## Artists

An increasing number of artists' studio and galleries have opened in the town since around 2000, when the gallery was conceived. We spoke to artists and visited their studios in order to assess the impact of Turner Contemporary on them, and to ascertain the benefits and outcomes they felt from its presence.

# 5. Who is affected by the gallery – the stakeholders

## *How we engaged with the stakeholders*

Stakeholders are the people, organisations or entities that experience change, whether positive or negative, as a result of the activity that is being evaluated. The first step in the evaluation was to identify and speak to all the stakeholders that are material or relevant to the scope of this analysis, involving them in the planning of what was measured and how.<sup>10</sup> To capture data about these stakeholders, we used a combination of focus groups, interviews, observation, surveys and feedback data collected by Turner Contemporary's Learning Team.

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<sup>9</sup> Social capital is constituted by the pattern and intensity of networks among people and the shared values which arise from those networks. Greater interaction between people generates a greater sense of community spirit.

<sup>10</sup> SROI, like financial accounting, only considers outcomes that are material to the stakeholder and to the scope of the project. Any analysis must therefore focus on those impacts that are relevant and significant. For this report we have determined what information and evidence is significant and relevant for inclusion in order to give a true and fair picture of Turner Contemporary's activities.

Activity	Stakeholders	Number	Reason for inclusion	Method and scope of consultation
The Gallery Offer	<b>1. Visitors to exhibitions</b>	<b>415,000</b>	Visitors are the largest group of primary beneficiaries of Turner Contemporary. Individually they enjoy a smaller amount of beneficial outcomes than education users, but there are a great deal more of them.	<ul style="list-style-type: none"> <li>Audience survey data.</li> <li>Desk research into the value of museum and gallery visiting.</li> <li>Focus groups in April 2015.</li> </ul>
	People who visit primarily to view the exhibitions and to use the gallery cafe and shop.			
	<b>2. Retailers</b>	<b>72 new businesses</b>	The group that is expected to gain significant benefits as secondary beneficiaries. They benefit from increased footfall and changes in the tourism demographic.	<ul style="list-style-type: none"> <li>Interviews with 16 business owners from both Old Town and the High Street.</li> <li>Focus group in April 2015.</li> </ul>
	Primarily retail, but also the creative industries, formed in the run up to, and post 2011.			
	<b>3. Non-visiting Local Residents</b>	<b>35,500 (c.7,000 visited)</b>	The group (again secondary beneficiaries) that is expected to experience change as a result of Turner Contemporary's vision of Art Inspiring Change.	<ul style="list-style-type: none"> <li>Street interviews in April 2015.</li> <li>Focus groups held with residents and with local community organisations.</li> <li>Desk research into the value of social capital</li> </ul>
	Residents of Margate who have not visited Turner Contemporary (living or working within the CT9 post code).			
Lifelong Learning Programme	<b>4. Local artists and arts groups</b>	<b>8 studios</b>	Local artists and artist groups are secondary beneficiaries whose practice is motivated by the proximity of the gallery, and by the benefits of Margate Town.	<ul style="list-style-type: none"> <li>Interview with Thanet District Council Arts Project manager.</li> <li>Attendance at Creative Networking event, Pie factory, autumn 2014.</li> <li>Interviews with artists at studios in October 2015.</li> </ul>
	Limbo Crate Resort Studios Marine Studios			
	Revolutionary Arts Skylight Studios Pie Factory Bon Volks			
	<b>5. Lifelong Learning participants</b>	<b>8,586</b>	Lifelong learners are primary beneficiaries and are expected to gain significant benefits through their participation in the workshops. Individual by individual, they enjoy greatest concentration of beneficial outcomes.	<ul style="list-style-type: none"> <li>Observation and the interviews with the members of Blank Canvas and Studio Group.</li> <li>Individual interview with Turner Contemporary Blogger.</li> <li>Interviews with Turner Contemporary's Senior Leadership Team.</li> <li>Observation of Blank Canvas, Studio Group, Big Sing, Craft Club, Easy Sunday.</li> <li>10 interviews with participants in a workshop.</li> <li>1 in-depth interview with a participant.</li> </ul>
	Blank Canvas Big Sing Craft Club Studio Group On Margate Sands			
The Formal Education Offer	<b>6. Formal education participants</b>	<b>2,973 pupils</b>  <b>780 support staff</b>	Formal education participants are the third largest group of primary beneficiaries of Turner Contemporary.	<ul style="list-style-type: none"> <li>Observation and interviews with children and teachers during a workshop and an independent visit.</li> <li>Observations of a Youth Navigators training sessions.</li> <li>Information gathered during the focus group with 12 teachers.</li> <li>Interviews with the teachers during the two observed visits at Turner Contemporary.</li> </ul>
	Teachers and pupils taking part in the workshops with gallery trained Navigators and Youth Navigators.			

## 6. Developing a story of change

*A principle of SROI is that it consults with stakeholders to help demonstrate the impact of an organisation or programme based on its investments and activities – this is the ‘story of change’<sup>11</sup>*

We spoke to each of the stakeholder groups and gathered evidence of both the positive and the negative changes that they had experienced as a result of Turner Contemporary’s programmes, estimating which were the most important changes. We then developed a story of change for each of the three main strands of activity considered in the scope of this evaluation. These are detailed in each of the following sections in the report, together with an analysis of the impact for each, taking the following steps:

### **1: Outcomes**

Following from the Story of Change, we determined what the results of the gallery’s activities were on those who they engaged with. This was carried out through engagement with the different stakeholder groups using interviews, focus groups and workshops. The impacts the gallery has on its stakeholders are called outcomes and this is presented as a causal chain of outcomes for each stakeholder group.

### **2: Evidence**

Having refined what outcomes the stakeholders experience, we conducted further consultation to understand how much changed for each stakeholder group. This resulted in a series of indicators which are markers of change.

### **3: Establishing Impact**

We determined what financial value to attribute to each outcome. This is challenging because SROI captures social value – things that have no financial price. We used proxies to calculate the value created. This provided us with a common measurement to compare the return on investment across different social outcomes.

### **4: Calculating SROI**

We used the data collected to estimate the social return on investment. This was calculated by using the financial input or investment that the gallery has made to that particular strand of activity and accounts for a share of the overheads to do this. To calculate immediate return we multiplied the number of people that experienced the change by a financial ‘proxy’. In order to guard against over-

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<sup>11</sup> Some evaluations use the term ‘Theory of Change’. This is normally used to plan a project, and is a predictor of planned and expected changes. A ‘Story of Change’ normally refers to an account of changes that have happened *after* an activity has taken place.

claiming we subtract values for *deadweight* (a measure of the amount of outcome that would have happened even if the activity had not taken place), *displacement* (how much of the outcome displaced other outcomes) and *attribution* (how much of the outcome was caused by the contribution of other organisations or people).

## 7. Visitors to the gallery

### *What is invested (inputs) and what happens (activities and outputs)*

The largest stakeholder group is that of visitors to the gallery, and this strand of activity is the gallery's core work. Annually, the gallery plans, markets and delivers three main exhibitions as well as a number of smaller exhibitions throughout the gallery. In 2015/16 the gallery invested a total of £1,455,091 into its exhibition programme, including interpretation, staff costs and 96% of the gallery's overheads.<sup>12</sup> The exhibition programme is developed as a learning experience in itself, with every visitor potentially able to learn something new during a visit. Over this period approximately 415,000 visits were made to the gallery – numbers which far surpass original targets set for the gallery. Highlights include 125,712 visits to *Self: Image and Identity*, an exhibition developed in partnership with the National Portrait gallery which achieved £719,564 Advertising Value Equivalent (AVE), (supported by a visit from the Duchess of Cambridge) and 192,000 visits to *Provincial Punk*, a hugely popular exhibition by Grayson Perry in summer 2015 which achieved £1,052,867 AVE.



Figure 10: Grayson Perry: *Provincial Punk*, Summer 2015 (Photo: Stephen White)

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<sup>12</sup> This includes the direct costs associated with mounting the shows, and a proportion of the indirect costs associated with running the operations of the gallery.

The gallery has also continued to develop relationships with its audiences, involving them in community events. Every exhibition now includes a Community Opening Day and a Closing Event, programmed with exciting and accessible workshops, performances and activities. Members of the audience are involved in a Hands on Philosophy session before every exhibition is installed, helping the team to understand what interests visitors, and how to develop interpretation and events. The gallery's audience engagement work has developed a growing reputation, attracting interest from institutions in the UK and beyond. In 2016 their team of gallery Assistants won a 'Best Team' award as voted for by the public at the Pride in Thanet Awards. In June 2016 Turner Contemporary celebrated its 2 millionth visit.

Since opening in 2011, Turner Contemporary has commissioned a continuous programme of research to understand more about its audiences, their motivations for visiting and their experiences when they are in the gallery.<sup>13</sup> This work is known as the 'Exit Survey', and the findings have made a robust contribution to this report, with over 3,000 visitors having taken part in the survey since the research began. The Survey results for the first five years show that, on average, 4% of visitors had never been to an art gallery before coming to Turner Contemporary; this equates to 80,000 people experiencing art in a gallery context for the first time.

The gallery also attracts substantial local audiences with around 18% of visitors coming from Thanet district each year, and 7% coming from Margate. Over the lifetime of the gallery this equates to 140,000 visits to the gallery being made by residents of Margate alone. The number of repeat visitors to the gallery has increased from 15% of total visitors in 2012/2013, to 51% of total visitors in 2015/16, suggesting that Turner Contemporary appears to be building a loyal group of visitors who make frequent visits to the gallery throughout the year.

Over half of the visitors to the gallery are attracted from outside Kent, with 22% originating in London, and 5% from overseas.

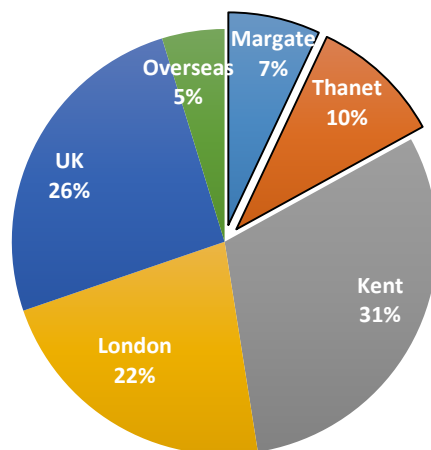


Figure 11: Origin of visitors to the gallery

<sup>13</sup> Since 2013 this has been carried by the COaST research group at Canterbury Christ Church University, who were also commissioned to undertake and present the research for this Social Value report.



Figure 12: Year of Mexico in the UK: Carlos Amorales *We Will See How Everything Reverberates* (Photo: Stephen White)

### *The outcomes for gallery visitors*

The primary stakeholders are those who come to the gallery attracted by the changing programme of exhibitions – they substantially outnumber all other stakeholder groups - for most the prime motivation is the art.

Our engagement with stakeholders through our meetings and focus groups showed that the most frequently experienced outcomes included: community benefits, appreciation of art, enjoyment and an opportunity to spend positive time with others. We are able to use the results from the Exit Survey to help us understand and define these outcomes more closely. Visitors who took the Exit Survey always gave feedback directly after their visit was complete, so it offers a snapshot of their feelings and the outcomes they derive from the visit whilst the experience is still fresh in their mind. They reported both on what they were looking for before coming to the gallery (their motivations), and the extent to which this was realised (how satisfied they were with their visit).

The most significant reasons for visiting the gallery during the 2015/16 year are outlined below:

Reasons for visit grouped by type	Main
To see an exhibition or artwork	29%
To be intellectually stimulated	5%
To learn something	2%
<b>Total</b>	<b>36%</b>
To spend time with friends/family	29%
For a special occasion	3%
<b>Total</b>	<b>32%</b>
To be inspired	5%
To escape from everyday life	1%
To do something new/out of the ordinary	3%
To enjoy the atmosphere	2%
<b>Total</b>	<b>11%</b>

In the 2015/16 period, 36% of visitors gave their main reason to visit the gallery as to see an exhibition or art installation, to learn something or be intellectually stimulated. These outcomes were echoed in feedback through responses in the Exit Survey, and we identified that the main outcome for this group was the enjoyment and intellectual stimulation they gain from acquiring new knowledge about art. They told us: “I learnt that one look is not enough” and “I’m not into modern art, but learnt to make my own opinion. I now take time to look”. They also told us that: “If you stand looking puzzled in front of something, one of the staff will come up to you and help explain what it is”.

