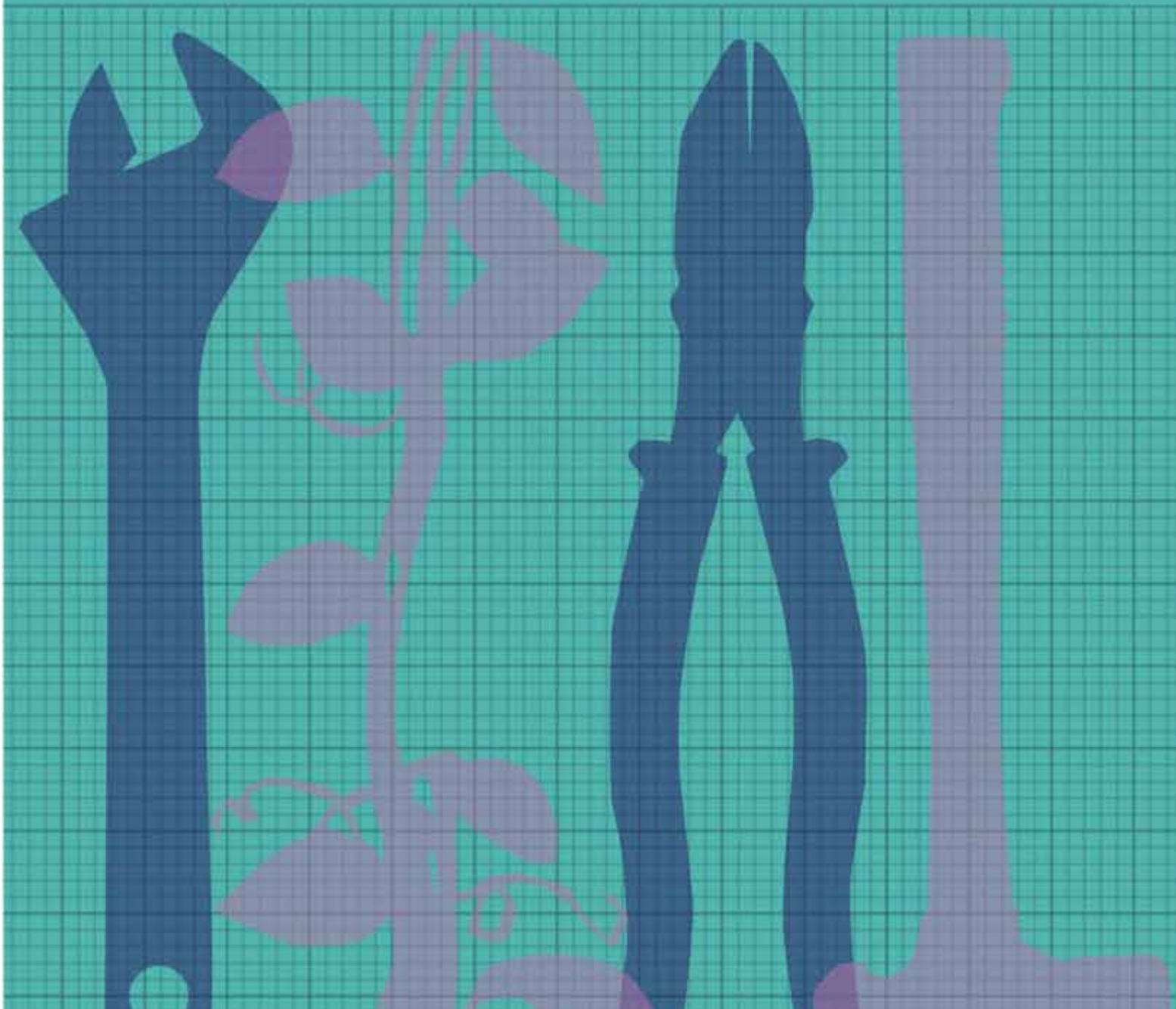


Making value more visible

Social and economic impact toolkit for festivals



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Introduction.....	1
Why measure?	1
Before you dive in.....	2
Involvement of a range of stakeholder interests	2
Setting parameters or scope	3
Setting principles	3
Checking it is a worthwhile use of resources.	3
Making value more visible - an overview of key concepts	4
What is Value?	5
What is Impact?.....	6
Measuring Economic Impact	6
Measuring Social Impact	7
Models for assessing impact	8
Social Return on Investment (SROI)	10
The Stages of Impact Assessment.....	11
Stages of a SROI Assessment	12
Stage 1: Setting the Scope & Stakeholder Involvement	13
Stage 2: Mapping outcomes.....	15
Inputs	16
Outputs.....	16
Stage 3: Evidencing outcomes and giving them a value	17
Outcome Indicators	17
Ways to gather information about outcomes from stakeholders	17
Social Impact Indicators	18
Economic Impact Indicators	20
Multipliers	21
Putting a value on outcomes – monetization	22
Collecting data about outcomes	23
Collecting your own data	23
Simple measuring tools and approaches.....	26
Stage 4: Separating out the Impact - Overview	30
Stage 5: Calculating the SROI ratio. - Quick Overview.....	33

Stage 6 - Reporting, Using and Embedding the Results	34
Further Resources.....	36
Example reports and contents.....	36
Indicators of social change used by others.....	36
Sources of data	38
Other toolkits	39
Further reading.....	40
Appendix One: Examples	41
Ways to present information.....	41
Real examples.....	42
Mapping impact visually – geographic reach	42
Mapping impact on local businesses	42
Simple analysis of qualitative data.....	44
Keeping it simple - survey (Kiss)	44
Counting the un-ticketed.....	45
Several with one (SW1).....	46
Using what we have and partners to get SROI ready	47
Appendix Two: Exercises	49
Setting the Scope	50
Identifying and involving stakeholders	53
Mapping from outcomes to indicators.....	55
Mapping how you make change – Impact Map	56
Social capital outcome indicators	57
Economic Impact Indicators	63
Data collection methods	64
Planning impact research.....	65
Minimum Records - SROI readiness and plan to get ready.....	66
The Volunteer investment to value audit (VIVA)	67
Return on investment in volunteers	68

Introduction

There are few, if any, festival organisers, who took on their role because of a love for economics, statistics and data analysis. If, however, you love your festival and want more investors to share your conviction that it is a vital part of their work, then this toolkit aims to help you do just that. It seeks to make the instinctive measurable and measuring intrinsic. It will help you create evidence to prove the worth you know is there and make gathering that evidence part of everyday activities.

This toolkit considers what might be important to measure and at how to measure so that the results are meaningful to the people you want to invest in you, be they funders, governors, personnel, or participants. It will build your understanding of how to produce evidence to guide decisions about investment, policy, governance, and programme effectiveness and efficiency. It will help you and your stakeholders get the best possible returns on your investment of money, time and talent.

One size cannot fit all, so this is a 'Medium' toolkit. Experienced assessors are referred to further resources while those just starting out can apply some of the measures to just one or two of their activities as a starting point.

As with any toolkit, it comes with a warning: it may contain a screwdriver, a 13A fuse, sufficient instructions to change a plug, and basic training is available, but if you want to rewire the whole house, then we strongly suggest you get a specialist in!

Whatever your level of expertise, I hope this toolkit sparks an interest in making your festival's social and economic value more visible.

Why measure?

In festivals management, no one questions that accountants and auditors should prepare detailed reports on where the money came from and went to, and what revenue it produced. Shouldn't we also ask where people's effort, time and talent went and what it produced in terms of changes in other people, their lives and communities?

The science/art of measuring the value of festivals' social impact is in its infancy compared to measuring financial expenditure and even economic impact. But it *is* worth developing. The more festivals, large or small, that prioritise monitoring and evaluation and share their results, the better our knowledge and expertise in effectively using resources will be, and the better we will all become at communicating festivals' return on public investment. That in turn should help support decisions about where and how to invest in the future.

Preparing for and doing an assessment for your next festival or project can deliver many benefits, even if you are going to assess just one or two outcomes for some aspects of your work:

- diverse stakeholders can be identified and involved
- local residents can be alerted, consulted and brought on board
- causes for complaints can be anticipated and altered
- the potential to create inequities in impact can be identified and avoided
- potential impacts on vulnerable groups can be explored
- the need for partners to help deliver or measure can be identified
- work can be outcome driven
- appropriate data collection systems can be put in place
- reporting to funders is made easier and more complete
- research work can be timetabled into your project or business plan
- the need for paid or volunteer researchers can be established
- associated costs can be budgeted for
- activities can be redesigned to ensure maximum positive outcomes
- the Board can build plans and monitor them on an evidence base
- resources can be targeted appropriately
- your accountability can be enhanced
- clear evidence of impact can be presented to current and potential funders
- the impact of your work can be more clearly communicated to others, leading to raised profile and awareness of your work
- volunteers and employees see evidence of their impact, raising their motivation.

Before you dive in

A new project always carries the risk of reshaping an organisation and diverting resources and energies away from its core purpose.

Four things will help prevent this:

Involvement of a range of stakeholder interests

Before you start, get a small team together (e.g. Board members, volunteers, managers, key funders, maybe other stakeholders). As a Steering Group, they will help you establish 'buy in', monitor progress, and bring expertise, different viewpoints, resources and encouragement to the table.

Setting parameters or scope

Setting the parameters of the study is vital. This is covered in more detail in the section on Scoping. If you cannot do a full assessment, then consider measuring just one or two impacts each year. You could look at just one group of people, one area of your work, or pick a theme. Over the years you can build up a library of evidence and reports, develop your own expertise and create an ethos of continuous assessment.

Setting principles

Setting principles keeps you in tune with your organisation and context. Here are some principles others have developed for evaluations and impact assessments:

- **Evaluation should be a culture rather than a discipline.** It is an ongoing search for what works best, not an end of term report
- **Evaluation should be about shared learning not being taught.** Evaluation done to you by experts it is not nearly as useful as doing it through a dialogue between organisations, experts and funders so that models are constructed in partnership.
- **Evaluation should also be a catalyst for change.** It is part of 'research and development' and should challenge traditional approaches to things. If evaluation were all of the above, then it would also be about **empowerment**.¹

The seven principles of the Social return on investment approach

- involve stakeholders
- understand what changes
- value the things that matter
- only include what is material
- do not over claim
- be transparent
- verify the result

Checking it is a worthwhile use of resources.

To be worth it, the way you have designed your project and the measurements you use need to be checked against the points below:

Actionable - you will measure only activities that can be changed

Important – you will measure only factors important to the festival's aims

Measurable – you will measure only things that can reasonably be measured

Simple - you will keep it simple so that results are self evident to all

Practical – you will keep it manageable and deliverable

Technically sound - you will seek advice where you need it and publish your recognition of any limitations on the techniques you use

¹ <http://www.ceni.org/publications/BriefingPaperNo1.pdf>

Making value more visible - an overview of key concepts

There are five main types of festival: curated; open platform; aggregator; field festival; and one off event.² All affect the community and economy in which they take place, the balance between economic and social impact depending on the organisers' aims. Where those effects are positive and lasting, you can say that value has been created.

You may think the value of festivals is self evident. On a social level they bring people together, help them to meet their neighbours, or people from other cultures; they are part of the social architecture of institutions and celebrations that help build a sense of community. In terms of economic value, they pay performers, sell refreshments, pay rent to venues and attract the tourist pound into the local economy.