32% said they came to spend time with friends/family, or came to mark a special occasion suggesting that as well as seeing and learning about art, the gallery is also seen as a place to meet and socialise. The main outcomes for this group were the enjoyment from the chance to build and maintain social relationships friends and family in a stimulating environment. Those in the focus group agreed that when they have friends visiting they are more likely to visit Turner Contemporary than anywhere else: “We’ve taken various visitors, but we don’t come in between unless we have a visitor and then we take them”.

11% of visitors said they visited to be inspired by the atmosphere and the escape from everyday life, telling us: “... it gives you space in your head to think and to take things in. New experiences. There is no visual clutter” and “It brings your consciousness up to another level.” People found the building, and its seafront setting to make the experience all the more transformative.

The participants saw the gallery’s role as greater than having an effect on them alone, stating community benefits for example, and the flexibility of being able to ‘pop-in’ to the gallery was extremely important to our focus group participants who live in Margate.

From these discussions and the results of the Exit Survey we were able to identify the following three key outcomes for visitors:

#### **Outcome 1 - Increase in knowledge of art (sense of personal development)**

Visitors value the enjoyment and intellectual stimulation gained from acquiring new knowledge and understanding of art. So whilst their primary intention for



visiting the gallery may not have been to be intellectually stimulated, their visit led to this outcome being generated.

### **Outcome 2 - Feeling of connectedness to friends and family**

Visiting the gallery offers the chance to spend time with friends and family in a stimulating environment, and the positive feeling that this instils. One of the primary motivations for visiting the gallery, in most instances, was to spend time with friends and family.

### **Outcome 3 – They felt more open and receptive to new things and new experiences**

The gallery offers a space that is separate from familiar daily routine, giving visitors the chance to experience new and different understandings of the world. Visitors largely felt that the gallery was a space distinct from their everyday experience.

## *The causal chain that leads to stakeholder outcomes*

The table below shows the causal chain of outcomes for the stakeholder group 'visitors to the gallery'.

### **Causal Chain of Outcomes for visitors to the gallery**

People visit the gallery to learn something and expand their knowledge.	They feel more confident as a result of learning something new	This gives them a sense of personal development and pride in their achievement	Increase in knowledge of art (sense of personal development)
People arrange to meet at the gallery as a chance to do something together	Time spent together reinforces relationships	Feeling of closeness and reconnection with friends and family	Stronger feeling of connectedness to friends and family
Exhibitions offer audiences new and different ways of viewing and participating in the world.	People visit the gallery because it offers a distinctly different experience to their everyday lives.	They feel a sense of satisfaction and enjoyable reflection after visiting an exhibition.	They become more open and receptive to new things and new experiences

## *How we know things have changed (indicators)*

In order to calculate the impact of the gallery offer, we need to measure and quantify the outcomes that have been experienced, and the change that has been experienced by stakeholders. Evidence that things have changed was collected through interviews, focus groups, and questions and open comments in the Exit Survey.



## How much change has there been?

We are aware that not all outcomes are experienced by all stakeholders. However, the Exit Survey results show that, in 2015/16, 96% of visitors' expectations were either met or exceeded, rating their experience as either 'excellent' or 'good'. We adjust for this in the calculations below, using this data to calculate the overall proportion of visitors who experienced a given outcome.

Using the data from the Exit Survey we extrapolated the relative importance of each of the outcomes to a typical gallery visitor<sup>14</sup>.

	Increase in knowledge of art (sense of personal development)	Increased feeling of connectedness to friends and family	More open to new things and new experiences
Proportion of visitors reporting this outcome	46%	41%	13%

The total number of visitors in 2015/16 was 415,000. As 4% of visitors did not rate the gallery as good or excellent, we reduced the visit number by this amount to correct for those who did not receive the expected outcomes from their experience. This gives us a total of 398,400:

Outcome	Estimate of number experiencing outcome
46% report an increase in knowledge of art (sense of personal development)	183,264
41% report Increased feeling of connectedness to friends and family	163,344
13% report being more open to new things and new experiences	51,792

## What caused the change?

We took into account deadweight (a measure of the amount of outcome that would have happened even if the activity had not taken place), displacement (how much of the outcome displaced other outcomes) and attribution (how much of the outcome was caused by the contribution of other organisations or people).

Although many of the visitors are regular art engagers, they still expressed the significance of going to the gallery to learn and experience something new. If they hadn't visited they are unlikely to have gained this experience so for Outcome 1 we have assigned a value to 0% deadweight to this outcome. To err on the side of caution we have given this outcome a figure of 80% attribution, as some visitors may visit other art galleries and shops in the town that contribute to this outcome.

<sup>14</sup> Source: Turner Contemporary 2015/16 Annual Visitor Report

Several of the focus group participants felt that their visit to Turner Contemporary normally coincided with friends and family visiting. This means that to some degree whether or not they had been, they would have experienced this outcome given that if Turner Contemporary did not exist they are likely to have done another activity which allowed them to spend time together. The value of Turner Contemporary is that it can affect the dynamics of relationships between people so additional value is created for family and friends when they spend time in this space. To account for the amount of Outcome 2 that would have been generated even if Turner Contemporary did not exist, for instance by visiting other venues in the area, we have accounted for 20% deadweight and 80% attribution to this outcome.

For outcome 3, calculating the attribution for the extent to which people are more open to new things and new experiences as a result of visiting the gallery is challenging. This is due to the wide scope of activity that people undertake on a daily basis which could include experiencing something new, and their individual propensity for trying new things. To account for the everyday situations in which people may become more open to new things we have assigned a value of 80% attribution.

As Turner Contemporary is unique in Kent, we make an assumption that people are choosing to visit and are not displacing any other activities similar in nature. Therefore we assign a value of 0% to displacement.

Outcome	Attribution	Deadweight	Displacement
Increase in knowledge of art (sense of personal development)	80%	0%	0%
Feeling of connectedness to friends and family	80%	20%	0%
More open to new things and new experiences	80%	0%	0%

## Putting a value on change

To understand how much value visitors place on a visit to the gallery, we conducted a valuation game with a group of stakeholders who had recently visited the exhibition *English Magic* by *Jeremy Deller*. This was built around the ‘willingness to pay’ technique which is an established economists’ approach. This method is used to determine the value of a product or service for a user when it has no assigned monetary value. This established the total value of the outcomes generated by Turner Contemporary for stakeholders as just below the cost of an Art Pass (currently £70 per year)<sup>15</sup>. Taking into account further discussions about the value of the gallery, and the benefits it offers in relation to other activities, we arrived at a proxy value of £50 for the ability to access Turner Contemporary over

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<sup>15</sup> A National Art Pass offers 50% off major exhibitions, plus free entry to participating charging museums, galleries and historic places across the UK.

the course of a year<sup>16</sup>. We have allocated slightly more of this value to the outcome of “Increase in knowledge of art (sense of personal development)” as this was felt to be of the greatest value by the participants.

## Calculating Social Value

### The value of the investment

A large proportion of gallery costs are attributable to mounting the programme of exhibitions as they are the main focus for the gallery’s activity. We determined the direct costs for visitors based on the management accounts for 2015/16. Following the advice of the senior leadership and finance team, we also apportioned 96% of the indirect costs of running the gallery to creating and maintaining the primary gallery offer (these indirect costs cover the building and estates, visitor services and operations, and communications).

In 2015/16, the financial year covered by this study, the total investment into this strand of activity and related staffing and overheads was £1,455,000.

Stakeholder	Outcome	Amount of impact (number of visitors)	Financial proxy (allocated in proportion to the number of people who felt the outcomes)	Immediate value
Visitors	Increase in knowledge of art (sense of personal development)	183,264	£25	£4,581,600
	Increased feeling of connectedness to friends and family	163,344	£15	£2,450,160
	More open to new things and new experiences	51,792	£10	£517,920
Total value created				£7,549,680

<sup>16</sup> It is important to note that this figure does not indicate that there are any plans for the gallery to charge for entry in the future, nor does our research imply that visitors are prepared to actually pay for entry.

## The social return on investment

Outcome	Immediate value	Deadweight	Displacement	Attribution	Impact
Increase in knowledge of art (sense of personal development)	£4,581,600	0%	0%	80%	£3,665,280
Increased feeling of connectedness to friends and family	£2,450,160	20%	0%	80%	£1,568,102
More open to new things and new experiences	£ 517,920	0%	0%	80%	£ 414,336
Total impact value					£5,647,718

<b>Impact value</b> (accounting for deadweight, attribution and displacement)	£5,647,718
<b>Total investments minus income</b> (including 96% allocation of the gallery overheads)	£1,455,000
<b>Gross SROI</b> = (total value / investments)	3.88
<b>Net SROI</b> = (total value - investment)/investments	2.88

The analysis shows that the net SROI ratio for Turner Contemporary's exhibition programme is **2.88 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £2.88 of net social value is created for visitors to the gallery.

## 8. Lifelong Learners

### *What is invested (inputs) and what happens (activities and outputs)*

Turner Contemporary's Lifelong Learning programme provides opportunities for people of all ages to get involved in learning about, and making art in a world-class setting, with excellent resources. In 2015/16 the gallery invested a total of £111,825 in Lifelong Learning projects.

In 2016 these groups and programmes continue to thrive, with some encouraged to connect with others. For example, Blank Canvas, one of the Lifelong Learning groups that meets weekly, have run workshops and events, and have held exhibitions at the gallery. Since this report the gallery's work with community groups has developed, with exciting projects pioneering new ways of working. For example, the fourth new commission for the Sunley Gallery is a major new work by Nottingham based artist Kashif Nadim Chaudry. This commission has been selected and curated by Turner Contemporary's Studio Group, a group of local artists and makers who first came together in 2012 to help produce Maria Nepomuceno's *Breathing Time*. The Studio Group are now leading the commission of a new artwork by Chaudry, working closely with him to develop and make the work.

*A Journey with 'The Waste Land'* is an innovative three year project, bringing members of the community and Turner Contemporary together to develop the gallery's major spring 2018 exhibition. The starting point is T. S. Eliot's famous poem, *The Waste Land* (1922), parts of which were written whilst Eliot was convalescing in Margate in 1921.

Learning is at the heart of Turner Contemporary, evident in this unique project, where participation and engagement come to the fore, testing and building a new curatorial method which incorporates the knowledge and insight of members of the local community at all stages of the curatorial process. By working with community volunteers in the research process, the project will enable the sharing of skills and ideas between academic and non-academic researchers.



Figure 13: Lifelong Learning group

As a result of our observations and discussion with participants we recognised that there were three categories of Lifelong Learning:

### **Intensive**

Turner Contemporary's 'intensive' Lifelong Learning programme typically consists of participants attending weekly sessions at the gallery, often on an open-ended basis (i.e. rather than taking part in a time limited activity, they continue to attend year on year). The exception to this is the Youth Navigators programme, which is a course of a set length undertaken by changing cohorts of students. Intensive Lifelong Learning activities included Blank Canvas, Craft Club, Studio Group and Youth Navigators.

### **Drop-in**

Participants attend on an occasional basis, often with their family, to take part in art and craft activity. This included weekly sessions named Easy Sunday, and more frequent sessions over holiday periods called Easy Holidays. Some families attended these sessions up to three times over the course of the year.

### **Use of facilities only**

Participants attend sessions organised by outside organisations who rent space from the gallery. This includes the weekly rehearsals of the Big Sing.