Instinctively knowing that festivals are beneficial is one thing. Pinning down the benefits so you can see how and where they occur, track them over time and discover which actions give the best results, is entirely another. But it is not impossible, even for the smallest, least resourced festival.

How do you prove to a four year old child that he is still growing, but is not yet taller than his six year old sister is?

You stand them against the wall every few months and run a pencil over their heads.

It is not hugely scientific or complex; but every result is a clear, lasting, comparable record of change. As long as we stay focussed on what we want to measure, across whom, how and for how long, we can keep the core of any research clean and clear:

- Height of two children, against the same wall, monthly or until they get too old to do it.
- Height in feet and inches, of two children, and seeing which has grown the most inches gained between the ages of 4 and 8.
- Height in feet and inches of the two children who live here, and the two over the road, to see who gains the most inches every three months between the ages of 4 and 8.
- The percentage increase in height of four children (two boys, two girls) to explore gender differences in rate of growth from ages 4 to 8.

All that is needed is the addition of a tape measure and the neighbour's kids.

Measuring change is as simple as you need it to be. But we are not measuring children's height, we want to monitor change in social and economic value, so what do we need in place of a wall, pencil and ruler?

² See <http://festivalslab.com/festival-business-model-generic-canvas>

What is Value?

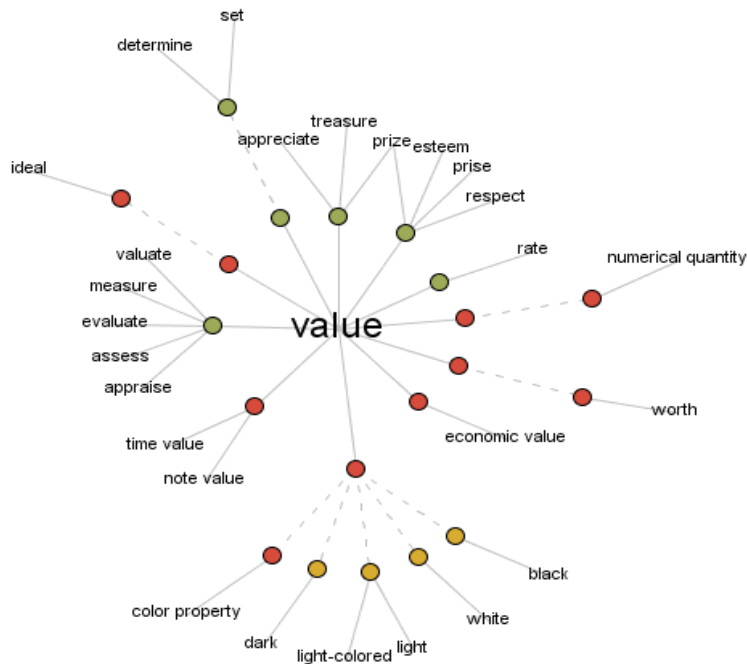


Image from the Visual Thesaurus, Copyright ©1998-2011 Thinkmap, Inc. All rights reserved.

Economic value is the worth of a good or service as determined by the market.

It's an easy concept to grasp. Economic value is what you make in monetary terms for your festivals and others, minus what you and others had to invest to produce it. There are three factors of production, land, labour and capital. For festivals venues, wages, volunteer time, use of the photocopier can all be priced on the 'market'.

Social value is trickier. The worth placed on the way people or communities operate is not always determined by the market because it is not usually for sale in the shops. Measuring it takes a bit more thought and creativity.

Value is created by assets (tangible or intangible) that can be owned and controlled. We know that a 'nice area' means higher house prices, but what assets make a 'nice area' perhaps the quality of schools, or the amount of green space? In which case, social value could be measured by things like exam results and trees per acre.

The trick is to first identify the asset you are creating or changing, and then work out the best way to measure it. Sometimes there will be ready made measures (school league tables) and sometimes you will have to get creative to collect the information yourself (estimating trees in an area using Google map satellite or street view function).

Still not rocket science; just clear and some lateral thinking required.

What is Impact?

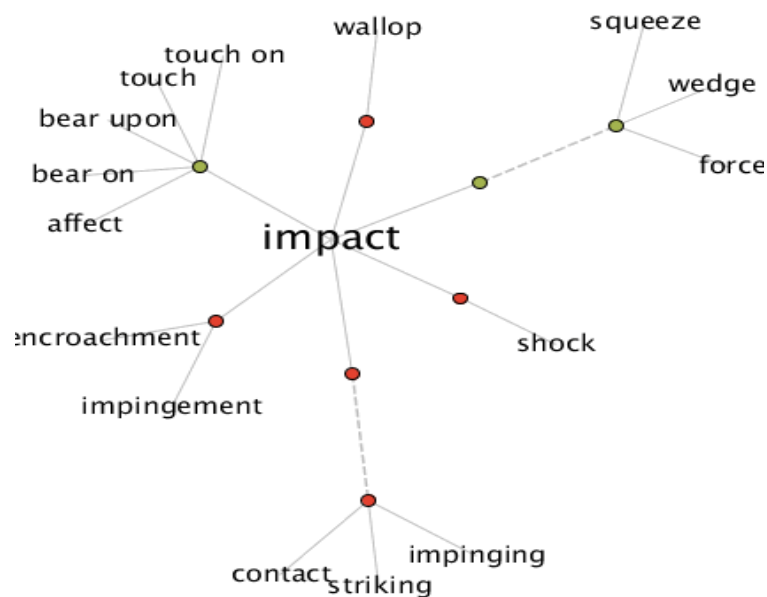


Image from the Visual Thesaurus, Copyright ©1998-2011 Thinkmap, Inc. All rights reserved.

The impact of your festival means the way it touches on or affects things. Economic impact will be the changes your festival makes to the local economy and social impact will be what it does to local social value.

Impact is not the same as straightforward measuring change, because it is about what *your* festival did. This means removing things that would have happened anyway and things that happened because of things that others did. Changes that happen anyway are called **Deadweight** and making sure it is only things *you* did is called **Attribution**.

When social and economic researchers talk about 'impact' they mean your outcomes after taking into account what would have happened anyway, the contribution of others and the length of time the outcomes last.

Measuring Economic Impact

Say your festival attracts a tourist from America who buys a ticket from you, a drink in the corner shop and a room in the local B&B. You can add up his expenditure. **This is direct expenditure.**

Then you need to add in the fact that you used some of that money to pay for supplies, and so did the newsagent and the guesthouse owner. This is **indirect expenditure**. And what you all had left over you took home and spent as part of your household expenditure. This is **induced expenditure**. Together they are **onward expenditure**. Adding this to your total is for the more dedicated. It is made simpler by multiplying your direct expenditure by a figure to give a total which takes account of all onward

spending. These figures are called **multipliers** and there are some ready made ones you can use to work out your own total expenditure.

Value can also be added for the length of time that the economic benefit lasts. Creating new jobs can bring benefit for years; a big summer event may raise the town's profile sufficiently to attract tourists at Christmas.

You also have to think about things that reduce your impact (whether intended or not). The impact of the festival on the local economy will be less if tourists fill up their cars miles away, or cannot stay locally and so take a room outside of the area, or if all your artists come from another country and the newsagent sources his drinks from abroad.

The spending that your festival cause but which happens outside of the area you seek to benefit is called **leakage** and needs to be subtracted from your total impact. Even small festivals, that are unlikely to get into the complexity of working out an actual leakage figure, can recognise it. Start to note where it occurs and you are more likely to think of ways to avoid it and so get more positive impact for the community you serve.

Measuring Social Impact

Economic value is fairly easy to understand, and we can measure changes in the value of land, capital and labour.

Social value is less tangible. In place of labour, read people, where the current most popular measure is **wellbeing**. In terms of capital, the predominant concept is **social capital**.

Wellbeing

Wellbeing refers to people's own experience of the quality of their life. It has become the leading umbrella concept under which all sorts of elements are gathered to measure not only how well individuals are doing, but importantly, how they *think* they are doing. Wellbeing is called a **hedonic** value in that as well as objective factors, such as level of fitness or crime rates, it also includes subjective measures like how well, or safe you actually feel. It therefore captures elements of the 'out there' and the 'personal experience' in a way that seems to resonate well with what many art or community festivals seek to deliver.

Social Capital

"...features of social life - networks, norms, and trust - that enable participants to act together more effectively to pursue shared objectives... Social capital, in short, refers to social connections and the attendant norms and trust" (Putnam, 1995)

Social capital has many other definitions, but all are about the various connections and levels of trust people have with other people (or groups with groups). These social networks are seen as the fabric of the social realm. So networks are assets that have a value in terms of individual and community life.

Although there are differences in opinion, there is a consensus that there are three sorts of networks or connections in the weaving of social capital:

1. **Bonding** – The trust and relationships with others like you or your community (intra-community relations or social glue).
2. **Bridging** – The trust and relationships between individuals and groups who are in other communities (cross-community relations or social oil).
3. **Linking** – The relations between those with differing levels of power or social status (power relations or social influence).

Social capital therefore provides a useful concept for measuring the impact of voluntary and community action in terms of changes made to social connections. It has been the focus of measurement for the Department for Social Development for many years and is the most developed, and perhaps most relevant, measure of the social change wrought by festivals.

This toolkit looks at how to measure:

Economic Impact

- changes in the size and speed of a local economy caused by a festival.

Social Impact

- changes in social capital in a community; and
- changes in individual well-being resulting from festival activities.

Models for assessing impact

There are as many models for assessing social value as there are festivals (well, nearly!). In the UK, the New Economics Foundation (Nef) mapped and compared the pros and cons of 22 models being developed or in use in 2005. In the USA, the Gates Foundation defined another eight approaches for estimating social value creation.

Little surprise that people write things like:

“The biggest problem that is faced by all of us interested in social value, impact, returns - whatever language you prefer –is the lack of consistency”³ and

³ <http://www.thesroinetwork.org/blog/197-lack-of-consistency-in-measuring-social-value>

“Why does each new organization in the social sector need to reinvent the measurement function, when we don’t reinvent our accounting or technology systems? The starting point is that no system has emerged that has really gotten it right.” ⁴

Imagine if the financial world could pick, choose and vary what and how it reported. There may be a longer history behind the development of financial accounting standards (and recent events show even they are not fool proof), but this is no reason that we should not start to develop some common measures to account for the social value of festival activities.

Recently an attempt towards a holistic approach to impact evaluation has emerged, and work has been done to pull together all the different components of event evaluation into a single framework so that an overall assessment can be made.

In the UK, the one ‘holistic’ approach that has floated to the top is Social Return on Investment (SROI), which translates social value into ‘hard’ economic indicators so they can be added onto the economic effects to give an overall measure of return on investment in one neat ratio, thus, “for every £1 invested £8 of social value is created.”

SROI is also one of the most complex and time consuming methods. So why use it?

“.. any new evaluation model that fails to build a consensus between the funder and the funded will either be imposed on unwilling organisations or will simply lie on the shelf. In the first instance, there will be constant questions about the validity of the data generated, in the second; the effort to generate a model will have been a wasted time.” ⁵

Given that the Office of the Third Sector (now the Office for Civil Society) invested in a three year project to simplify SROI, and has been working with HM Treasury to incorporate SROI methodology into the government’s Green Book⁶, the official guidance on how the public sector should conduct economic assessments of projects, it seems that SROI is the measure to aim for. It would make sense, therefore, for the sector to work with funders to arrive at a workable adaptation considered valid, relevant and attainable all round. ⁷

Recent work to identify the best value assessment approach for use by Archives, Museums and Libraries⁸ came to the same conclusion, even though work by Demos found that very few organisations are implementing SROI yet and most are not ‘SROI

⁴ Brian Trelstad Simple Measures for Social Enterprise. Innovations, Summer 2008 p115

⁵ <http://www.ceni.org/publications/BriefingPaperNo1.pdf>

⁶ http://www.hm-treasury.gov.uk/data_greenbook_guidance.htm Here the Northern Ireland Guide to Expenditure Appraisal and Evaluation (NIGEAE) uses the same principles
<http://www.dfpni.gov.uk/eag>

⁷ DCAL has scheduled a scoping study of the potential for using contingent valuation (Willingness to Pay, Willingness to Accept) as a means of valuing the benefit that individuals place on DCAL services.

⁸ Economic Impact Toolkits for Archives, Libraries & Museums Part 1 prepared by ERS for ALMA UK 2011

ready'. Demos also argues that the sector as a whole must achieve a basic and universal standard of outcome measurement before attempting to implement more complex and rigorous models.⁹ Sadly, it does not suggest how, and developing it is beyond the scope of this work.

It remains that SROI is a good measure and preparing organisations to implement it is useful itself, as it helps clarify outcomes, engage stakeholders and improve impact.

Clearly, full implementation of SROI will demand increased capacity, meaning more people as well as more skills in the sector. This is something that those who commission and fund projects, and those who prepare project budgets, should take into account as a legitimate development investment.

Recognising both the limitations of the methodology and the limited capacity of the sector, this toolkit seeks to develop means by which smaller organisations can undertake some measurement of outcomes, at a reduced level, but in a manner compatible with the architecture of SROI. The result being, that as time passes, relevant systems and skills will become embedded in the organisation. This will enhance its SROI readiness and, as its capacity to do more increases, past results will be available to use as benchmarks when a full SROI is eventually undertaken.

Social Return on Investment (SROI)

Social Return on Investment (SROI) is measurement tool based on outcomes rather than outputs. It is a way to identify and understand the changes you make and how your activities and outputs cause them. It covers both economic and social changes by turning everything into monetary terms.

“An SROI analysis produces a narrative of how an organisation creates and destroys value in the course of making change in the world, and a ratio that states how much social value (in £) is created for every £1 of investment.”¹⁰

It grew out of traditional **cost-benefit analysis** and **social accounting**. As well as putting everything into a monetised form, whether it originally had a financial value or not, and it involves stakeholders in describing change from their perspective. **So it is about value, rather than money** Money is simply a common unit and useful way of conveying value.

“It is a story about change, on which to base decisions, that includes case studies and qualitative, quantitative and financial information”¹¹

⁹ <http://www.demos.co.uk/publications/measuring-social-value> C Wood and D. Leighton 2010

¹⁰ <http://www.proveandimprove.org/new/tools/sroi.php>

¹¹ <http://www.socialimpactscotland.org.uk/methods-and-tools/sroi-measurement-method/what-does-it-measure.aspx>

It has its limitations; if your stakeholders do not want to take part, or if you are not able to change your services in response to the results, then benefit can be frustrated. It does allow you to compare changes in your social return ratio over time, but because different organisations work with different stakeholders, social return ratios alone cannot be used to compare organisations.

“Organisations should also endeavour to educate funders and investors on the importance of putting the SROI ratio in the context of the overall analysis”¹²

The Stages of Impact Assessment

There are six stages to a Social Return on Investment (SROI) analysis. They are stages familiar to anyone who has planned a project, although they may have unfamiliar names:

Designed for social enterprises, Social IMPact measurement for Local Economies (SIMPLE) is a framework that any third organisation can use to identify, measure and communicate its impact. It has five elements: Scope It; Map It; Track It; Tell It; and Embed It.¹³

Setting the SIMPLE and the SROI processes side by side, you can see how alike they are; SIMPLE just skips the putting a monetary value on everything, then adding and subtracting to give a single figure.

The monetisation is what makes SROI seem very complicated; that, and its need to capture *all* value of *all* outcomes.

It is perfectly valid, and valuable, for small organisations to work through the SROI steps, but to leave out turning every benefit into money and doing all the calculations.

It is also valuable for smaller concerns to choose to measure just some, but not all of their outcomes. They will still identify outcomes and indicators, collect and analyse data, assess changes over time; and it will help prepare them for the day they have the capacity to conduct a full SROI analysis.

¹² www.thesroinetwork.org/publications-uk/doc.../61-sroi-guide-introduction Pg 80.

¹³ www.sel.org.uk A SIMPLE Approach to assessing social impact. Social Enterprise London 2008

Stages of a SROI Assessment



Stages of a SIMPLE and a SROI Assessment compared

SIMPLE	SROI
Scope It	Establishing scope & identifying key stakeholders.
Map It	Mapping outcomes.
Track It	Evidencing outcomes and giving them a value.
	Establishing impact.
	Calculating the SROI.
Tell It Embed it	Reporting, using and embedding.

Stage 1: Setting the Scope & Stakeholder Involvement

First things first; as you have a festival to run alongside your research, it is vital that you keep your impact study under control. Unless you have set aside or raised additional funds specifically to measure your impact, it will have an opportunity cost (i.e. what you have to give up doing to do it).

As well as helping you work out what to measure, the steps set out in SROI and SIMPLE are a handy way of working out what needs to happen, when, and the resource implications. Time taken to work through the explanations below and the associated exercises is well spent as it helps you shape your impact study to fit what you can do without the tail wagging the dog.

First: set boundaries about what you can and cannot measure and who you will and will not involve this time round.

Consider **why** you are doing this and who will make use of the results and for what, this will help you with the next step.

Agree which **activities**, areas, and groups of people you will focus on. You are unlikely to be able to do everything at once. You could start with looking at just one or two social and economic elements; or 'theme' your study around the impact on women, or teenagers, or people living in a certain area.

When selecting **geographic areas**, age groups and the like, have a think about what figures are already available and about local jurisdictions. It may be handy to have your age groups matching those used in the Census, or by your key funder. Likewise, existing official and research information is often provided broken down by local authority area or electoral ward. Have a look at what is out there before deciding.

Decide what **time** period you are going to cover. You could start collecting data now to analyse in one or two year's time, or you might collate data from a recent festival and analyse that. You might sample all participants over a period of months. What you definitely need is a start and end date for the period to be considered.

Look at the **resources** you have *before* you get into shaping the research. Consider people, time and money. If they are limited and you want to do more, then think about how your impact study could attract new resources. A few ideas:

- build it into annual funding bids,
- approach a trust interested in organisational development,
- approach a funder that wants more of the impacts you are researching,
- or a funder interested in the groups of people or area you have selected,
- get a sponsor and profile them in meetings, surveys, report, launches,

- try for discount from a research company wanting to break into this area,
- ask one of your current funders to second someone to you,¹⁴
- recruit a Board member or volunteer with skills to take on the project,¹⁵
- explore an intern or research apprentice scheme,
- seek a university student or researcher to do it as part of their course¹⁶

Second: decide which stakeholders you are going to involve in the study.

If you are keeping things manageable by looking at one area, age group, or theme at a time, you should not need to consult all your stakeholders every year.

The reason the SROI approach to impact assessment is valuable is because it measures what is important to your stakeholders. There are no strict rules about what to measure in terms of social impact. There are no fixed indicators. There are some common ones you can pick from, but selecting what to measure and how will depend on who you ask, very much so. Invest some time in considering who to involve.

- Identify all the different groups of people and organisations connected to the area of work you want to study. Funders, spectators, artists, stewards, volunteers, staff etc.
- Pick out those that are sufficiently linked to the activities or areas being studied to make a meaningful input. Be strict.
- Make a note of the reasons you decide not to include people so you do not forget.
- When you have a list of relevant stakeholder groups, check whether they are likely to have the time, resources, skills or interest necessary to take part. If there is a group you want to involve who cannot travel, or have poor language skills, or work nights, for example, you need to flag this up so you can pick a suitable way of consulting with them. If the barriers to engagement are just too high for now, then note this and make sure you mention it in your report.
- Do involve more than the usual suspects. Avoiding a homogenous group, or people already well known to you will increase the likelihood of your finding out about new or unexpected impacts.

Once you have identified the groups of people you want to involve, you will need to consider how many you want to contact, how you might get hold of them and when

¹⁴ If you are thinking of a sizeable project and can offer payment you might consider the Interchange project run by DFP and <http://www.co3.bz> as a means to attract new skills.

¹⁵ Ask Arts & Business about recruiting skilled Board members and volunteers from the business sector <http://www.artsandbusiness.org.uk/>

¹⁶ Enquire at The Science Shop <http://www.qub.ac.uk/sites/ScienceShop/>.

Work Experience Development Unit <http://workexperience.ulster.ac.uk/students/placement.phtml> and http://www.socsci.ulster.ac.uk/gradschool/policy_projects.html

you need to do that. This you can sort out further when you have looked at exactly what you want to measure.

If aiming for comprehensive research means nothing at all will be done, then it is quite all right to research just some areas of impact, or not to involve every group of stakeholders.

Better to make a start with a small study and show in the report that you are aware of its limitations and what they may mean for interpreting the findings, than to never ask what difference you are making to anyone.

Stage 2: Mapping outcomes



This is the most important section. It is about preparation; making sure you know where you are going, how you will get there and what you'll need before you set off. Fail to do this bit and you'll end up late, cross and in the wrong place having used all your energy getting there.

Outcomes are the big picture changes; the things that relate to your vision, the important changes that you believe happen because of your festival.

Some impact measurement models start with outcomes they would like to achieve and work backwards to show what you have to do to get there.

It is often easier, when you cannot change everything and start anew, to look at what you are already doing and what you believe the outcomes to be, then join the dots so that you can see how one leads to the other.

Whether you call this map a **Theory of Change** or the **Logic Model**, the aim is to highlight the causal relationship between actions, outputs, short-term and long-term outcomes. You are trying to come up with a hypothesis about *how* each of your actions makes an impact so you can test it and show that your work makes a difference.

Before you dive into mapping how your festival turns inputs into outputs, look at what you aim to do in general. What are the changes you want to make in the world? Find your 'mission' or a 'vision' statement. If it is not in your Strategic Plan, annual report, letterhead or logo, it will be in the objects and purpose set out in your constitution. Check out your main aims and keep them in the back of your mind.

Inputs

Your festival, no doubt, aims to add value. To work out what has been added you need to know what went in. This means identifying and putting a value on all the **inputs**.

Unless you are assessing all your work, collect together only those inputs used for the particular activities you are measuring this time. It may be difficult to do this accurately if resources are shared across other activities, but you can try. Record the decisions you make as you go along, so that people who read the report know what assumptions you made. For example, 'we allocated 50% of marketing time and 20% of the cost of running the Box Office to the area under study'.

If you have grant income, sales, salaries, rent and so forth these are easy to establish and express in monetary terms.

Non cash items will need to be valued. There is a standard way to calculate **volunteer time** in cash values. (See VIVA in the Exercises.)

Gifts in kind (goods or services) can be priced by looking up what they would have cost if you bought them, or you could ask the donor to give you a realistic estimate.

If you make a surplus on the activities being studied, then you will need to **subtract** this from your total for the inputs because it represents resources you did not need to deliver the activity. Only subtract the surplus on the specific activities being measured.

Outputs

Outputs are a quantitative summary of an activity. For example, 'we provided the chance to dance to 50 people' or 'we read poetry to 20 young people'.