	Activity	Number of participants	Objectives	Attendance Pattern	# hrs
Intensive	Blank Canvas	29	Intergenerational sharing of ideas, learning new skills, creating.	Weekly attendance. Consistent group of participants.	60
	Craft Club	90	Sharing and learning craft skills.	Weekly attendance.. Changing group of participants.	30
	Studio Group	15	Making artwork collaboratively.	Weekly attendance. Consistent group of participants.	48
	Youth Navigators*	47	Young people leading tours in the gallery.	Attendance over a concentrated series of sessions.	20
	Art Inspiring Change	92	Primary school children taking the lead to transform their town and community.	Attendance over a concentrated series of sessions.	28
	Generation Art	15	Profiling high quality artwork by children and young people.	Attendance over a concentrated series of sessions.	10
	On Margate Sands	225	Members of the local community to explore Margate's history and its connections to T.S Eliot.	Attendance over a concentrated series of sessions.	26
	Journey with the Waste Land	40	Celebrating T.S Eliot's poem The Waste Land, culminating in Turner Contemporary's spring 2018 exhibition.	Weekly attendance. Consistent group of participants.	60
	Ageless Thanet	42	People over 50 planning for later life, and taking part in creative activities.	Attendance over a concentrated series of sessions.	20
Drop-in	Easy Sunday	1184	Families working together in experiences they would not usually do at home.	Families attending 1-3 times over the course of the year. Short period of engagement with groups.	2
	Easy Holidays	6637	Families working together in experiences they would not usually do at home.	Families attending 1-3 times over the course of the year. Short period of engagement with groups.	2
	Tours by Gallery Assistants	100	5 tours of the gallery a week, each lasting for 30 minutes.	Visitors book one-off gallery tours when they visit the gallery.	0.5
Facilities only	Big Sing	100	Singing in the intergenerational choir to improve musical skills and wellbeing.	Weekly attendance over the course of a whole year. Consistent group of participants.	96

\*Youth Navigators is funded through the Education budget, but is included in Lifelong Learning as the outcomes are more closely aligned.

## *The outcomes for Lifelong Learners*

The evidence collected shows that the greatest impacts from the Lifelong Learning programmes are felt by those who are involved in the intensive programmes. Those who take part in drop-in sessions at the gallery report less impact from their involvement, but due to the large number of participants in drop-in sessions, from an SROI perspective, the cumulative impact is great.

Those on the intensive programmes have been able to build strong relationships with fellow learners, meet new people and form new friendships due to the frequency of attendance. They can work in an environment that displays and supports leading international art and offers an excellent resource that is not available on the scale of Turner Contemporary anywhere else in Kent. They have been able to take part in sessions run by experienced artists and practitioners in a relaxed and supportive environment. Although some brought a pre-existing interest in art to the sessions, for many this was the first time that they had taken part in this kind of activity.

As a result of their participation, they take on new hobbies and develop new interests which make them feel more valued. This leads them to feeling creatively and personally fulfilled and many participants pointed to improved physical as well as mental wellbeing as a result of attendance at sessions.

The health benefit was also stressed by others who said “you leave anything else behind the door, which is very important when dealing with stress”.

Some participants who used to suffer from depression and who were at a ‘crossroads’, not knowing what to do next, were learning new skills, taking part in discussions, losing their self-doubt, and becoming able to express themselves: “I was never into painting, never into anything, now I’m setting up an exhibition, now I have confidence and drive, there is a health benefit here for sure.”

Even though some formerly considered themselves to be housebound, Turner Contemporary has allowed them to ‘come out’, cope in a group, and express their opinions. Turner Contemporary is viewed as a ‘safe place’. Participants have found the confidence to do things outside the gallery, including going to London to see ‘the wider world’. They have gained the confidence to exhibit their work, to start other groups and other discussions.

It is important to note that the quantity of these outcomes is likely to drop off for these stakeholders as their attendance continues over periods of two or more years. The most impact is felt in the first years of someone’s attendance, so the high return generated for the gallery by its lifelong learning programme will only be sustained if they are able to continuously introduce new people to their programmes of activity, a challenge which the team put to the groups themselves.



## Case Study

### Sharon Lowe, Lifelong Learner

*Sharon moved to Margate about 17 years ago. Before that she lived in London but had been familiar with Margate for a long time. Since the '70s she had friends living in the town and owned a property as a bolthole out of London. When she made the permanent move to reside in Margate she immediately got involved in the local community.*

*She soon realised the energy and spirit of Margate, and this was felt to be catalysed by the early conceptual phase of Turner Contemporary. Rumours surrounding the opening of Turner Contemporary attracted interest and the Old Town began a revival. Sharon acknowledges that over the first few years – whilst Turner Contemporary was still in the conceptual phase – businesses came and went as the pace of change did not match the town's ambitions.*

*Sharon described how the 'page turning' moment for Margate was about 10 years ago when Newbies Wine Bar opened on King Street. This coupled with the opening of the Inglesby Gallery (now Lombard Street Gallery) three years later, felt like a step-change in the town.*

*Her own involvement with Turner Contemporary started in 2001. She took part in workshops and meetings and when the gallery opened took an interest in what projects she could take part in. She had always been interested in art, but never had any professional training and saw Blank Canvas as an opportunity to explore her creativity.*

*What Blank Canvas means to her...*

*"I live on my own and it's a way of connecting to people. I have made some really lovely friends out of it, just wonderful relationships that I really wouldn't have made otherwise. People who, in my daily life, I wouldn't meet as our paths wouldn't have crossed."*

*Blank Canvas has evolved and thanks to participants' involvement in Maria Nepomuceno's Tempo para Respirar (Breathing Time), commissioned for Turner Contemporary's Sunley Gallery in 2012, a number of individuals have formed Studio Group. They now meet regularly and work together on self-initiated projects, committed to working together to help artists create their work, whether that is the work of one artist in the group or someone external to it. Studio Group are currently planning an exhibition to open in November 2016.*

Through our interviews and focus groups with stakeholders, we have identified an overall increase in a sense of wellbeing for participants in Lifelong Learning activities. Participants' happiness and motivation increases and they lead more active lives, and become more valuable members of community. Some participants told us:

*"...you start (...) playing with ideas and you forget for a while that you have got pain or a headache or something like that because you've got so involved..."*

*"...it's just so good for my confidence and my wellbeing..."*

Many participants pointed to improved physical as well as mental wellbeing as a result of attendance at the sessions. As a result they take on new hobbies and

develop new interests which make them feel more valued. This leads to them feeling creatively and personally fulfilled. Through our discussions, observations and focus groups, we found the following individual outcomes that contributed to this overall sense of wellbeing amongst participants:

### **Outcome 1 – They became more open-minded and confident**

Participants feel empowered, which increases their self-belief and creates a stronger sense of self-efficacy, and leads them to become more pro-active members of the community.

“There is something that everyone’s good at.”

“That just gave me such confidence, I felt wonderful (...) I felt like I could do anything after that...”

“I think what it made me do is just open my eyes to everything I look at.”

The workshops increase participants’ confidence, allowing them to find their strengths, tackle their weaknesses and as a result believe in themselves. They find it easier to sustain their efforts even after failures or setbacks. They feel more in control over the situations they encounter.

### **Outcome 2 – They strengthened their social networks**

They improve their ability to form better and stronger relationships and therefore feel less lonely and experience a sense of belonging to the community.

“It really changed a lot of things for me – my outlook on things (...) and just generally my ability for getting back out and about.”

“... you make friends with different people with different interests.”

Participation in the life-long learning activities offered rewarding companionship and new friendships. Through interacting at Turner Contemporary, the participants improve their social skills finding it easier to socialise outside of the organisation, enabling them to enjoy a sense of belonging to the community.

### **Outcome 3 - They enhanced their knowledge and skills**

Lifelong Learners report developing new skills and improving existing ones, which boosts their confidence and increases an appetite for more. A combination of confidence, inspiration, and new competencies influences the next steps in their lives, such as choosing to enter higher or further education, working in arts related environment, or holding an exhibition of their own work.

This improves their attainments and makes more professional opportunities available to them.

“I am now planning to get an art degree at university.”

“As a result of the experience I am now thinking about pursuing a career in journalism.”

“I have just had my own exhibition which I would never have imagined doing before.”

## The causal chain that leads to stakeholder outcomes

The table below shows an indicative range of activities and outcomes for Lifelong Learners:

Story of Change – Lifelong Learning			
Sample Activities	Outputs	Outcomes	Community Outcomes
<b>Blank Canvas</b> Intergenerational sharing of ideas.	60 hours per year, approximately 29 participants in each session.	<b>Increased sense of wellbeing</b> <ul style="list-style-type: none"> <li>Increased self-esteem and self-worth</li> <li>Feeling happier</li> <li>Feeling excitement and enjoyment</li> <li>Feeling positively involved</li> </ul>	1: Participants' motivation increases and they lead more active lives, and become more valuable members of community.
<b>Youth Navigators</b> Young people training to lead tours in the gallery.	47 participants trained as gallery tour leaders.		
<b>Studio Group</b> For local artists and makers to work together and help each other make work.	48 hours per year 15 at each session making artwork collaboratively.		
<b>Craft Club</b> Intergenerational sharing and learning craft skills.	30 hours per year. 60 participants per session	<b>More open-minded and adventurous</b> <ul style="list-style-type: none"> <li>Willingness to take new opportunities</li> <li>Increased curiosity</li> <li>Feeling inspired</li> <li>Increased self-confidence</li> <li>Having a sense of purpose</li> </ul>	2: Participants feel empowered, which increases their self-belief and creates a stronger sense of self-efficacy, and leads to more pro-active members of the community.
<b>Big Sing</b> Choral group meeting and rehearsing at the gallery.	80 participants in each session. 96 hours per year. Perform for wider community at TC public events.		
<b>Easy Sunday</b> Families working together in experiences they would not usually do at home.	2 hour session 50% of participants from CT9 area.		
<b>Easy Holiday</b> Families working together in experiences they would not usually do at home	3 hour sessions Generates some income.	<b>Stronger Social Networks</b> <ul style="list-style-type: none"> <li>Improved social skills</li> <li>Intergenerational understanding</li> <li>Opportunity to meet new people</li> <li>New friendship groups</li> <li>Social bonding and social inclusion</li> </ul>	3: Participants feel more connected and improve their ability to form better and stronger relationships, They experience a stronger sense of belonging to the community.
<b>Youth Navigator Training</b> Navigators train to deliver much of Turner Contemporary Learning Programme.	47 participants trained to deliver much of Turner Contemporary Learning Programme.		
		<b>Increased knowledge and skills</b> <ul style="list-style-type: none"> <li>More people connected to culture</li> <li>Development of a stronger relationship with the arts</li> <li>Acquisition and enjoyment of new creative knowledge and skills</li> </ul>	4: Participants become more competent and accomplished which makes more education and professional opportunities available to them.

### Causal Chain of Outcomes for Lifelong Learners

Participants take part in sessions with visiting artists and tutors.	They are encouraged to take risks, try new things, and to explore their capabilities in unusual ways.	They become more open-minded and confident.  Their willingness to take new opportunities is enhanced.	Participants feel empowered, which increases their self-belief and leads them to be more pro-active members of the community.
Participants take part in sessions with people they have never met before in a supportive environment.	Group activities and opportunities to share their work and experiences allows them to form new friendships	Participants strengthen their social networks and improve their ability to form better and stronger relationships.	They experience a stronger sense of belonging to the community.
Participants work in a sophisticated gallery setting and are able to directly experience art.	Activities built around the exhibitions in the gallery and philosophical enquiry structured by the tutor builds their knowledge base.	Participants have enhanced knowledge and skills and feel more connected to culture.	Participants become more competent and accomplished which makes more education and professional opportunities available to them.

### Evidence

Having identified what outcomes the stakeholders experience, we conducted further consultation to understand how much had changed for each stakeholder group. We observed sessions and spoke to participants, and we carried out a series of surveys at a selection of the Lifelong Learning sessions. Finally we carried out a valuation focus group that included participants from across the range of activities.

### *How we know things have changed (indicators)*

The analysis of survey responses from our stakeholder groups enabled us to quantify the outcomes experienced. This has provided us with overall percentages of occurrence for each of the identified outcomes for each activity and across the whole of the Lifelong Learning programme. We used objective indicators such as asking them how many new people they had met whilst at the gallery, and we used subjective indicators asking them if they felt open to new things. We also asked them how much of this change they attributed to taking part in activities at the gallery, allowing us to assess how much of this change was because of Turner Contemporary.

### *How much change has there been?*

Our survey responses told us that on average the following numbers of people felt a significant increase in these outcomes as a result of attending Turner Contemporary Lifelong Learning sessions:

Outcome	% of people feeling outcome
More open-minded and confident	81%
Stronger social networks	67%
Enhanced knowledge and skills	78%
Increased sense of wellbeing	85%

In order to quantify the outcomes that we had identified across the range of activities that had taken place, we multiplied the number of people doing each activity by the number of hours each of them spent in a lifelong learning session.