Take your list of relevant stakeholders from the last section and write next to each the outputs you deliver to each. Keep to just the activities within the scope of your study.

Check application forms, reports, records and you will probably find some good starting figures. If not, you have identified the need to start recording certain information in the future.

There are certain outputs you ought to collect as a minimum. These are often used to describe your work and that description can, in itself, give an idea of the scale of your efforts, even if it does not take into account their effectiveness.

Stage 3: Evidencing outcomes and giving them a value

Outcome Indicators

You are trying to show that your work has caused a change, so you need something that shows you when change has happened. An indicator is simply a way of knowing when change has occurred. By using measureable indicators, you can also tell by how much things have changed.

If 'Flat Fish Fest' aims to increase sales of flat fish, then you have an obvious indicator. How many flat fish were sold in the chosen area / to the chosen population in the three months before the festival and how many were sold in the three months afterwards? But what if you want to show that you made people feel better about where they live? Or that you increased their willingness to meet people from different backgrounds?

Before using what seem obvious indicators to you, and especially if you are looking at changes experienced by individuals, you need to ask your stakeholders what is relevant to them. A focus group or 'phone interviews will reveal how people assess change themselves. 'How can you tell when other people feel better about where you live?' and 'How do you know when you feel better about where you live?' These types of questions will give you some subjective indicators, and you may be able to mix them with 'hard' or objective ones, (say local house prices, or stress levels if published).

Key amongst your stakeholders will be those you fund you. Make sure you ask them what changes they want to see measured and what indicators they use.

Ways to gather information about outcomes from stakeholders

Meetings Gather stakeholders to ask them what you want to know.	Can be done at a scheduled meeting. Good representation if meeting is open.	Hard to manage if a large group. Most vocal can dominate.
Focus Groups Invite people to take part in a facilitated discussion around key questions.	In depth, time to ask follow up questions or follow up new areas. Good at capturing feelings and non verbal cues.	Small numbers need not be representative of specific group or public. Needs good, facilitator.
Social Events: Have people network at existing or special events to explore issues.	Can be done at scheduled event. Can open new areas as people are relaxed and not in 'research' mode.	Requires people with some skill at stimulating and observing conversation.
Interviews Meeting and talking directly with representatives of key stakeholders.	Can gather non verbal information and explore in detail. Good for gathering information about individual experiences and thoughts.	Demands time, of the interviewee and interviewers. Requires competent interviewer to question, listen and note.

Phone Surveys Call stakeholders and discuss issues	Quick with a high rate of return. Can gather both stories and qualitative information.	Requires people time and access to stakeholder phone numbers.
Written Surveys Post, email or stop and ask set questions	Can cover many people in less time. Gives comparable and quantitative data.	Wording of questions can alter responses. Cannot explore answers further.

Social Impact Indicators

You need not invent new indicators for everything. There is a range already in use. A selection from key studies and indicators used are given in the Further Resources section, you can see common themes. These are picked up by the New Economic Foundation's¹⁷ (Nef) model of well-being which has two personal dimensions:

- People's **satisfaction** with their lives.
- Their sense of **personal development**, and a social context:
- Their **social well-being** – belonging to their communities, a positive attitude towards others, feeling that they are contributing to society and engaging in what could be called 'pro-social' behaviour

The same Nef Prove It Toolkit covers a core list of suggested indicators that could equally apply to a festival:¹⁸

- Frequency of use of the space or facility (festival)
- Attractiveness of the neighbourhood
- Levels of community safety
- People's inclusion, involvement and trust in local decision-making processes
- People's networks and contacts:
 - for achieving change
 - for feeling connected to a community
 - in case of a need for help

Nef's Prove and Improve Toolkit also has a whole section to help you arrive at your own social indicators.¹⁹

¹⁷ <http://www.neweconomics.org/>

¹⁸ <http://www.proveit.org.uk/survey.html> (nef)

¹⁹ <http://www.proveandimprove.org/new/getst/YourIndicators.php> (nef)

In Northern Ireland the Department of Social Development has, with Ceni, undertaken much work to measure social capital²⁰. Their 2006 Toolkit identifies these indicators:

Bonding:

- degree of **empowerment**;
- extent of **connection** between community members; and,
- the level and quality of community **infrastructure**.

Bridging:

- **engagement** with other communities;
- being **accessible** to other communities; and,
- being **innovative** in the sense of being open to new ideas.

Linking:

- access to **resources**
- capacity to **influence** institutions and wider society

They offer 24 indicators to measure these. They are set out in the indicator exercise in the Exercise Section to help you adapt them to your festival.

Advanced assessors can search for ready tested indicators in the VOIS database. This is part of the government funded SROI Project and provides lists of indicators and outcomes used by others.²¹ The online list is growing as people add to it. If it does not include information on the outcomes you are looking for, it could have something that sparks an idea for you. For example, choosing 'Becoming more Employable' in the 'Select an Outcome' box will bring up a range of indicators; from spending time differently, to educational attainment, to increased confidence.

A separate tab gives access to proxies; monetized values for indicators. For example, the value of increased confidence per person is given at £1,195 +VAT (from a SROI conducted for Coventry's Local Enterprise and Growth Initiative). This is the price of a one day confidence course. It also shows £28 as the value of extra weekly earnings for people moving from no qualifications to two qualifications. The database is new, growing, and free to use. It also offers handy guides on²²

- Choosing outcome indicators
- How to avoid overclaiming
- Putting a value on the outcome

²⁰Toolkit to measure the added value of voluntary and community based activity DSD 2006
www.dsdni.gov.uk/toolkit_to_measure_the_added_value_of_voluntary_and_community_base_activity.doc

²¹ <http://www.sroi-uk.org/vois-database>

²² http://www.sroi-uk.org/publications-uk/cat_view/191-vois-database-guides

Economic Impact Indicators

Because they are already expressed in monetary terms, collecting some of the data for economic impact measurement is straightforward:

Organisational spending

What you paid to performers, staff, volunteers, venues, printers, marketers, insurers, accountants and other suppliers.

Visitor Spend

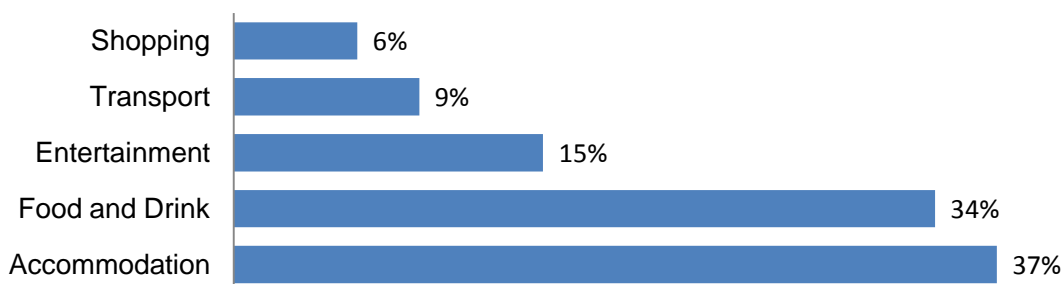
During your festival, your audience members and artists might spend on seven things:

1. **Your festival** - tickets, artworks, training, workshops, programmes etc
2. **Accommodation** - B&Bs, hotels, campsite fees.
3. **Food and drink** - cafés, restaurants, pubs, corner shops, food stalls.
4. **Other entertainment** - cinema, shows, museums etc
5. **Transport** - taxi, bus, petrol, car hire, flights
6. **Shopping** - anything that is not covered otherwise

You can measure the first one from your own records. As the cost of a hotel room and taxi is usually more than a festival ticket, the proportion of total visitor spend total from tickets tends to fall once a festival starts to attract good tourist numbers. In fact the easiest way to increase economic impact is to reduce the number of locals in the audience. This, however, may have a negative effect on your social impact.

It is also usual for the part of the economic impact made up by ticket sales to fall as the size of the festival increases. This is because there are more ways and places for people to spend money outside of the festival organisation than in it. The percentage of total visitor spend that is made up of ticket sales is an interesting figure to consider.

Breakdown of non-ticket expenditure for Edinburgh, from audiences to the Edinburgh Festivals, 2010



Source BDP Consulting (2011) ²³

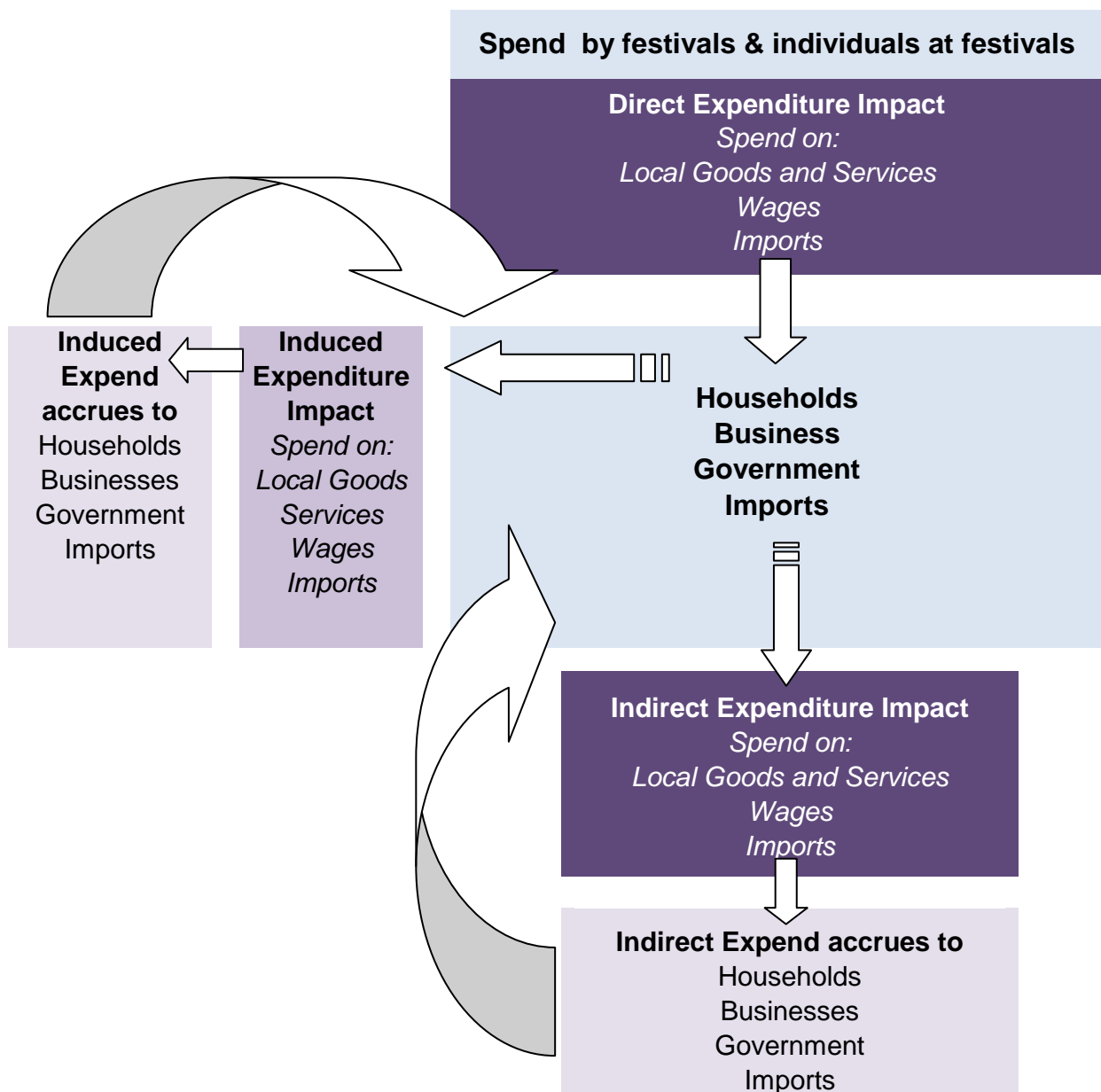
²³ From 2011 Edinburgh Festivals Impact Study.(BOP) <http://www.eventscotland.org/funding-and-resources/downloads/get/56>

Multipliers

The money your festival and its visitors spend is not the end of your economic effect. Money circulates in the community, as noted in the previous section on 'Measuring Economic Impact'. Those you pay to supply you spend your money (indirect spend) and then others derive an income from that and also buy things (induced spend). This circulation acts as an engine, driving the economy.

To capture the added value of indirect and induced expenditure impact assessments use a multiplier, most often a composite one (combining both the indirect and induced multipliers) to give an estimate of total impacts.

Typically, city regions have higher multipliers than smaller towns and rural areas. This is partly because the multipliers only include what stays in the area. In small towns, people may shop miles away and so **leakage** occurs.



Work for the Archives, Museums and Libraries, ²⁴ reviewed economic impact studies and collected numerous economic multipliers and their sources. They range from 1.3 to 1.7. Although generally considered acceptable by government departments, there is growing recognition that standard multipliers for local and regional impact would greatly aid analysis²⁵. Advanced assessors can check out recent research ²⁶ and the multipliers used by other festivals. ²⁷ For every assessor, it is best to **discuss with your stakeholders/funders** which multiplier to adopt.

Before you settle on your indicators, check them against the real world. You know that they are relevant to your work and your stakeholders, but can you really measure them given the time and resources you have? If you cannot look up figures from your own lists, who might have them? If no one, what is the cost of collecting the information? Can you really reach, or stay in contact with, the relevant stakeholders for as long as you need to follow up? Bear these points in mind when you plan your data collection.

Putting a value on outcomes – monetization

Economic measures are already expressed in monetary terms. Non cash outputs can be valued too, such as volunteering using the Volunteer Investment to Value Audit – (VIVA) as set out in the Exercises section.²⁸ Others need a different approach in order to attach a pound sign to the benefits you create.

1. **Market equivalent price.** If people say they gained confidence from the workshop, you could look up the price of one day confidence training.
2. **Contingent Valuation.** This is most commonly used by public sector as it is in the 'Green Book', ²⁹ Called 'Willingness to Pay' (WTP) it means asking beneficiaries what they *would* pay to get the benefit *if* it had to be bought.
3. **Income Compensation.** A newer approach also called 'Willingness to accept' (WTA), it means asking how much people would need as compensation to accept the removal of the benefit. ³⁰

²⁴ Economic Impact Toolkits for Archives, Libraries & Museums Part 1. ERS for ALMAUK 2011 <http://www.choicesforchange.info/wp-content/uploads/2011/02/18-11-ALMA-impact-Report-Final.pdf>

²⁵ The Scottish Tourism Multiplier Study gives a combined supplier/income multiplier for an urban location at: 1.46 at local level; and 1.73 at the Scottish level for the tourism sector.

²⁶ The Department for Business Innovation and Skills collated evidence that indicates a median multiplier of 1.21 at the "local" level and 1.43 at the regional level. Based on a large scale review, these are useful figures. Research to Improve the Assessment of Additionality, BIS (2009) <http://www.bis.gov.uk/assets/biscore/economics-and-statistics/docs/09-1302-bis-occasional-paper-01.pdf>

²⁷ Economic Impact of Glastonbury Festivals 2007

<http://www.mendip.gov.uk/Documents/Final%20ReportLOWRES.pdf>

²⁸ Gaskin, K. Volunteer Investment & Value Audit: Self Help Guide. Institute of Volunteering, 2011.

²⁹ http://www.hm-treasury.gov.uk/data_greenbook_guidance.htm The Northern Ireland Guide to Expenditure Appraisal and Evaluation takes precedence but uses Green Book principles <http://www.dfpni.gov.uk/eag>

The many limitations to these approaches keep the economists and researchers in constant debate; smaller festivals will not have the capacity to invest in working out the money price of everything; but this is only necessary if you are going to calculate a SROI ratio. If not, you can still calculate the value of just one or two aspects of your social value each year as a way of showing some elements of impact and developing your own skills. If you add a new benefit measure a year, you will soon have a solid library of evidence.

Collecting data about outcomes

You can collect information yourself (primary research) or find data from research others have done (secondary research). Even if you collect all your own information, secondary data is useful as a comparison. For example, if you find that half the people who live in the area of your festival are very proud of where they live, you can compare it to the Neighbourhood Perceptions Survey that shows the Northern Ireland average to be 37% of people feeling that way.³¹

The first port of call for statistics is Northern Ireland Statistics and Research Agency <http://www.nisra.gov.uk/>. Alongside Census information, it presents results from the Continuous Household Survey including social measures.³² NISRA offer information, on a postcode level through the Northern Ireland Neighbourhood Information Service (NINIS) <http://www.ninis.nisra.gov.uk/>. This gives statistics on deprivation, Neighbourhood Renewal Areas and Investing for Health and includes links to documents setting out indicators for health and wellbeing.

Belfast City Council has summarised much of its research in Belfast: A Profile of the City 2009 – 2010 <http://www.belfastcity.gov.uk/factsandfigures/index.asp>

NISRA's Young People Behaviour and Attitudes Survey covers nutrition, education, sports, arts, money, and environment. <http://www.csu.nisra.gov.uk/survey.asp99.htm>

A select list of sources of official statistics is included in the Further Resources section.

Collecting your own data

You will need to gather some information about money and experiences directly from people engaged in your festival. You may need to do this over a period of time if outcomes take a while to appear. Longitudinal studies, such as following a small group

³⁰ In full SROI studies contingent and compensatory valuations need to be '**Discounted**' to adjust for the fact that people prefer benefits now than more benefits later, and for **Duration** to acknowledge that benefits may accrue over a long period of time.

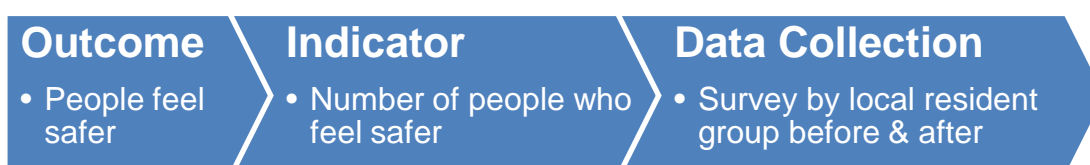
³¹ <http://www.ninis.nisra.gov.uk/mapxtreme/DataCatalogue.asp?button=Social> (NIHE Omnibus 2006)

³² <http://www.csu.nisra.gov.uk/survey.asp29.htm>

of artists, participants or spectators can produce rich data and show long term impact over time. They also let you discover any effects that you did not expect, but which show up years after the event.

Data can be collected as numbers (quantitative) and words (qualitative). A mix of statistics and narrative is good for getting points across when you have readers who like differing approaches. You can collect stories or case studies to illustrate the points that any figures might make.

The indicators you select will suggest how you might gather data.



The way you gather data will depend on what you need to collect, from whom and what financial and human resources you have. There is a section suggesting ways to collect data in 'Exercises'. Whichever method you use, you will need to consider a number of things when planning your data gathering.

Sample size and selection

How many people do you need to ask and what sorts of people? This depends on how many are involved all together (i.e. your 'population', be it your audience, or the local community). If it is a small population (say 15 workshop attendees) then you should include them all. If it is a larger group (an audience of 1,000) then between 50 and 100 would be realistic. Too small a sample means you cannot be sure that your findings apply to others and are not just peculiar to the people you asked. This is sampling error; the amount by which your sample answers would differ to the ones you would get if you interviewed everyone in the 'population'. The way you select your sample can help avoid this. Make it large enough to capture a variety of opinions and select people to take part in a random manner.

If you are stopping people at a parade to ask questions, say, have interviewers stop every tenth/ twentieth person to walk past a certain point. If interviewers select their own subjects, they tend to introduce bias, picking people like themselves, even if they are not aware of doing so. If you are sending surveys to a percentage of people who booked tickets, then use a random sample too, picking people by lots for example. There are some simple calculations you can use to work out a good sample size given the size of your population.³³

³³ <http://www.custominsight.com/articles/random-sampling.asp> a simple sample size calculator.

Information to gather

As well as asking questions relating to your indicator/s, you may want to know age, postcode, gender, employment status or other demographic information. To work out what you need to collect, look at your funder reports and at the way figures you want to compare the findings with are broken down into areas or age groups for example.

Communication

If you are surveying children, or people who have barriers to reading in English, then you may want to avoid written surveys and use simple words and pictures instead. If you are researching young people aged under 16, consider whether you need the consent of appropriate adults for the gathering of information from them.

Timing

When are people going to be available? Weekdays, weekends, after or during work or school? When will they know the answers to your questions? Too soon and they will not have an opinion or the facts, too late and they may have forgotten the detail. How and where will you contact them? Pre-meetings, during the event, in schools or clubs they attend, by phone, email, or post?

If collecting responses during a festival event think about the practicalities of there being enough light, writing materials, and shelter to complete forms (and avoid detracting from the enjoyment of the event itself!) For all day events, will you lose children or older people if you wait until late to survey? If there is drink served, answers may deteriorate as the event progresses!

Data collectors

Unless you have the funds to engage a research company, you need to be inventive.

- Recruit research volunteers – whilst recruiting people to steward or sell tickets, recruit a volunteer researcher and a team of data collectors.
- Work in Partnership – team up with another festival to gather data for each other. This works well if your events are not too far apart so that volunteer teams are already / still in place.
- Tap into the community - ask a local community group or college to work with you. Ask a local café to serve surveys with coffee. Approach a local club or society - perhaps their members would volunteer to make a few calls, send out surveys, or interview people on the day if they can fundraise or promote their own work at the same time.

Simple measuring tools and approaches

Surveys

Once you have your indicators, you can work out questions to measure them and pull them together in a questionnaire.³⁴ Before you use the survey, pilot it on a number of people and check with them:

- Any confusing questions?
- Any questions that are not really needed?
- Did people interpret the questions the way you expected?
- Were the choices for answers clear?
- Did people often say they wanted to mention topics not covered?
- Was there heavy use of the 'Other' or 'Do Not Know' or 'Not Applicable' replies?
- How long did it take to complete?
- In a written survey, did they find any spelling or other mistakes?

With the test data, you can check for yourself how easy it is to manipulate, record and analyse. If you use it to draft a mock report based on the pilot, it will also show if there is anything you have forgotten to ask and that you need for analysis.³⁵

The Prove It Toolkit contains a readymade short questionnaire that you can adapt. It also includes demographic questions, Excel datasheets and a graph generator.

Responses

Most surveys are done by email, post or telephone, they can be done before, during and after the event provided you have identified ways to contact relevant stakeholders. This is why collecting contact information from ticket buyers is important.