### *What caused the change?*

We took into account deadweight (a measure of the amount of outcome that would have happened even if the activity had not taken place), displacement (how much of the outcome displaced other outcomes) and attribution (how much of the outcome was caused by the contribution of other organisations or people).

At both the valuation workshop, and the stakeholder meeting, participants reported not changing or stopping other activities to come to Turner Contemporary, so we can apply a deadweight figure of 0%.

As Turner Contemporary opened in 2011, and no similar services or offer were available in Margate prior to its opening, we do not believe that the outcomes generated from the Lifelong Learning offer has displaced any other possible outcomes that would have arisen in the absence of the gallery. For this reason, displacement is included in the calculation as counted as 0%.

### *Putting a value on the change*

We used two recognised SROI methodologies to calculate the value of outcomes on Lifelong Learning participants: a valuation game and desk-based review. We assessed the appropriateness of a proxy according to the type of activity.

Although we are able to identify the individual outcomes, and quantities experienced by stakeholders across the Lifelong Learning group of stakeholders in some detail, the proxy we have used is for the overall outcome, 'increased sense of wellbeing'. This is because the literature tells us that an individual's sense of wellbeing is constituted by individual components – in this case, *relatedness* (social networks), *competence* (enhanced knowledge and skills) and *autonomy* (more open-minded and confident)<sup>17</sup>.

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<sup>17</sup> Ryan, R (2009) *Self-determination Theory and Wellbeing* ([http://www.welldev.org.uk/wed-new/network/research-review/Review\\_1\\_Ryan.pdf](http://www.welldev.org.uk/wed-new/network/research-review/Review_1_Ryan.pdf) accessed 01/12/15)

## Value of Lifelong Learning: intensive

### Valuation Workshop: values

The participants who took part in the valuation workshop were representative of several programmes including Blank Canvas, Studio Group and Craft Club (some had also taken part in the Big Sing, a 'facilities only activity').

Working collectively, and valuing the outcomes of their experiences against items with financial values, they generated a financial proxy for a full year of participation in Lifelong Learning activity of £4500 (this equates to around 60 hours of participation).

### Desk based review: values

In addition to the participant valuation workshop, we carried out a desk based review of valuations for similar activities. This review took into account studies which investigated the impact of part-time learning courses and programmes. This is because the intensive Lifelong Learning programmes at Turner Contemporary were most similar in style and duration to other part-time art courses. The most comprehensive, and comparable report was written by Fujiwara in 2012.

Taking into account the various published estimations and values for the impact of Lifelong Learning and research on similar part-time courses, we have used this additional information to take a more conservative value than that given in our valuation workshop, and valued intensive participation in Lifelong Learning at Turner Contemporary, at £3000 per year per participant.

## Value of Lifelong Learning: drop-in

Because attendance is less frequent than the 'intensive' programmes, participants do not have the same amount of time in the gallery, do not experience the cumulative benefits of attending each week, and are less likely to feel the benefit of improved social networks. They do experience the impact of improved knowledge and skills, and openness to new ideas, but to a lesser degree than the intensive programme.

To value the impact of drop-in Lifelong Learning, a comparable experience is attending an art class. A class typically costs between £10 and £15 per person for a 90 minute session with a professional artist<sup>18</sup>, and have similar levels of resourcing. We can add value for classes that take place at Turner Contemporary as the setting and ambience enhances the creative experience, therefore we value these sessions at £25 per hour.

## Value of Lifelong Learning: facilities only

The impact of this activity is harder to value as attribution of impact is wholly based on people's experiences of using the space, rather than by interaction and resources provided by the gallery. To value the impact on participants who use the facilities only, we estimate that the impact is likely to be double what participants

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<sup>18</sup> Art classes run at Horsebridge Centre, Whitstable cost £11.50 for 90 minutes. Whitstable is a seaside town situated on the same stretch of coast as Margate.

pay to attend a Big Sing session. This gives us a financial value of £4 per session, or £2 per hour of activity.

## Overview of financial proxy full outcome equivalent

Having conducted both a desk based review and a valuation workshop, we can determine the proxy values for full outcome equivalents as the following for each category of activity:

Outcome	Proxy		
	Intensive	Drop in	Facilities Only
Increased sense of well being	£60/hr	£25/hr	£2/hr

## *Calculating social value*

### The value of the investment

We determined the direct costs of the Lifelong Learning Programme based on the management accounts for 2015/16. In consultation with the gallery's senior management and finance team, we apportioned 2% of the overheads of running the gallery (indirect costs) to the Programme, and took into account any income generated by the activity.

The total investment in the Lifelong Learning programme was £111,825.

## The value of the impact

Type of stakeholder engagement	Output – Typical total hours per annum	No. of participants	No. of participants who felt outcome (85% of total)	Total participant hours for each type of activity	Total
Intensive (Proxy £60/hr)	Craft Club: 30 hours.	90	77	2310	<b>£885,300</b>
	Studio Group: 48 hours.	15	13	2064	
	Youth Navigators 20 hours.	47	40	80	
	Art Inspiring Change: 28 hours.	100	85	2380	
	Generation Art: 15 hours	15	13	195	
	On Margate Sands: 26 hours	225	191	4966	
	Journey with the Waste Land: 60 hours	40	34	2040	
	Ageless Thanet: 20 hours	42	36	720	
Drop In (Proxy £25/hr)	Easy Sunday: 2 hours.	2691	2287	4574	<b>£283,950</b>
	Easy Holiday: 2 hours.	3752	3189	6378	
	Tours by GAs: 0.5 hour	955	812	406	
Facilities (Proxy £2/hr)	Big Sing: 96 hours.	100	85	8160	<b>£16,320</b>
Total value :					<b>£1,185,570</b>

The SROI methodology asks us to determine the attribution of outcomes for the lifelong learning programme. In other words, to what extent can we assume that the outcome we are measuring were generated as a result of taking part in the activity and not caused from other factors. The average attribution across the three outcomes was 48% - Lifelong Learners attributed about half their changes over the year to their activity at Turner Contemporary:

Outcome	Attribution
More open-minded and confident	53%
Participants strengthen their social networks	38%
Participants enhance their knowledge and skills	53%
Average attribution across three outcomes	48%



Stakeholders attributed 48% of their outcomes to their activity at Turner Contemporary.

$$£1,185,570 \times 0.48 = £569,074$$

<b>Total impact value</b> (accounting for deadweight, displacement and attribution)	£569,074
<b>Total investment minus income</b> (including a 2% allocation of the gallery overheads)	£111,825
<b>Gross SROI</b> = (total impact value / investments)	5.09
<b>Net SROI – Lifelong Learning</b> = (total impact value - investment)/investments	<b>4.09</b>

The analysis shows that the net SROI ratio for Turner Contemporary's Lifelong Learning programme is **4.09 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £4.09 of net social value is created for participants in Lifelong Learning activities.

## 9. Participants in formal education

### *What is invested (inputs) and what happens (activities and outputs)*

This section looks specifically at the activities associated with the formal education offer. By formal education we mean visits that take place as part of formal school or college teaching day. This includes self-guided visits, creative workshops (artist and navigator-led) and other formal education activity that took place in 2015/16.

Schools frequently visit the gallery, enabling pupils and teachers to find inspiration by exploring world class art in a unique setting. Projects such as *Portfolio*, Turner Contemporary's and Canterbury Christ Church University's schools' competition, continue to grow, with over 1200 entries received in 2014/15 and 15/16, and with new links to a similar project in Kenya developed in 2016. The current economic and political climate mean that arts education faces many challenges, including time, money and value given to the arts in schools. However, the gallery continues to promote their work and connect with pioneering teachers to enable teachers, young people and children to have access to high quality arts experiences.

In 2015 Turner Contemporary became the Kent lead for the Arts Award Leadership Network (AALN), developing new ways in which children and young people can achieve this creative qualification at Turner Contemporary but also in other museums and galleries across Kent. To expand the work that they have developed to enable children and young people to be arts leaders, they now invite pupils to perform in the gallery and to lead workshops for others, inspired by exhibitions. Turner Contemporary works closely with partners across Kent to ensure all pupils can engage with high quality arts experiences, and they are part of the Local Cultural Education Partnership Steering Group which has been established by Artswork. Lobbying for the value of arts education is also key, with the Head of Learning and Visitor Experience sitting on the All Parliamentary Group for Art, Design and Craft Education.

The majority of school visits are self-directed tours which are free. The gallery also offers guided visits for school, and college parties, which include teachers and other education staff, and workshops led by gallery staff called Navigators. Navigators are trained gallery educators who deliver the majority of tours; they are all trained in Philosophy for Children Level 1, and most are Arts Award trained. Prior to each exhibition, two Navigators develop content for schools and holiday sessions. Navigated Tours, Creative Workshops, along with the other experiences are all paid for, ranging in price from £2 per head to £5.50 for artist-led experiences.

Self-guided tours account for 77% of the Formal Education offer. This strand requires the fewest gallery resources at the time of engagement. For example, it may take staff time to develop materials for schools, but these can be accessed by teachers in advance of the trip meaning further interpretation at the gallery is not needed. An alternative to a self-guided tour is a creative workshop. These are paid-for visits with either a Navigator or artist and are more targeted and specific than self-guided tours.

Through an allocation of their direct costs, the gallery subsidises the cost of some of the creative workshops. Depending on the activity, the schools are also required to contribute a nominal fee towards the costs. This is accounted for in the analysis.



Figure 14: Figure 24: Workshop in the Clore Learning Studio (Photo: Turner Contemporary)

In 2015/16 the gallery received visits from approximately 2973 pupils and 780 teachers and support staff and delivered 81 self-guided tours and 39 workshops. Alongside general school visits the gallery runs the Youth Navigators programme, which trained 47 young people aged 14 – 15 to lead tours in the gallery. The Youth Navigators programme requires attendance over a concentrated series of sessions. Although this programme is funded through the formal education budget, we have accounted for its impact in the Lifelong Learning strand, as the outcomes they will experience are more similar to that activity.

Exhibition / activity	Self-Directed Tours		Creative Workshops	
	Teachers	Pupils	Teachers	Pupils
<b>Totals</b>	465	1938	315	1035

*Formal Education activity in 2015/16 and number of visiting school pupils and teachers*

## *The outcomes for pupils and teachers*

In order to understand what changes were taking place as a result of these visits and experiences, we looked firstly at the completed creative workshop survey responses provided by the gallery. This is a record of approximately 900 student feedback forms. A focus group was held with teachers to elicit views and feelings about the influence of the gallery on school pupils as well as on the teachers themselves. This included art teachers from both primary and secondary schools across Margate.

Teachers highly value Turner Contemporary's educational offer. In particular they stressed the uniqueness of the experience, including the importance of their pupils experiencing, creating and talking about art. Teachers reported that students experience the greatest impact when engaging directly with the gallery staff and its exhibits; particularly through Navigated Tours and Creative Workshops. In addition to this, they also listed a number of advantages for themselves, including job satisfaction from being able to provide this opportunity to their pupils.

Young people's self-confidence is enhanced, and they feel able to express their creative opinion. They develop vocabulary and conversation skills which are important outside of the gallery space. Workshops encourage students to have opinions and more significantly, to learn skills whereby they are able to justify these opinions. From this they are able to be more objective and critical in forming opinions, but similarly open-minded about the opinions of others. Teachers also explained that for those students who do not have English as a first language the intellectual stimulation and ability to communicate ideas and thoughts differs from those who are native English speakers. However they told us the overall experience in the gallery adds more broadly to these students' intellectual ability to think about and consider art and this helps them to construct an argument. One of the teachers told us: "On every trip I've done, nearly every child has enjoyed it, been engaged and learnt something from it."

Having experienced the gallery, students' preconceptions and prejudices are challenged and they are more open-minded in everyday life. From an early age they have an appreciation of art that informs their cultural understanding of the world. "Students no longer say "what's the point of art?" but begin to understand other people's perspectives and views." "The children are keen to express their views as they do not feel limited on what to talk about and how to express themselves."

In our focus group a teacher described their experience at the gallery:

"After a tour all the groups returned to the initial room and the creative activity began. The pupils were asked to draw a picture, colour it in squares, cut the squares up and eventually stick the squares on one big piece of paper. There seemed to be different levels of engagement and skills. Some pupils understood the instructions and did the task effortlessly, some others struggled a bit. In the end they were introduced to the concept of abstract in arts."

These conversations demonstrated that the impact of the Turner Contemporary's intervention is felt by both students and teachers. It is important to note, however, that many valuable outcomes for young people may not become apparent until some years after their initial interaction with the gallery. The study shows the following positive outcomes for pupils and students:

#### **Outcome 1 - They felt excited and inspired**

Creative workshops and artist-led tours in an environment that displays and supports leading international art lead students to feel empowered about their own ability and this builds their confidence. The confidence gained, and excitement generated during the session, helps them to be more proactive in school. They feel inspired by their creative work and they are more likely to apply this energy to everyday school activities.

As a result of their experiences in the gallery, students are proud of the work they produce, and when this is displayed, eager to show their parents what they have created. This generates higher levels of self-esteem and self-assurance for the students but also encourages the parents to attend the gallery and experience it for themselves.

“I don’t think you can compare anything to visiting the gallery – certainly for our students. The very experience of going has huge value”

#### **Outcome 2 - They experienced improved social relations**

Working outside of a school setting allows the pupils to work with new people in small groups; this can be a more inclusive setting than in a classroom. They meet people and make new friends during this process and develop an open mindedness to others. This creates social bonding at the activity and generates a feeling of social inclusion.

“Coming to the gallery breaks down students’ prejudices and resistance as well as challenges their preconceptions.”

#### **Outcome 3 - They felt a sense of intellectual stimulation and an improved ability to communicate ideas and thoughts**

For many students, it is their first experience of art outside of a school setting. This means that they are able to engage and experience art in a way that is entirely unique. Teachers explained that this interaction allowed students to process thoughts and feelings in a new way. Doing this in a specialised setting means that they feel more comfortable in finding a way to express their views. This is also encouraged by trained navigators and facilitators at the creative workshops.

“They have learnt to express what they do and don’t like, even more importantly, they have learnt to justify that view”

#### **Outcome 4 - Teachers and assistants felt an increased sense of fulfilment in their work**

Teachers feel more fulfilled in their job having given their students a unique experience, and are more likely to plan future external creative experiences for their students.

## *The causal chain that leads to stakeholder outcomes*

The table below shows the causal chain of outcomes for the stakeholder group 'participants in Formal Education'.

### **Causal Chain of Outcomes for Formal Education (pupils)**

Participants see and learn about prestigious works of art.	They build confidence and realise their own potential in out of school setting	They feel encouraged and empowered about their own ability.	Feeling excited and inspired
Working outside of a school with new people in small groups	They meet people and develop tolerances and open mindedness.	Social bonding and social inclusion.	Improved social relations
Through creative activities students are encouraged to give their opinions and critique art.	They are challenged to think and communicate in a new way.	They learn about art and are more confident to find new ways to express themselves.	Sense of intellectual stimulation and improved ability to communicate ideas and thoughts

### **Causal Chain of Outcomes for Formal Education (staff)**

Teachers take their students to the gallery	They feel that this goes beyond what they are able to offer in a classroom setting	They see how students respond and engage in the experience	Sense of fulfilment
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## *How we know things have changed (indicators)*

In order to assess and quantify these outcomes we ran surveys at the creative workshops that took place as part of school visits, ran focus groups with teachers and carried out individual interviews with teachers.

At the end of each of the creative workshops pupils are asked to complete an evaluation activity giving us an insight into the outcomes they felt. This survey was carried out in 11 artist-led creative workshops, 14 navigator-led creative workshops and 8 navigator-led tours, and garnered 900 student responses. Findings from these workshops show the following results:

- 85% of pupils thought the workshops were enjoyable and exciting.
- 66% thought it was a new way to think and learn – it gave them a sense of intellectual stimulation and improved ability to communicate ideas and thoughts.
- 46% of pupils didn't think they could do an activity like this anywhere else, confirming the teacher's view that the gallery provides a completely unique offer for local schools.

Our chosen indicators were:

Outcome	Indicators
<b>Pupils</b>	
Feeling excited and inspired	Teachers feedback in interviews and focus groups. Student responses in evaluation workshops.
Improved social networks and social relations	Teachers feedback in interviews and focus groups.
Sense of intellectual stimulation and improved ability to communicate ideas and thoughts	Teachers feedback in interviews and focus groups. Student responses in evaluation workshops.
<b>Teachers</b>	
Sense of job satisfaction and fulfilment	Teachers feedback in interviews and focus groups. Student responses in evaluation workshops.

### *How much change has there been?*

We are aware that not all outcomes are experienced by all stakeholders. In total approximately 2973 students took part in a range of activities at the gallery. The majority of visits are self-guided (65% students) with the remainder being more hands on practical activities and navigator-led tours (35% students). Teachers told us that the creative workshops and more in-depth engagement activities had a greater effect on students so we separated out these two strands to weight the effect of the outcome more representatively.

	% experiencing the outcome	# of students / teachers
<b>Self-Directed Tours</b>		<b>Total: 1938</b>
Feeling excited and inspired	85%	1647
Improved social networks and social relations	20%	388
Sense of intellectual stimulation and improved ability to communicate ideas and thoughts	40%	775
<b>Creative Workshops</b>		<b>Total: 1035</b>
Feeling excited and inspired	90%	932
Improved social networks and social relations	70%	725
Sense of intellectual stimulation and improved ability to communicate ideas and thoughts	66%	683
<b>Teachers and assistants</b>		<b>Total: 780</b>
Sense of job satisfaction and fulfilment	100%	780

## What caused the change?

We took into account deadweight (a measure of the amount of outcome that would have happened even if the activity had not taken place), displacement (how much of the outcome displaced other outcomes) and attribution (how much of the outcome was caused by the contribution of other organisations or people).

The SROI methodology asks us to determine the attribution of outcomes for the Formal Education programme. In other words, to what extent can we assume that the outcomes we are measuring were generated as a result of taking part in the activity and not caused by other factors.

Before Turner Contemporary, there was no similar offer in Kent, so we feel that it is unlikely students could attribute these outcomes to another setting. To be cautious and not overstate the value, we have attached a figure of 90% attribution to all outcomes.

The teachers state that no similar offer was available in Margate prior to the gallery. In addition to this, visits to the gallery take place during school hours when students would otherwise be learning in a different setting. So we include displacement at 0%.





Figure 15: Generation Art: Young Artists on Tour. *The Storm*, Mellor Primary School, 2015.

### *Putting a value on the change*

The financial proxy for the outcomes experienced by pupils and teaching staff is based upon the closest comparable value of a product or service with market price. We researched this by speaking to teachers who had been to the gallery with their pupils. After considering a range of experiences that may have offered similar benefits to their pupils, teachers estimated that a similar degree of outcome would be derived from taking part in a day long art workshop at a well-resourced independent school. This comparison allowed us to identify the full economic cost of this experience, which we estimate to be £99 per child (the average cost of one term's fees in an independent school is £6,000, with approximately 66 days of teaching offered).

Teachers had a clear idea that participating in a professional development course in a specific subject area (namely arts teaching) would give them a similar sense of job satisfaction and fulfilment. The average cost of professional development art courses run in the UK is £339. In addition to the full economic cost of the professional development course we have included the cost of travel and subsistence on the day trip at £45, and the cost of staff cover in the form of supply teaching at approximately £128 per day. This gives us a total proxy value of £509.

## Overview of financial proxy full outcome equivalent

Stakeholder	Outcomes	Value per student
Students	Feeling excited and inspired	£33 – one third of the cost of a day at an independent school
	Improved social networks and relations	£33 – one third of the cost of a day at an independent school
	Sense of intellectual stimulation and improved ability to communicate ideas and thoughts	£33 – one third of the cost of a day at an independent school
Teachers	Sense of fulfilment	Total cost of a day's professional development for one teacher £509

## Calculating social value

### The value of the investment

We determined the direct costs of the formal education programme based on the management accounts for 2015/16. In consultation with the gallery's senior management and finance team, we apportioned 2% of the overheads of running the gallery (indirect costs) to the Formal Education Programme. This was substantiated by a review of visitor numbers which found that Formal Education visitors were 2% of all visitors in 2015/16.

Taking this into account, the total investment in the Formal Education programme in 2015/16 was £81,280.

### Immediate value of the impact

Due to the cost of a professional development course, the value generated by attending the gallery is greatest for teachers, even though a lower number of them attend. This is likely to be a reflection of the specificity of the role and outcome, as children are more likely to derive similar outcomes from other experiences.

Stakeholder	Outcome	Amount of impact	Financial proxy	Immediate value
Pupils	Feeling excited and inspired	2579	£33	£85,107
	Improved social relations	1113	£33	£36,729
	Sense of intellectual stimulation and improved ability to communicate ideas and thoughts	1100	£33	£36,300
Teachers	Sense of fulfilment and job satisfaction	780	£509	£397,020
<b>Total value created</b>				<b>£555,156</b>

## The social return on investment

Outcome	Immediate value	Deadweight	Displacement	Attribution	Impact
Feeling excited and inspired	£85,107	0%	0%	90%	£76,596
Improved social relations	£36,729	0%	0%	90%	£33,056
Sense of intellectual stimulation and improved ability to communicate thoughts and ideas	£36,300	0%	0%	90%	£32,670
Sense of fulfilment and job satisfaction	£397,020	90%	0%	0%	£357,318
Total impact value					£499,640

<b>Total impact value</b> (accounting for deadweight, displacement and attribution)	£499,640
<b>Total investment minus income</b> (including a 2% allocation of the gallery overheads)	£81,280
<b>Gross SROI</b> = (total impact value / investments)	6.15
<b>Net SROI - Formal Education</b> = (total impact value - investment)/investments	5.15

The analysis shows that the net SROI ratio for Turner Contemporary's Formal Education programme is **5.15 to 1**. This means that in one year, for every £1 invested by Turner Contemporary, £5.15 of net social value is created for participants in the Formal Education programme. As noted earlier, this does not take into the account future returns that pupils may benefit from some years after their initial experience at the gallery

## 10. Impacts outside the gallery

### *Challenges*

This was the most challenging part of the study because of the difficulty in attributing and identifying change in the wider population, both positive and negative, to the presence of Turner Contemporary. The gallery's investment across all strands of its activity (including its exhibitions, its formal education and its lifelong learning programmes) clearly has an impact on some areas of the town, and for some groups of people who are unconnected to Turner Contemporary, but other factors have also been at play. Not least of these is the local authority regeneration programme for the Old Town that has been in place since the late 1990s. In 2009 Thanet District Council stated:

"The vision for Margate's future as a visitor destination is one of culture, creativity and leisure. The iconic Turner Contemporary project at the waterfront will provide a significant destination in its own right and stimulate the continued revitalization of the adjacent Old Town as a cultural and artistic quarter".<sup>19</sup>

Nevertheless, we have carried out research that has elicited the views of three key stakeholder groups who do not necessarily interact directly with Turner Contemporary, but who are likely to experience change as a result of its presence: retailers located within a short walking distance of the gallery; residents who may not have visited the gallery; and the artist community based in Margate.

Turner Contemporary has attracted both visitors and investment to the town, and this has led to visible improvements to the town environment. Based on other studies that investigate culture-led regeneration, we determined that over the next ten years the awareness of these indirect effects amongst residents of Margate will gradually strengthen. Because of this, the study does not seek a full social return analysis for the indirect impact of the gallery as it is too soon to accurately evidence this change. We do however make some estimates about the social value that has been created for these groups, acknowledging that these figures should be used with caution because of the limitations outlined above.

### Local retailers

This section outlines the outcomes for retailers in Margate as a result of Turner Contemporary opening and operating in the town. Turner Contemporary and the increasingly successful Old Town – largely developed by creative individuals and entrepreneurs – have grown Margate's brand and raised the profile of the town enormously, generating media coverage nationally and internationally. The gallery's editorial coverage has generated an Advertising Value Equivalent (AVE) of nearly £21.4 million with a total circulation of 713,160,934 (from 1st April 2011-31st March 2016).

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<sup>19</sup> *Shaping our Future - Core Strategy Preferred Options Consultation* (July 2009), ([consult.thanet.gov.uk/consult.ti/core.strategy](http://consult.thanet.gov.uk/consult.ti/core.strategy): accessed 13 June 2016)

Working in partnership, Turner Contemporary, Dreamland, Kent County Council and local retailers, artists and creative entrepreneurs have developed two successful summer town wide festivals; *Summer of Colour* and *TRIBES*, funded by Arts Council England's Grants for the Arts programme. Turner Contemporary has also initiated *Culture Kent*, a cross-arts and tourism project which aims to promote Kent as a national and international cultural destination<sup>20</sup>.