There are ways to increase returns:

- Increase the number of contacts made. Send notice beforehand, then the survey, and the
- Include a helpline. An email addresses or phone number where people can check the survey's origin and seek assistance.
- Make it easy and free to reply. Online is free, or enclose a free post envelope if conducting by mail.
- Offer an incentive for replying, entry to a prize draw for example.
- If you are surveying a group of people over time, make sure to stay in contact between surveys to ensure you have current addresses and emails.

³⁴ <http://www.custominsight.com/articles/effective-survey-questions.asp>

³⁵ <http://asq.org/learn-about-quality/data-collection-analysis-tools/overview/survey.html>

Online surveys have the benefit of being low cost, but can also have a low return if the people you email do not know you well and you have not pre-warned them. It is a weak method if you are targeting an older, less internet adept, age group.

Online survey tools also have the benefit of making it easy to put the data into tables. In fact most do for it for you. The most popular in the UK is Survey Monkey, which is free for up to 100 responses (although your graphs will have 'draft' on them, you can replicate them yourself). There are other online survey tools³⁶ and Audiences NI can advise on e-communication methods.³⁷

Likert Scales: turning opinions into numbers

A Likert Scale question lets you turn opinion into figures. It asks people to specify their level of agreement with a particular statement. There are most usually 5 levels of response in terms of strength of agreement or satisfaction. By assuming the gaps between each answer to be equal, you can multiply the value of the answer by the number of people selecting it and then calculate the average for all responses.

<i>The festival made me think about going to see a play.</i>	Score	Year 1		Year 2	
		People	Total	People	Total
Strongly agree	5	10	50	1	5
Agree	4	7	28	3	12
Neither agree nor disagree	3	5	15	1	3
Disagree	2	2	4	9	18
Strongly disagree	1	1	3	10	12
Total		25	100	25	50
Average Score per person			100/25 = 4		50/25 = 2

In the example *above*, the level of agreement that the festival caused thoughts of going to see a play in Year Two was half that in Year One.

You can also ask people about a range of aspects of the festival and group answers together. In the example *below*, a festival has chosen to look at income and two parts of social capital, a community aspect (pride) and an individual aspect (confidence).

The festival's main aim is to encourage a positive view of the area and develop local skills, rather than to affect income. They allocate the 'importance weighting' to reflect this, thus the two income questions can only be 20% of the total, even for top marks.

³⁶ http://www.idealware.org/articles/fgt_online_surveys.php

³⁷ <http://www.audiencesni.com/>

The straight average score shows that they were just short of agreement that the festival had a positive impact overall (2.83 whereas 'Agree' = 3). When, however, the areas are weighted, this goes up to 3.1. This is because they scored better in the more important social aspects (pride 1.75; confidence 1.05) than on income (0.3).

	Question Rated	Average Score	Importance (weighting)	Weighted (Average x Weight)	Per Aspect
Pride	<i>The festival makes me feel more positive about where I live</i>	4	25%	1	1.75
	<i>Friends from other towns say to me we are lucky to have the festival</i>	3	25%	0.75	
Confidence	<i>The festival workshop made me feel more confident about talking to people</i>	3	15%	0.45	1.05
	<i>I met people I had never met before at festival</i>	4	15%	0.60	
Income	<i>I will earn more money this year because of the festival</i>	1	10%	0.10	0.30
	<i>My family and friends will have more money this year because of the festival</i>	2	10%	0.20	
Straight Average $4+3+3+4+1+2 = 17 / 6$		2.83	(100%)		
Weighted Average $1+0.75+0.45+0.6+0.1+0.2$				3.1	3.1

A non survey means to gather information and evaluate effects: Nominal Group Technique

This approach allows you to measure change and turns qualitative data into quantitative so you can present it graphically and monitor change over time.

You use your indicators to develop a 'Change Matrix', listing what you want to change (outcomes) and can group these around different aspects of change.

You then you bring together a group of key stakeholders (a 'Panel of Experts') with a facilitator (a 'Critical Friend') to allocate a score for priority for the change and for where they believe the item to be *before* the festival starts. (Priority and Baseline columns in the example.)

Repeating the exercise *after* the festival means that the same participants can give an estimation of change. This allows you to present results ordered by degree of priority and degree of change. You can present results one outcome at a time and can aggregate them to give an impression of impact over one dimension.

This approach is an adaptation of Look Backward Move Forward and Distance Travelled measures. Ceni can help you find out more about this way of measuring change.³⁸

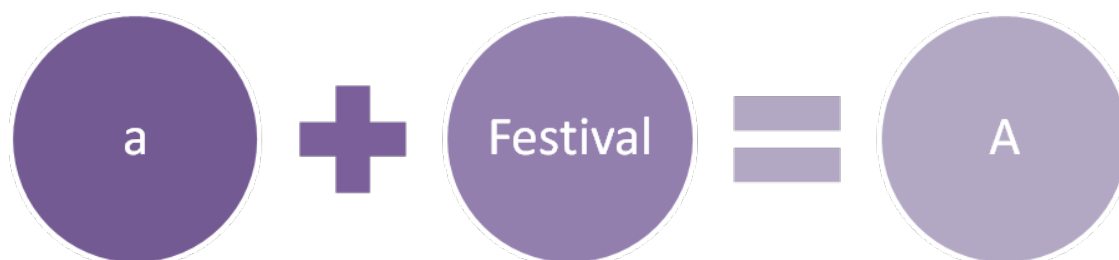
Example of a Change Matrix for use by a panel of expert stakeholders.

Dimension of change	Change outcomes	Priority	Baseline position	Estimated degree of change
People-Based Change	<ul style="list-style-type: none"> • Learning • Health & Wellbeing • Employability • Volunteering 	1 - 5	1 - 5	1 - 5
Place-Based Change	<ul style="list-style-type: none"> • Access to • Services • Community • Facilities • Community Safety • Environmental Issues 	1 - 5	1 - 5	1 - 5
Organisational-based Change	<ul style="list-style-type: none"> • Partnership working • Strategic • Policy influence • Gatekeeping • Sustainability 	1 - 5	1 - 5	1 - 5
Relationship - Change	<ul style="list-style-type: none"> • Bonding Social Capital • Bridging Social Capital • Linking Social Capital • Community Cohesion 	1 - 5	1 - 5	1 - 5

³⁸ <http://www.ceni.org/>

Stage 4: Separating out the Impact - Overview

Simple measurement of something (confidence, income, knowledge) before and after your festival will tell you the difference between 'a' and 'A'. This is **not** the same as *your* impact as other things can cause the change from 'a' to 'A'. Calculating your impact in money terms for a SROI is an advanced task; but a basic understanding of the concepts means you can at least acknowledge them in simpler studies.



There are four things to take into account in showing that it was *your* effort that made the changes you measured: **Deadweight** and **Displacement**, as well as the impact of other local initiatives **Attribution** and **Drop Off** over time.

In full SROI calculations you value these and take the sum off your total output value. If you are undertaking just some elements of impact analysis, then it is still worth thinking about what you can and cannot claim, and noting this in the report. It shows that you are taking a careful approach and are being reasonable about your claims.

Deadweight

Deadweight is what would have happened anyway, without your festival. Say you have shown that in the five years since you started the festival, house prices in the area have risen 20%. You cannot claim this is *all* because you have made it a more desirable area. If house prices rose 10% nationally, then this needs to be deducted to reveal what your festival added to the change.

The same applies to claims for changes in individuals, confidence, or sense of community safety. What do local crime figures and polls suggest is happening in neighbouring areas? What can you reasonably attribute to *your* efforts?

Deadweight is one of the reasons it is important to benchmark. Either measure the starting point with your stakeholders *before* you begin, or select pre published figures to use as comparators.

If the deadweight is high, it means your intervention had less impact; if it is very high then it may be that the intervention on that particular outcome is just not worthwhile.

Deadweight occurs more amongst existing participants, because they are more likely to have done the activity or made the change anyway, without your intervention. Studies tend to show that pre-existing behaviour is a major influence on the likelihood of people taking up an activity or doing it more often. So participants who already dance are more likely to take part in a dance festival, and more likely to say they will dance more often as a result, than those who never before danced. You might therefore want to analyse results for new and existing participants separately.

All the same, sustaining people's involvement in activity is increasingly recognised as an important objective. It may also be that opportunities to dance or work in an area are falling. In that case the deadweight, what would have happened without the festival, could be negative. You therefore *add* it to your impact to show your value in sustaining benefits against negative local trends.

Note that taking account of deadweight often increases your comparative impact on hard to reach groups. This is because disadvantaged groups are less likely to have benefitted from general positive trends and more likely to have suffered from negative ones (e.g. changes in house prices, jobs, or services.)

For example

- *Of the 13 - 15 year old NEETS who went to your festival, 10% went back to education within six months.*
- *Regional statistics show 4% of that age group returned to study anyway.*
- *Deduct this to give 6% as being because of your efforts.*

But, looking at those who were in care:

- *Of the 13 - 15 year old NEETS who went to your festival **and** who were also in care, 9% went back to education within six months.*
- *Regional statistics show that just 1% of that age group, in care, returned to education anyway.*
- *Deduct this to give 8% as being because of your work.*

So, because of the difference in deadweight (what would have occurred anyway), your impact on this more marginalised group was greater. You therefore can show that you had a targeted effect.

You may not have the resources, time or skill to calculate deadweight, but if you are targeting specific groups then it is certainly worth noting that it exists and that might like to find support to study it in future.

Displacement

Displacement is an assessment of how much of the outcome replaced other outcomes. This does not apply in every SROI analysis, but it is important to be aware of the possibility. Simply put it means allowing for 'poaching' benefits from elsewhere or 'exporting' negatives.

- Are the jobs created new, or are they relocated from elsewhere?
- Did young people get employment because older people did not?
- If the area looks better and there is less graffiti, did you just move the problem to the next neighbourhood?
- If your local newsagent increased its income 50% during the festival week, was this because the corner shop at the other end of the street lost half of its custom?

Attribution

Attribution means assessing how much of the change was due to other people's efforts.

- Were there other initiatives in the area that were addressing the same issues?
- Did they work with the same stakeholders?
- Could you share information, and next year work together on research?

Drop off

Drop off is a form of depreciation. It is usually calculated by deducting a fixed percentage from the remaining level of outcome at the end of each year.

For example, an outcome of 100 that lasts for three years but drops off by 10% per annum would be 100 in the first year, 90 in the second (100 less 10%) and 81 in the third (90 less 10%).

So this might be applied to measure the number of young people remaining in school or work, or of the duration of new jobs created.

Calculating your impact

All of these aspects of impact are normally expressed as rounded percentages, which you deduct from each outcome (measured in money) to give the impact for each.

Stage 5: Calculating the SROI ratio. - Quick Overview

When all outcomes are known (or before, if you are doing an interim evaluation) you calculate the total financial value of the investment made (i.e. all your inputs) and the value of all the returns (i.e. social and economic benefits.) This results in two numbers. You divide one by the other to get your ratio.

Or you would, if you did not need to allow for the fact that costs and benefits are paid and received at different times. This means what you valued them at in Year 1 may change by the time the last benefits come in during Year 5. So you need to work everything out at comparable prices.

Discounting is used to calculate the net present value (NPV). It is usually done by applying a set rate. Excel actually has this as an automated function, if you are keen.

Now you can calculate the initial SROI ratio. You divide the discounted value of benefits by the total investment.

- ***SROI ratio = Present Value/ Value of inputs***

An alternative calculation is the net SROI ratio. This divides the NPV by the value of the investment.

- ***Net SROI ratio = Net Present Value - Value of inputs***

Both are acceptable but you need to be clear which you have used.