## The Old Town

One of the stakeholder groups that has benefitted most from the gallery is local retailers, particularly in Margate's Old Town area, which is adjacent to the seafront area where the gallery is located.

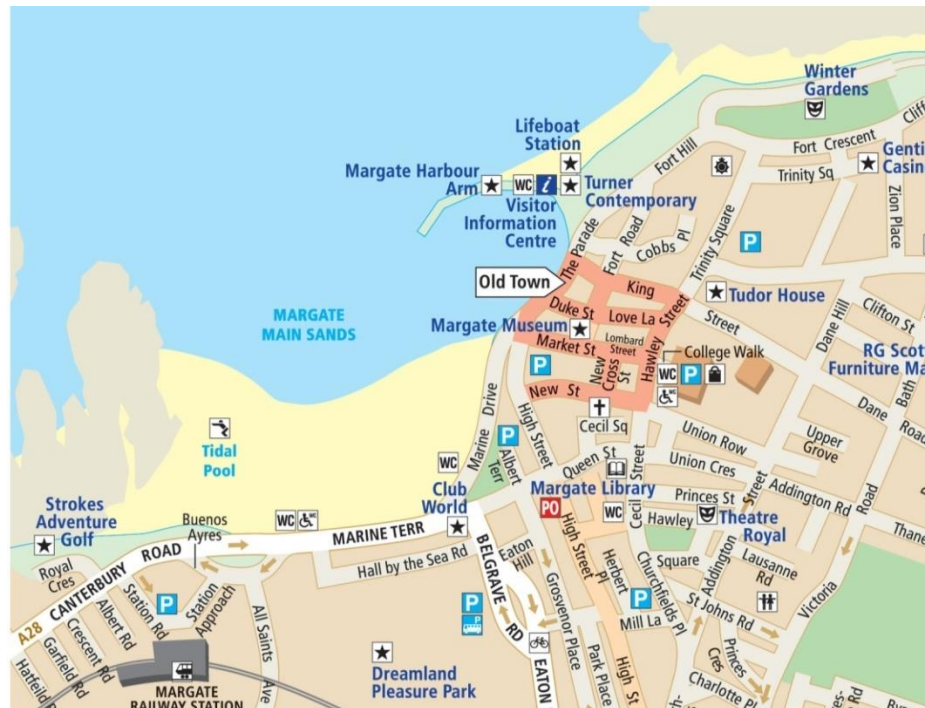


Figure 16: Map of Margate showing Old Town area

As the name suggests, the Old Town area is the original fishing town from which Margate grew, containing buildings dating back to the 18th century and earlier. As the fortunes of Margate declined this area of the town had fallen into disuse by the early 1990s, and had developed a reputation for anti-social behaviour. By 2000 most of the shops lay empty.

A local resident told us how:

“In the five years previous to Turner Contemporary being built, the Old Town was run down, and the shops were boarded up. I walked through it daily to work and I’d be the only person. When I first started working in Thanet in the early 80s it was thriving, lots of little shops, busy chemists and decent pubs, jewellers, lots going on.”

<sup>20</sup> Visit [www.culturekent.net](http://www.culturekent.net) for more information on this initiative.





Figure 17: 28-30 King Street, Old Town. Ye Olde Town Launderette in 2012 (Photo: Vicki MacDonald, Flickr) and the newly opened vintage shop in 2016, with the original 19<sup>th</sup> century shop sign exposed and refurbished (Photo: Andrew Jackson).

The smaller scale, older buildings and narrow cobbled streets strongly differentiate the Old Town from the High Street, much of which was built in the 1960s and 1970s. By the 2000s the High Street area had one of the highest rates of vacant retail units in the UK.

### *What happens (activities and outputs)*

The benefit to retailers primarily comes from the increased footfall derived from visitors to the gallery who visit the town either before or after visiting exhibitions. The presence of these visitors in the town also changes the demographic and

psychographic<sup>21</sup> profile of shoppers, allowing different types of retailers to set up business, and to flourish.

In the summer of 2013 the gallery ran a programme called *Curious Margate*. This was a way for the gallery to connect with local retailers through their exhibition *Curiosity: Art and the Pleasures of Knowing*. *Curious Margate* engaged with approximately 80 businesses who were encouraged to create curious window displays. The aim of the programme was to mobilise visitors around the town in search of curious items. The gallery provided participating stores with a film, logo, flyer window stickers and window posters and displays to promote their curious items. The scheme was seen as an important step in working more closely with Margate businesses.

This direct contact with local businesses helped raise the gallery's profile with them, encouraging Turner Contemporary visitors to move around the town. Since then, Turner Contemporary have continued to work with the businesses, and in summer 2014, inspired by the Curious Margate project, they led the *Summer of Colour* festival, which has led to an annual summer festival, and in autumn/winter 2014 brought the businesses and local attractions together for the *Magical Margate* Christmas event.

Tangible improvements have occurred in the appearance of the Old Town district; many more shops are now trading and the area is safer and more vibrant. The area now has a large number of vintage clothing and antique shops, as well as cafes, premium coffee shops and high end food and kitchen equipment shops. The character of the Old Town area has therefore changed significantly since the gallery was planned and subsequently opened. In addition, the stretch of the High Street immediately adjacent to the Old Town is slowly becoming redeveloped as vacant properties are let and new retailers become established, resulting in a 'ripple effect' centred on the gallery itself.



Figure 18: New retail offer in Old Town (Photo: Andrew Jackson)

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<sup>21</sup> Psychographic refers to the personality, values, opinions, attitudes, interests, and lifestyles of individuals.

## *The difference it makes (outcomes)*

In order to identify outcomes, we interviewed eleven retailers in the Old Town area of Margate, and nine retailers based in the High Street area of the town. We also ran a focus group with five owners of retail outlets, some of whom were based in the Old Town and some in the High Street area. We found there was some difference of opinion regarding the relationship between the High Street and the reinvigorated Old Town, with some retailers commenting that there was a division between these two areas. In addition, some retailers commented that Turner Contemporary attracts a 'certain type' of visitor who wouldn't necessarily shop on the High Street.

However, for the retailers based in the Old Town area, there was a sense of determination about their role in the change the area had experienced. They feel that they have worked hard to achieve what is there now, and it is their entrepreneurial spirit, coupled with the presence of Turner Contemporary, which has driven the area to success. Notably, the retailers stress how the gallery has attracted investment in other areas, mentioning as examples the recent opening of a new boutique hotel close to the gallery, and the redevelopment of Dreamland, a recently refurbished local amusement park that re-opened in June 2015. The stakeholders we spoke to firmly believed that these developments and investments would not have taken place had it not been for Turner Contemporary.

Our research suggests that there are two distinct outcomes experienced by these retailers: an increase in civic pride, and a feeling of entrepreneurial spirit. Both are generated as a result of the success of their businesses – success that is built upon more people being attracted to Turner Contemporary, and the difference in the spending patterns and consumption habits of gallery visitors compared to local consumers.

Therefore, following these consultations we have determined that the following outcomes have occurred for local retailers:

### **Outcome 1 - Entrepreneurial spirit**

All retailers felt pride in being able to take responsibility for their own careers. We asked the focus group participants what they felt was significant about being 'their own boss' and the response was the satisfaction about being able to do the job for themselves. One retailer told us:

"You can put the energy in for yourself and not for someone else. You can put your heart into your business, and every time you have good sale and every time you have a good week. You get that buzz."

### **Outcome 2 - Feeling part of a community of retailers and a sense of civic pride**

The benefit of having their own business also translated into being able to be a part of a wider community and the enjoyment of working together to regenerate Margate and make a thriving town:

"There's a feeling that we want to be part of the regeneration of Margate. We feel excited about this. We all want that to happen."



## *The causal chain that leads to stakeholder outcomes*

A simplified version of these outcomes is displayed in the causal chain for retailers.

### **Causal Chain of Outcomes for retailers in Margate**

An influx of consumers come the town to visit Turner Contemporary and are looking for shops and cafes before or after their visit.	Retailers are able to capitalise on this demand by starting new independent retail ventures	They feel satisfied and secure and have positive feelings about the future.	Increased sense of self-efficacy and entrepreneurial spirit.
Retailers involve themselves in town activities and organise events.	They improve the appearance of their premises to match expectations	They connect with fellow retailers who have a common goal.	Feeling of connectedness to community of like-minded retailers.

## *How we know things have changed*

Through our consultations we know that the presence of Turner Contemporary has made a significant difference to commercial activity in Margate. On behalf of the gallery Fives Lines Consulting conduct an annual Economic Impact Assessment (EIA) analysis which measures the economic value of the gallery, taking into account visitor spend in the town and the number of jobs created as a result of the gallery. Turner Contemporary's own research concludes that 72 new enterprises have opened in the locality since the gallery opened in 2011, predominantly split between the Old Town and the High Street, with a smaller number also in the neighbouring area of Cliftonville and on the seafront.

We have not included *all* Margate businesses in this study because it was felt that the retailers in the Old Town and High Street are the only retailers that have felt levels of material change that we are able to measure. Hotels in the area may have also experienced some change but this is currently outside the scope of this research.

Using this information, we developed the following indicators of change:

Outcome	Indicators
Entrepreneurial spirit	Number of new stores opening in Margate. Retailers reporting taking a risk to start their business.
Feeling of a connected community of retailers	New networks develop between stores. Retailers report connecting and working with one another.

Through conversations with local retailers we are confident of the impact that the gallery has had. Almost all local retailers we spoke to attribute the improvements in the Old Town to Turner Contemporary; explicitly stating that it attracts a 'certain type' of day visitor who are interested in arts, vintage goods, and premium

food and drink. Current retailers describe how, before the gallery opened, businesses in the Old Town were unlikely to last more than a couple of months. Only a few had been able to 'hold on' and wait for the gallery to open, as they knew things would then improve. This is confirmed by the direct correlation between the level of trade experienced in the Old Town, and Turner Contemporary's opening times, with retailers noting that they consistently see the number of people coming to their shops and restaurants drop when the main parts of the gallery are closed for changes in exhibitions.

## Financial Proxies

Quantifying and valuing this impact is challenging because of the numbers of people who are affected, the diversity of the stakeholder groups for whom change is occurring, and the difficulties in attribution. There are a range of factors which will affect the lives of people working in Margate, and the success of their business will also be a reflection on their own ability, combined with other economic influences on the town. Because of this we have chosen to use published valuations carried out by other researchers working in this field in order to arrive at a "ball-park" estimate of the value created. We accept this estimate should be used with caution.

### Entrepreneurial spirit

To value the outcomes of entrepreneurial spirit, we have looked at similar studies which value the effect of having employment. We use the financial proxy calculated by HACT and Fujiwara<sup>22</sup> of £12,164 which is the value of having a secure job.

### Feeling part of a community of retailers

To value how retailers now feel connected, we used the results of a study from Powdthavee<sup>23</sup>. This valued the increase in annual value attributed in the change from 'talking to neighbours once or twice a week' to 'talking to neighbours on most days'. They valued this change at £15,666.

## Establishing Impact

To work out how many local retailers have been affected, we took the number of new businesses in Margate, and applied the ratio of how many retailers felt the gallery had had an impact on their business. Our conversations and surveys lead us to believe that about 70% of the businesses consulted attribute positive change to Turner Contemporary. Therefore for the purpose of this model we assume that 50 retailers experience the outcomes identified. This is likely to be an underestimate as many business who existed prior to the opening of the gallery will have benefited from its presence and, in addition, more than one person from each business is likely to have been a beneficiary.

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<sup>22</sup> HACT and Fujiwara (2014), *Measuring the Social Impact of Community Investment: A Guide to using the Wellbeing Valuation Approach*, HACT 2014

<sup>23</sup> Powdthavee, N. (2008) Putting a price tag on friends, relatives, and neighbours. *Journal of SocioEconomics* 37(4) 1459–1480.