You can then work with the results to see what would change if you altered assumptions about deadweight, or proxy values for non money inputs, or attribution.

The recommended approach is to show the **sensitivity** of your ratio by calculating how much you need to change each estimate in order to get to a social return ratio of £1 value for £1 investment.

The Further Resources section signposts more detailed guidance to completing SROI analyses.

Stage 6 - Reporting, Using and Embedding the Results

An impact report should not be boring or dusty. Use the data to tell the story of how change happened, the extent and meaning of it.

Keep to the key points you want to make and put extra information in the back. Most of your stakeholders will only want the headlines, so include an executive summary and make use of selected graphs and graphics to make your point. Perhaps you can find a volunteer to produce illustrative cartoons.

Highlight key points with comparisons, such as before and after figures, comparisons with national wages, or graphic representations, such as showing the size of your audience or artists employed as filling a bus, room, theatre etc.

It is important to make information quick to take in or the bigger story will get lost. You need not print your report. Online versions can work well and you can prepare a one page information sheet for when you need a physical reminder.

The best way to make the report accessible is to send it to people. List those you want to talk to about it, email or post it and call to arrange a meeting. Do a few at a time so you can follow up properly. You can draw more attention to your work by holding a launch and issuing information to relevant publications.

To be worth the investment of time, energy, and resources, your research (whether you did the whole SROI analysis or just parts of it) needs to be used.

Use it externally to influence your environment:

- Set aside a day for your volunteer team / staff to discuss the findings.
- Have your Committee or Board discuss and approve the report and an action plan. Set a reporting timetable.
- Summarise the key findings into a page or two and send to all volunteers, employees and governors so they can tell people about your impact at every opportunity.
- Quote the key findings when approaching funders.
- Use the results to lobby for helpful policy changes. Show how what you are calling for is supported by the facts. Encourage evidence based policy.
- Put a summary in your annual report – and on your website.
- Launch the research, or release headline findings, to the local media between festivals; it could help you secure some out of season PR.
- Share key findings with other festivals – see what joint learning and problem solving can do.

The full report and the figures you do not publish are the things that the staff and Board will want to work through, identifying areas to improve. Preparing an internal document of recommendations and using this to inform future strategic and operational plans is one of the best uses that can be made of your efforts.

Use it internally to bring about change:

- Set up a way to collect more data for next time.
- Set up a project team/s to work on areas where your impact can be improved.
- Provide updates on key work to the Board / funders / the AGM.
- Create channels to promote the positive impacts you have had (events; newsletters, other PR).
- Create a plan to add more areas of impact evaluation each year.
- Recruit and train volunteers to conduct further research.
- Discuss progress and ideas at staff or volunteer meetings.

Make reporting against the recommendations part of Board agenda and you will soon know that measuring impact was a wise investment.

Further Resources

Example reports and contents

- For a relatively simple report have a look at the 2009 assessment of The Gathering in Scotland (EKOS)
 - <http://www.eventscotland.org/funding-and-resources/downloads/get/34>
- For an example of a comprehensive impact report, see that on the 2007 Glastonbury Festival. It may be bigger than most, but the contents list, headings and process are useful.
 - <http://www.mendip.gov.uk/Documents/Final%20ReportLOWRES.pdf>
- Also look at the 2011 Edinburgh Festivals Impact Study. (BOP) This covers a range of festivals and demonstrates what can (and cannot) be achieved if organisations work together.
 - <http://www.eventscotland.org/funding-and-resources/downloads/get/56>

Indicators of social change used by others

The UK General Household Survey 2000/1 defined social capital as:

- Civic engagement
- Neighbourliness (reciprocity and trust in neighbours)
- Social networks (friends and relatives)
- Social support
- Perceptions of local area

The Young Foundation uses neighbourliness and empowerment as indicators of wellbeing that creates mutual aid, informal crime control and better life chances (educational attainment, employment) ³⁹

The EventsIMPACT Toolkit measures the following social impacts of events: ⁴⁰

- Satisfaction
- Identity image and place
- Participation
- Skills and volunteering
- Media related impacts

³⁹ <http://www.youngfoundation.org/understanding-neighbourliness-and-belonging-september-2008>

Neighbourliness+Empowerment=Wellbeing:is there a formula for happy communities? Young Foundation 2008

⁴⁰ <http://www.eventimpacts.com/project/resources/>

Belfast City Council's review of **Creative Legacies** evaluated the following: ⁴¹

Active Citizenship

- Confidence Self Esteem
- Relationships and empathy
- Skills and talents
- Creative thinking
- Learning and insight

Vibrant Communities

- Communities for living in
- Engaged communities
- Confident, open communities
- Creative communities
- Learning communities

Volunteer Now uses the following to assess the social benefits of volunteering:

- Personal Development - confidence, motivation, innovation, risk, forward looking etc
- Skills development
- Health and wellbeing
- New friendships, contacts and networks
- Sense of trust
- Participation in local activities
- Understanding of people from different backgrounds

⁴¹ Creative Legacies enhanced development and outreach Research & Evaluation BCC 2011

Sources of data

The first port of call for statistics on anything in Northern Ireland is the Northern Ireland Statics and Research Agency <http://www.nisra.gov.uk/>

The Continuous Household Survey is found here:

<http://www.csu.nisra.gov.uk/survey.asp29.htm>

For more local information, go to the Northern Ireland Neighbourhood Information Service (NINIS) <http://www.ninis.nisra.gov.uk/>. This gives statistics on deprivation, towns and villages, Neighbourhood Renewal Areas and Investing for Health including links to documents setting out indicators for health and wellbeing.

Belfast City Council also has a range of research, much of which is summarised in Belfast: A Profile of the City 2009 – 2010

<http://www.belfastcity.gov.uk/factsandfigures/index.asp>

Arts	<p>Department of Culture, Arts and Leisure publishes information about experience of the arts from the Continuous Household Survey http://www.dcalni.gov.uk/index/quick-links/research_and_statistics-3/statistical_publication/arts_publications.htm</p> <p>Young People Behaviour and Attitudes Survey http://www.dcalni.gov.uk/yppbas_2007_arts_tables.pdf</p>
Community Safety, Crime, Anti Social Behaviour	<p>Police Service of Northern Ireland produce crime, drugs, anti social behaviour statistics and more by District http://www.psni.police.uk/index/updates/updates_statistics.htm</p> <p>Department of Justice publishes the NI Crime Survey and 'Perceptions of Crime: Findings from the 2009/10 Northern Ireland Crime Survey' http://www.dojni.gov.uk/perceptions_of_crime_report_published</p>
Education	<p>Department of Education publishes information on pupil numbers, attendance at school, qualifications etc. http://www.deni.gov.uk/index/32-statisticsandresearch_pg.htm</p>
Employment Labour Force	<p>Department of Enterprise, Trade and investment publish quarterly reports on employment. Benefit claimants, hours worked and earnings. http://www.detini.gov.uk/deti-stats-index/stats-surveys.htm</p>
Health and Well being	<p>Department of Health, Social Services and Public Safety produces information on public health, hospitals, services to adults and children in the community, http://www.dhsspsni.gov.uk/index/stats_research.htm</p> <p>And analysis of the results from the Northern Ireland Health and Social Well-being Survey - Equality and Inequalities in Health and Social Care" (Includes stress, suicide, weight, breast feeding and other indicators.) http://www.dhsspsni.gov.uk/stats-inequalities</p>
Tourism	<p>Department of Enterprise, Trade and investment publish tourism</p>

	<p>research from NISRA including monthly occupancy rates of hotels and B&B's. http://www.detini.gov.uk/deti-stats-index/tourism-statistics/stats-accomm-6.htm</p> <p>www.nitb.com/marketintelligence Offers overviews and info exchange</p> <p>Belfast City Council http://www.belfastcity.gov.uk/tourism/facts.asp</p>
Young People	<p>NISRA's Young People Behaviour and Attitudes Survey covers nutrition, education, sports, arts, money, and environment. The questionnaire is given also: http://www.csu.nisra.gov.uk/survey.asp99.htm</p>
General	<p>The Office for National Statistics has some Northern Ireland reports http://www.statistics.gov.uk/CCI/SearchRes.asp?term=northern+ireland&x=0&y=0</p>

Other toolkits

A selection of toolkits from the UK. The NEF and SROI Network one are most recent.

DSD, (2006) Toolkit to measure the added value of voluntary and community based activity

[www.dsdni.gov.uk/toolkit to measure the added value of voluntary and community base activity.doc](http://www.dsdni.gov.uk/toolkit%20to%20measure%20the%20added%20value%20of%20voluntary%20and%20community%20based%20activity.doc)

Economic and Social Research Council

www.esrc.ac.uk/funding-and-guidance/tools-and-resources/impact-toolkit/what-how-and-why/what-is-impact.aspx

EventIMPACTS www.eventimpacts.com/project/resources/ useful for larger events

New Economics Foundation Toolkit www.proveandimprove.org/new/tools/sroi.php

New Economics Foundation Toolkit www.proveit.org.uk/survey.html

SIMPLE Approach to assessing social impact. Social Enterprise London 2008

www.sel.org.uk

Social Audit Network www.socialauditnetwork.org.uk

Social Return on Investment Network www.sroi-uk.org/sroi-analysis/the-sroi-guide-uk
and Indicator database www.sroi-uk.org/vois-database

Further reading

Resources are referenced in the footnotes. Below are some additional or key sources of information.

BIS (2009) Research to Improve the Assessment of Additionality

<http://www.bis.gov.uk/assets/biscore/economics-and-statistics/docs/09-1302-bis-occasional-paper-01.pdf>

BOP, Edinburgh Festivals Impact Study. (2011) <http://www.eventscotland.org/funding-and-resources/downloads/get/56>

DCAL PWC NISRA (2008) Social and Economic Value of Public Libraries, Museums, Arts and Sports in Northern Ireland, Phase 1: Designing a Model

Economic Impact of Glastonbury Festivals (2007)

<http://www.mendip.gov.uk/Documents/Final%20ReportLOWRES.pdf>

ERS (2011) Economic Impact Toolkits for Archives, Libraries & Museums Part 1 prepared by for ALMA UK

Fetterman, D & Wandersman A. (eds), (2005), Empowerment evaluation: principles in practice, New York, The Guilford Press

Gaskin, K. (2011) Volunteer Investment and Value Audit: A Self Help Guide. Institute of Volunteering.

Green Book, The http://www.hm-treasury.gov.uk/data_greenbook_guidance.htm

Indecon, (2009) Assessment of the Economic Impact of the Arts in Ireland , for Arts Council Ireland, www.indecon.ie

O'Brien, Dr. Dave (2010) Measuring the Value of Culture: a report to the Department of Culture Media and Sport DCMS

Northern Ireland Guide to Expenditure Appraisal and Evaluation

<http://www.dfpni.gov.uk/eag>

Trelstad. Brian Trelstad Simple Measures for Social Enterprise. Innovations, (Summer 2008)

Wood, Claudia & Leighton, Daniel (2010) Measuring Social Value. Demos

<http://www.demos.co.uk/publications/measuring-social-value>

Appendix One: Examples

Ways to present information

Traffic light system Use this to show what is good / where most agree (green) poor / disagree (red) or there is a need to explore (amber). It is very useful in helping Boards and others prioritise action. ⁴²

Impact Area	Notes	Status	Action
Value of training delivered	Participants valued learning at £10 each. Cost to provide arts training is £100. Levels of participation are falling.		
Level of spending on hotels outside the area	20% of overnight visitors who came for the festival stayed outside of the area of benefit. Leakage valued at £5,500		
Propensity to see drama again	80% of attendees said they would think of seeing another play this year because of festival. This is up from 20% last year.		