We have exercised caution in how much we attribute to the gallery and how much would have happened anyway. We know that the regeneration of Margate High Street was taking place alongside the opening of Turner Contemporary. One of the initiatives developed as a result of the centrally funded Portas Pilot scheme in 2013 was the Pop Up Margate shop on the High Street, an incubation space for new retailers. Several retailers in these premises have now moved to their own stores, with two of these, Affordably Affordable and Emily Rose Gift Baskets, attributing much of their continued success to the increased footfall created by Turner Contemporary. We have therefore given a 60% attribution to the presence of the gallery.

We have given a figure of 30% to deadweight, as the people who are experiencing this outcome are likely to have an entrepreneurial spirit regardless of the gallery.

The outcomes experienced by retailers have not displaced other activity, so we give this a figure of 0%.

## *Calculating social value*

### **The social value**

The gallery does not invest directly in local retailers, but it has had significant impact on the regeneration of the town, particularly the Old Town area. In 2015/2016, the advertising value equivalent that was created for the town of Margate by the gallery's editorial coverage amounted to £6.66 million. This has drawn in visitors and increased footfall throughout the town and increased the need for local services.

For determining the social value, we do not therefore include any direct investment from the gallery.

### *Immediate value of the impact*

Stakeholder	Outcome	Amount of impact (# of retailers)	Financial proxy	Immediate value
Local Retailers	Entrepreneurial spirit and	50	£12,164	£608,200
	Feeling of a connected community of retailers	50	£15,666	£783,300
<b>Total value created</b>				<b>£1,391,500</b>

### *The social value*

Immediate value of outcomes	Deadweight	Displacement	Attribution	Impact
1,391,500	30%	0%	60%	<b>£584,430</b>

## *Limitations*

In this research we have focused on the 72 new independent businesses that have opened since 2011. More work could be done to distinguish what outcomes have been experienced by a range of sub groups:

- Business franchises
- Independent stores that opened pre-2011
- Other chains
- Other commercial and retail spaces outside of the Old Town and High Street

Margate has demonstrated that it is a town with a strong identity and retailers show a passion and drive that complements and builds on the effects created by the gallery. The combination of resilience and regeneration is likely to be what is causing the majority of social value for local retailers. These qualities are harder to capture in an SROI.

## The social impact on non-visiting local residents

This section explores the social impact of the gallery on residents of Margate who have not visited the gallery. The impact on non-visitor residents is likely to be related to the wider regeneration of the town which will take many years. Consequently it is not possible to complete a full SROI for this stakeholder group at this time. However the following section explores some possible ways we might measure the social value created in broad terms.

## *What happens (activities and outputs)*

The gallery accepts that not every local resident can be immediately expected to appreciate art and fully understand the work of the gallery. They carry out a programme of outreach work that aims to bring people into contact with art, recognising that children and young people are the key to inspiring change in the communities around them. For this reason, the gallery has worked in partnership with the Inspire programme, and has also invested in major leadership programmes for children and young people.

Examples include Youth Navigators and Art Inspiring Change. Youth Navigators (funded from 2012–2015 by Lankelly Chase and the Rayne Foundation, and now funded by NADFAS) trains teenagers to hold conversations with gallery visitors about art. Art Inspiring Change is inspired by primary school children and their enthusiasm for the gallery and for the arts.

80 'Young Arts Leaders' from four Margate Primary Schools are working with artists and Turner Contemporary's resident philosopher to regenerate their own town. With children working as leaders – with support from the gallery, schools, parents and local community – the project is enabling them to transform neglected sites in their own neighbourhood. The project will also examine whether they can inspire adults in their own networks to get involved in arts and culture.

This project is funded by the Paul Hamlyn Foundation, The Art Fund and Southeastern trains, and runs from January 2016 to July 2017.

## *The difference it makes (outcomes)*

As part of the research to understand the impact on residents in Margate we conducted a street survey, combined with visits to community events such as coffee mornings and soup lunches. Through these initiatives we engaged with a range of people, many of whom had not been to Turner Contemporary and whose opinions were formed without ever passing through the gallery doors. This section is therefore divided into two sections:

- Stakeholders who live in Margate, have been to the gallery, and offer a view about its wider impact on the town<sup>24</sup>
- Stakeholders who live in Margate, but who have never been to the gallery

### **Stakeholders who live in Margate, and have been to the gallery**

Margate residents who have engaged with and/or visited the gallery are very positive about its influence, stating:

“We think it’s made a big difference to the experience of living here, completely changed it, we’re very happy it’s here”.

“As locals we were always keen for Turner Contemporary to be built in Margate. We watched with great excitement as it was constructed and made a point of being at the opening. We could not have been prouder”

The wider town is demonstrating signs of change, and a number of gallery projects have reached a wider audience than visitors alone. The schools programme in particular is successful. The stakeholders we spoke to recognised that school aged children benefitted from the gallery space, and were positive about the resources available and the access to this ‘high quality’ gallery. They explained that before it arrived there was no similar offer so children would have gone without such an experience.

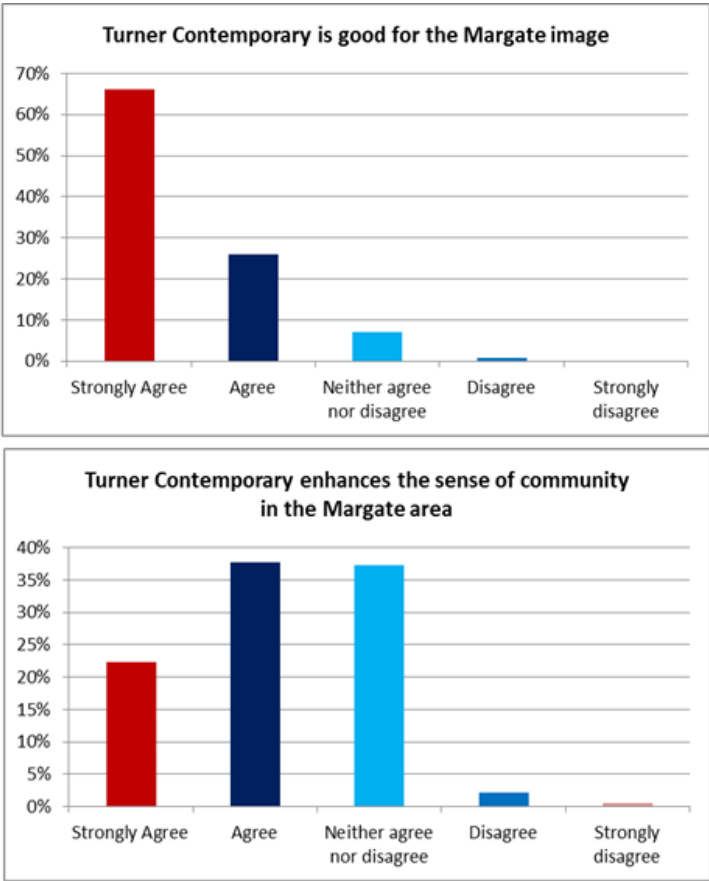
One 15-year old boy had visited the gallery on a school trip. Though he was reluctant to discuss the trip in front of his friend, when prompted he explained that he really enjoyed the trip. It showed him art that he had never seen before and made him think about art in a different way. His interest was in photography, and the trip to Turner Contemporary had inspired and sparked his curiosity. His initial reluctance to share this experience perhaps identifies one of the reasons why those who have not visited continue to feel negative about the gallery. Until they have actually experienced what it has to offer there appears to be a tendency amongst low arts engagers in the town to habitually repeat negative comments about the gallery.

Further evidence from an Exit Survey conducted in 2015 show that Margate residents see many positive changes happening as a result of the gallery. Over 90% of respondents ‘strongly agreed’ or ‘agreed’, that ‘Turner Contemporary is good for the Margate image’, demonstrating their belief in the contribution of the

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<sup>24</sup> Some of this group have been captured as stakeholders earlier in this report.

gallery to the wider Margate brand. Around 83% ‘strongly agreed’ or ‘agreed’ that the gallery was welcoming for the whole community. They were less sure about the gallery’s role in ‘enhancing the sense of community in the area’, with only 59% ‘strongly agreeing’ or ‘agreeing’ that this was the case, whilst over 40% were uncertain about whether or not the gallery encouraged participation in community life and events.<sup>25</sup>



<sup>25</sup> The questions were only answered by residents with a CT9 postcode. The questions asked are drawn from the exit survey questions developed by Audience Agency in partnership with Arts Council England ([www.theaudienceagency.org](http://www.theaudienceagency.org)).

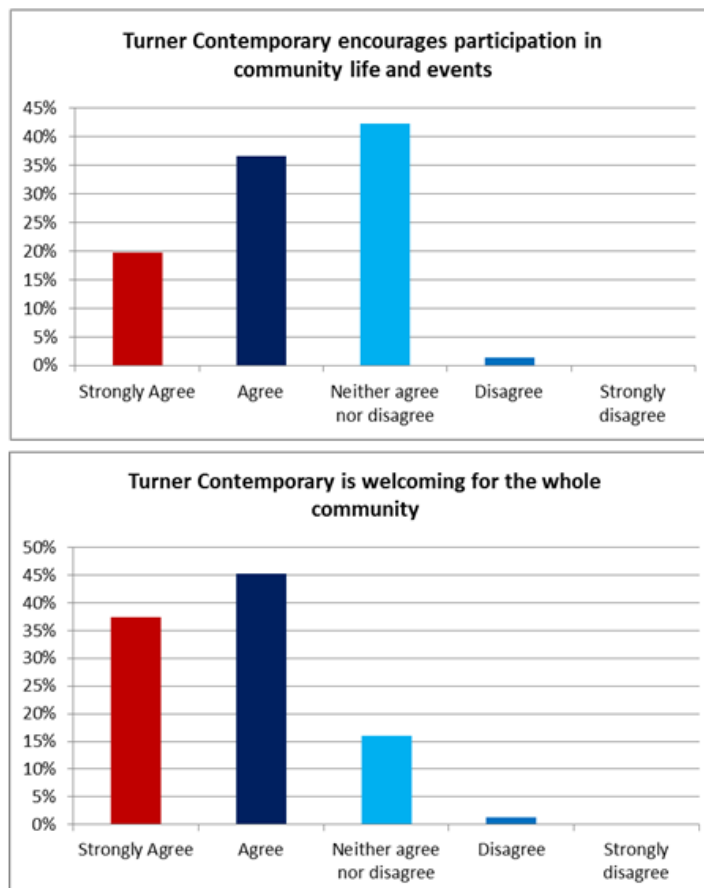


Figure 19: Visiting residents' perceptions of the social impact of Turner Contemporary

#### Stakeholders who live in Margate, but who have never been to the gallery

The results of the survey questions begin to hint at the polarity of feelings about Turner Contemporary amongst residents of the town. Our conversations with residents who are yet to visit or engage with the gallery revealed a widespread scepticism about the impact the gallery has had on Margate. A large part of the frustration felt by local people seemed to result from a conflation of Turner Contemporary with the slow pace of regeneration and the lack of success for other initiatives, such as the disused seafront Lido and Dreamland. The High Street has been in decline for many years, and local people clearly held an opinion that the Council should be doing more to reduce the vacancy rates of high street stores.

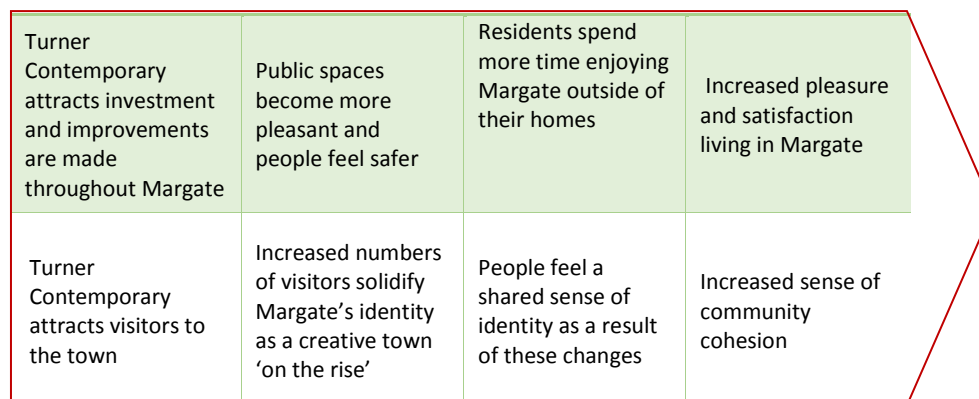
It was also clear that the nature of art galleries, and of contemporary art, was alienating for some people. This is not peculiar to Margate, and reaching those who are least likely to engage with the arts and who feel that art galleries 'are not for them' will continue to be a challenge. The full impact of the gallery is likely to take a generation to achieve, so reaching young people now is probably the best chance of achieving a longer term shift in attitudes over the next 10-15 years.

Other published research around culture-led regeneration shows residents of Margate are likely to start noticing the indirect effects of the gallery over the next 10 years or so.<sup>26</sup> The outcomes for this group are likely to be an overall increase in

<sup>26</sup> Powdthavee, N. (2008) Putting a price tag on friends, relatives, and neighbours. *Journal of SocioEconomics* 37:4 1459–1480.

social capital – a safer and more enjoyable place to live and a greater sense of community. These are outcomes are outlined in the causal chain below:

### Causal Chain of Outcomes for non-visiting local residents



### Indicative value

For the reasons outlined above, this study does not seek to quantify the social return for indirect impact of the gallery as it is too soon to evidence change on non-visiting residents of Margate. In the future we assume that several other factors such as investment in local services, improved delivery of local services and infrastructure, and the growth of the tourism and service industry more generally will contribute to how the population experience outcomes. Other factors include the reopening of Dreamland and the redevelopment of the Lido, increased personal entrepreneurship and a shift in attitudes towards the town.

To give some indication of the future value of these outcomes, we are able to identify possible values by looking at other studies which use similar outcomes. Dolan and Metcalfe<sup>27</sup>, for instance, used a willingness to pay model to establish that the increased subjective well-being for an individual as a result of urban regeneration was worth £533 per person per annum, or £6,400 weighted over a finite time horizon. In a similar study, living in a safe area was valued at around £16,000 per year<sup>28</sup> per person.

More detailed work would need to be undertaken in the future in order to verify these figures in Margate and to allow for regional and demographic differences across the whole population in the area.

<sup>27</sup> Dolan, P., & Metcalfe, R. (2008). *Comparing willingness to pay and subjective wellbeing in the context of non-market goods*. Centre for Economic Performance (London School of Economics) Discussion paper 890.

<sup>28</sup> Dolan, P., Fujiwara, D. and Metcalfe R. (2011). *A Step towards Valuing Utility the Marginal and Cardinal Way*. Centre for Economic Performance (London School of Economics) Discussion paper 1062.



## Outcomes for local artists

### *What happens (activities and outputs)*

In the ten years from the gallery's inception to its completion in 2011, three new artists' studios were developed in the town centre (Limbo, Crate and Pie Factory studios) and since then a further two have opened (Resort and Bon Volks). These built on an existing creative scene in Margate, including Marine Studios and a number of retail galleries, artists and creative spaces that have been attracted to the town since 2000. In July 2015 the Bon Volks studio opened, with space for eight artists as well as a two room residency space that will be offered to emerging artists for short residential periods.

Turner Contemporary works with artists throughout the year and in numerous ways. Some artists are invited to deliver creative workshops with schools, others work on exhibition related project delivery. This section only considers the indirect outcomes that artists experience as a result of the gallery, not each individual artists' interaction, which is normally a straightforward transactional relationship.

Over the past five years there have also been instances where arts projects have taken place in the town, building on the work of Turner Contemporary, even though the gallery was not directly involved in organising them. An example of this was *Home*, a project that ran in the summer of 2014, and which prompted artists and arts organisations to spend time in the Cliftonville area of the town, and to develop new work that responded to the place and its communities.

## Case Study

### *Dan Chilcott, Resort Studios*

*Chilcott opened Resort Studios in 2013. He moved to Margate primarily as a means to invest in property outside of London. He sees the creative industries as a formula for reinvigorating towns and developing a new economy. Resort Studios now houses 40 creative practitioners, including architects, photographers, designers and set designers.*

*“Our vision was to create a space that encourages experimentation and collaboration in an inspiring and professional environment. We aim to support practitioners at different levels of their careers, providing access to resources that can help reduce costs, generate income and enhance individual practice”*  
(Resort Studios website)

*Chilcott explains that the studios in Margate support and promote each other’s openings, and they frequently meet up to talk about programming.*

*He believes Margate has always been a place of firsts and that the new economy generated by Turner Contemporary is just the next economic upturn for Margate, repeating past cycles of innovation and resurgence. He thinks artists are excited about Margate, and artist friends visit him to see for themselves what is taking place. For artists, the reduced financial burden draws them away from other creative cities and in Dan’s opinion this will continue as the years pass.*

*“Yes the artists have probably changed Margate, and its social interactions, but the vibe, the town has this deep seated atmosphere, deep seated personality which I don’t think it’s possible for anyone to change.”*

## *The difference it makes (outcomes)*

It has been challenging to gather an evidence base that demonstrates a clear correlation between the growth of the creative sector in Margate and Turner Contemporary. We consulted with a number of artists about the changes that have been taking place in Margate, focusing our discussion on the artists’ personal reflections on impacts they have felt.

Artists rarely spoke of a direct link between the presence of the gallery and their decision to locate their practice in Margate. Cheap property prices, proximity to London, and the light, air and views, all appear to have played a part in the process of choosing a location. Some also acknowledged that Margate’s ‘gritty’ quality, and its decaying buildings, created a ‘neo-bohemian’ atmosphere that they found attractive<sup>29</sup>. Some artists who had previously been located in inner city areas of London felt at home in the vibrant and multicultural communities of Cliftonville –

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<sup>29</sup> See: Lloyd, R., (2010). *Neo-Bohemia: Art and Commerce in the Postindustrial City*, London: Routledge.

because they were “not unlike South London”. They enjoyed the sense of change, and believed that Margate had experienced peaks and troughs in economic activity throughout its history; for them this resurgence was just another upward trend for a town that had been through many cycles.

Although they found it challenging to explain any direct outcomes experienced since the gallery opened, they acknowledged that Margate was busier with visitors and has attracted a new creative scene to the town. Although artists are not more financially secure – as several have invested in their own practice – they do see themselves as based within a supportive community with opportunities to exhibit their work, and develop their practice. The networks within the town also lead to shared spaces and shared practices. Resort Studios – with its blend of artistic studio space and desks for creative businesses – is seen as a new model for creative working by those who visit, and directly the influence model developed at Bon Volks Studios.



Figure 20: Resort Studios, based in a disused furniture storage warehouse (Photo: Andrew Jackson).

Taking the findings above into account, we have found that the outcomes we identified are not generated as a direct result of investment by Turner Contemporary in a specific activity or programmes aimed at local artists. The presence of the gallery in the town does, however, have an impact on the image of Margate, particularly through its media coverage. We can therefore identify and value some outcomes for local artists, but we are unable to clearly attribute these to Turner Contemporary at this stage.

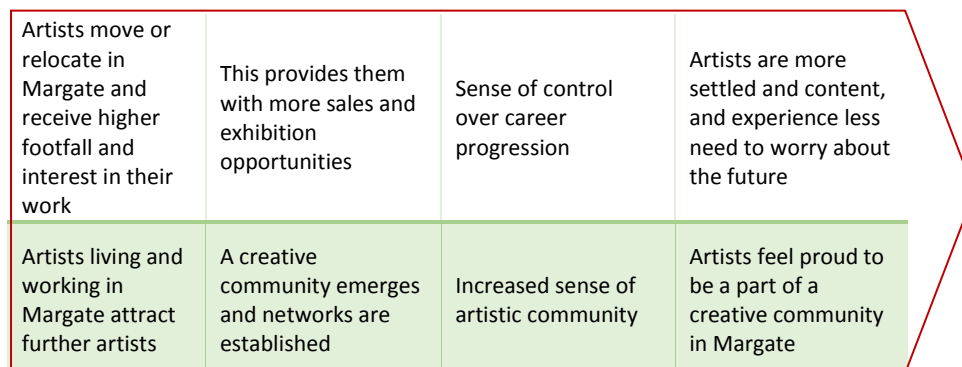
#### **Outcome 1 – sense of control over career progression**

Because of the growth in the creative community in the town, there is an increased number of studios, exhibition opportunities and audiences for artists. This makes it easier for artists to develop and sustain careers, and gives them more control over their future.

## Outcome 2 – increased sense of artistic community

The strengthened networks that have resulted from artists locating in the town, and the number of shared studio spaces and galleries, has resulted in an increased sense of community. This allows resources and practices to be shared and utilised amongst a network of practitioners.

### The causal chain of outcomes for local artists



## Establishing Impact

### Sense of control over career progression

The emergence of Margate as a draw for creative talent has led to the growth of the creative industries. This in turn has allowed artists to set up their own studios or rent out affordable studio space. This provides a level of financial security which may have been unattainable previously. In order to value this outcome we have used the proxy for financial comfort developed by HACT and Fujiwara, which is £9,762 per year for those aged 25-49 and living outside of London.<sup>30</sup>

### Increased sense of artistic community

To value the increased sense of artistic community we use the same value that was used for retailers. This analysed the correlation between two variables: a change from 'talking to neighbours once or twice a week' to 'talking to neighbours on most days'<sup>31</sup>. Powdthavee estimates this has a value of £15,666 per year.

Our valuation model then uses these proxies to estimate the value created for artists working in the Limbo, Crate, Resort, Bon Volks and Pie Factory Studios:

<sup>30</sup> HACT and Fujiwara (2014), *Measuring the Social Impact of Community Investment: A Guide to using the Wellbeing Valuation Approach*, HACT 2014

<sup>31</sup> Powdthavee, N. (2008) Putting a price tag on friends, relatives, and neighbours. *Journal of SocioEconomics* 37:4 1459–1480.

## *Calculating social value*

### Immediate value of the impact

Stakeholder	Outcome	Amount of impact (# of people)	Financial proxy	Immediate value
Artists in studios (Limbo, Crate, Resort Studios, Bon Volks, Pie Factory)	Sense of control over career progression	56	£9,762	£546,672
	Increased sense of artistic community	56	£15,666	£877,296
<b>Total value created</b>				<b>£1,423,968</b>

Because of the difficulties outlined above, at this stage we have neither sought to attribute these values, nor to account for deadweight or displacement in this calculation.

However, in spite of these limitations, the preceding section does offer a compelling snapshot of the developing creative community in the town, and the proxy model also offers an indication of the social value created for artists as a result of the continued culture led regeneration of Margate.

## 11. Conclusion

Turner Contemporary continues to bring world class art and communities together. In its first 5 years, it has been a catalyst for major change. It has had a significant and direct impact on individual lives through its learning programme, as is exemplified by the reflections and voices brought together in this report. In an area of social deprivation, it has brought empowerment, inspired self-belief, and provided a stronger sense of connectedness to family and friends as well as encouraging participants to be more active in society.

Beyond this, it has also had a wider, ripple effect on the regeneration of Margate thanks to the footfall it has brought to the town and the significant press and brand development that the gallery has triggered. As the report notes, the impact here is harder to trace and will become manifest within the next 10 years or so.

The SROI analysis, where applied, gives the gallery's core strands a financial value for the first time, enabling us to assess and compare the impact and understand the return on investment in quantitative terms. Going forward, this research will be used to both understand the gallery's achievements and inform future investments.

## 12. Glossary

Attribution	An assessment of how much of the outcome was caused by the contribution of other organisations or people
Deadweight	The proportion of total outputs/outcomes that would have been secured anyway (sometimes referred to as non-additionality).
Displacement	The degree to which an increase in productive capacity promoted by government policy is offset by reductions in productive capacity elsewhere
Impact Map	A table that captures how an activity makes a difference: that is, how it uses its resources to provide activities that then lead to particular outcomes for different stakeholders.
Outcomes	The eventual effect on economic, social or environmental conditions that an intervention achieves
Outputs	The physical products or measurable results of projects or programmes
Present value	A future value (cost or benefit) expressed in present terms by means of discounting
Social Value	Social Value is the value that stakeholders experience through changes in their lives.
Social Capital	Social capital describes the pattern and intensity of networks among people and the shared values which arise from those networks. Greater interaction between people generates a greater sense of community spirit.
SROI	Social Return on Investment
Stakeholders	People, organisations or entities that experience change, whether positive or negative, as a result of the activity that is being analysed
Willingness to pay	The monetary measure of the value of obtaining a gain in the provision of goods or services or avoiding a loss.