Dashboard Put all your key information on one sheet, put alongside comparisons (for another area, or year say). This instant reference on a pin board will remind you of successes and areas to improve.



Qualitative Information Case studies with photographs work well as a counterpoint to the statistics. Try before and after pictures for changes in people as well as in areas or communities. Use 'word clouds' to pick out the key points from interview data.

⁴² There are Excel applications that will add colours automatically <http://office.microsoft.com/en-us/templates/project-issues-and-tasks-log-with-automatic-traffic-lights-and-drop-down-menus-TC101971451.aspx?CTT=1>

Real examples

Mapping impact visually – geographic reach

We got an actual map and plotted on it where people were coming from. We could do this for ticketed events where we collected this information at Box Office. We spotted the gaps that were important to us, designed, and delivered multiple targeted approaches in one area - outreach, work in schools, volunteer recruitment and promotion. By plotting the same information on the same map the next year we could see the changes. We know it is not a perfect way to measure impact because not all the change was due to the outreach, but it is a simple and powerful tool to make our reach visible. *Young at Art (Belfast Children's Festival)*

If you do not sell tickets, you could:

- collect postcodes from spectators through a free draw,
- use a guest book,
- have volunteers in the crowd discreetly ask people to mark roughly where they live on a map
- observe how full the buses are coming into the festival area from different routes.

Mapping impact on local businesses

We did not have a research budget but, since starting up, we have always tried to measure and track something of what we do. We try to add a new bit each time, or a new theme. For example, we ask businesses around the Botanic Gardens to let us know changes in their footfall during the festival there. It is not totally scientific because there are many reasons it may change, like the weather or the economy, but the increase is so big every time we do it that you cannot really argue with the pattern. The numbers show clearly that the festival we run means more people go into the local shops. *Artsekta (Belfast Mela)*

If you have a researcher, or a research volunteer, you could have one person monitor business impact using post, email and telephone. You could also work through a local business or trade association.

Here are some things you could do to measure the impact on local businesses

1. Recruit a small group of people who live around the area, say one on each of the key commercial roads around it. People like to be helpful, though offering free tickets or a special group meal out may help too. People also see the value in gaining valuable work experience too.

2. Bring them together for (maybe over tea and buns), explain what you are doing, the difference their help will make and what you want them to do. Get a group buzz. If possible, get one of the team to volunteer to help lead and co-ordinate it as the contact person for you. Artsekta have developed a 24 point planning meeting, and invite some shopkeepers along to ensure that what they are asking is feasible.
3. As they live locally, ask them to identify four or five key shops near them that will be open during festival. Make sure you have a good spread and more than one of each across the areas, e.g.
 - Supermarket
 - Newsagent / Corner shop
 - Chemist
 - Café
 - Restaurant
 - Household goods
 - Taxi company (could be one or two covering but not based in the area)
4. Give them the before and after questions you want asked, an outline script and help them practice by asking each other.

Example questions might be:

 - Record the number of people in the shop at 8am, 10am, 12pm, 2pm etc the Saturday* before the festival, the Saturday of the festival and the Saturday after. * Use the day/s your festival is on)
 - Record taking for the week before, week of and week after the festival and report the percentage change. (This avoids them having to share actual figures)
5. Give volunteers something to give shops that take part, tickets, a free advertisement, recommendation in the programme.
6. Set dates and ways for them to report in on shops confirmed to take part, the before and the after information.
7. Keep the volunteers in the loop, recognise them and send them a copy of the report so they can see what their information contributed.

Simple analysis of qualitative data

We put new bands on to open the festival every year. Some we can see do well – like the Answer – because of the publicity. We wondered what being on the big stage did to the people in the band, even if they did not get famous, was it worth it? We asked them to write a paragraph about how performing at the festival made them feel. We took out the connecting words and those not about feelings and put the rest into a free word cloud maker. It kind of spoke for itself. *Get Down with the Blues*



www.wordle.net

Keeping it simple - survey (Kiss)

This year we wanted to focus on two things: establishing how well we reached different people through a range of channels; and setting baselines for measuring change in future years.

We used an online survey (Survey Monkey) and incentivized response by offering a prize draw. We selected gifts likely to appeal to festival goers supplied by sponsors who wanted to reach the festival audience (a Kindle, tickets to shows, art classes). We sent the survey link to all online ticket purchasers who opted into our email list; promoted it in our email newsletter; and through the Festival's social networking sites.

The survey itself was kept short; a total of eighteen questions. The vast majority were quick to fill tick boxes with space on some for elaboration and an open question at the end. We used photos of actual print when testing recollection of marketing media, and the ended the survey with links to the Belfast Book Festival on Facebook and Twitter.

As well as providing information about satisfaction ratings and ideas for improvement, the survey has given us a base line of gender, age, home area of those we reached so we can target outreach next year and start to assess social and economic impact.

Belfast Book Festival

Counting the un-ticketed

Festival of Fools takes place on the streets of Belfast City Centre and across a range of venues over a number of days. We have a 'mobile' audience; no ticket sales; and no box office: hence no means to capture data directly from attendees prior to the event. We've had to be inventive in finding other ways to gather information about our audience.

The most challenging aspect is getting an accurate estimate of audience size when there are no ticket sales. We ask the volunteer in charge at each venue to estimate attendance for us and then factor in the number of people who see the 'walk about' street theatre each hour. We have used methods, such as counting from photographs, to estimate the age and gender profile of audiences. This tends to underestimate attendance by children as they cannot always be seen in amongst crowds of adults. Audience density will also vary from site to site and along a route, and whilst we did use pictures taken from above one year, extrapolation from photos is not always accurate. We therefore continue to rely on estimations made by those on site.

The volunteers at each venue are also asked to approach a sample of the audience and ask them to take part in a survey. This is a written questionnaire that is completed either by the respondent, or the volunteer fills it in with them.

The questions cover the key elements to help us identify who is attending; the effect we have on them; which marketing channels are the most cost effective; and our gross economic contribution to the city. We ask for demographic information; opinions of the event; how people heard of it; how much they have spent; whether they took local accommodation and if so, for how long.

People watching street theatre will want to make their way to another venue, or go to grab a bite to eat between shows; so making responding to surveys a quick process is important. The survey is short and comprises mainly of tick boxes. This also helps with analysis as we do not yet have the resources to do a long analysis of open question responses ourselves.

In two of the past three years we have raised funds specifically to engage a free lance researcher to collate and analyse the material to produce a more detailed report. In the intervening years, we use the tick boxes and other short answers to produce key statistics ourselves, complementing this with information from others, such as Belfast City Management, to produce a short annual monitoring report.

We have found this short, but continuous, monitoring of the event of huge use in improving what we do (selecting new venues, different performances); being more effective (changing marketing strategy; and demonstrating our worth to stakeholders (high approval ratings, level of tourist spend)).

Festival of Fools

Several with one (SW1)

New Lodge Arts organises several festivals and collects data in number of ways: all based on the efficiency principle of getting the best we can from our resources. For example, the North Belfast Halloween Lantern Parade: it attracted over 2,000 people to walk, on a horridly wet evening, from an interface area to the Waterworks, a park of poor renown due to its association with conflict. The enchanted evening event held there brought people in to appreciate its space again.

On this occasion we had resources specifically to engage an external evaluator, but even so we continued to use the SW1 approach to gather data.

Attendance : Security : Insurance

1. We need to know numbers for security, insurance and health and safety reasons.
2. The police need to be present at such an event and want assurance against overcrowding.
3. We want to know the size of audience attracted to an unticketed event.

SW1 – We placed a volunteer at the park entrance with a clicker counter. When numbers inside reached the safety limit, they worked with police to allow 10 in for every 10 leaving. By inviting police to estimate attendance too, there was a check on accuracy and all three aims were met.

Work Relationships: Stakeholders : Improvement

1. Our workers need to know that we value their perspective
2. We want to thank, and build good relations with, the volunteers who are so vital to us.
3. We need to know what went well and what did not from various points of view.

SW1- We invite volunteers, workers and steering group to a de-brief and evaluation meeting seven to fourteen days after the event. We get to thank them face to face before too much time has passed, gather their views and show that they are important to the whole festival.

Look : Learn : Promote

1. We want to estimate the nature of the audience (age, gender).
2. We aim to engage younger people in the arts.
3. The festival needs good images and visuals for promotion purpose.

SW1– We harnessed our North Belfast Xmas Factor project, where an artist worked with young people to make a film, to record events. Young people gained skills, we could estimate crowd make up and we gained some great footage.

New Lodge Arts

Using what we have and partners to get SROI ready

Belfast Pride has always collected feedback: customer satisfaction, audience demographics, and other statistics for funders. Recently we spent some time considering how we could step this up to doing a full Social Return on Investment analysis.

A review suggested it would take about three years to implement, assuming resources were available. We'd need the first year to explore what it is we should measure and how data might be gathered. In year two, we would collect the data and refine it so that in the third year we'd be ready to conduct a full analysis and arrive at a SROI ratio.

To make best use of our time and resources it seemed sensible to use what we were already doing to move us towards SROI readiness. In Year One we did three things:

1. looked at and adapted our current questionnaires;
2. made more use of the responses to questions already on them; and
3. approached some of our partners about making use of data that they collected.

When starting on the SROI road, the first steps are to identify your stakeholders and what effect you have had on them.

We decided to use our current after-event written survey (left on seats and collected later) and our existing poll at the parade (carried out by volunteer pollsters) to do this. By looking in more depth at the 'open' and 'other' answers from past years, and by adjusting the survey slightly we found we could get answers to questions such as: "Who is at our festival?" "Do they consider themselves part of the LGBT community?" "Is it their first time at a LGBT community event?" "What have they learned / gained / changed as a result?"

We could then answer "*Who is at our festival?*" and "*What effect do we have on their life?*" This simple approach meant we have developed a 'theory of change' by asking stakeholders directly. It also became clear that our festival was a gate keeper to many other parts of the sector: we were in effect helping other services get to "hard to reach" target audiences/clients.

From this we are now working out what proxies to use to put a monetary value on the benefits we create.

We work with partners too as this keeps data collection manageable for us. For example we work with The Rainbow Project and the Belfast Trust on health benefits and proxies.

The Rainbow Project runs open clinics during Belfast Pride. They keep their own records of users and can tell us how many consultations during the festival resulted in early diagnosis of STIs. The health sector is ahead of us with developing proxies and

Rainbow knows how much early diagnosis saves in terms of care for the individual and prevention of spread of infection. These figures are quite complicated, but they are also massive, so even a small effect on numbers brings a significant return on investment.

For Belfast Pride to calculate the financial value it adds in terms of these health benefits, we are reviewing data about our attendees with Rainbow and agreeing on the percentage of people they would not otherwise have seen had they not held clinics at the festival. *Say we agree that about a third of the people Rainbow see at Pride are new to them, and 6 early diagnoses were made at or through the festival over the last 2 years: then 2 of those can be attributed directly to Belfast Pride.*

Having made a good start on describing our stakeholders and the range of effects we have on them; and having started to calculate the monetised benefit of health impacts, we are now working on measures and proxies for political engagement. We have again started by working with a partner, in this case Stormont, so that we can tap into their data collecting capacity and then calculate our own particular contribution using an attribution percentage. This is year two for us and hopefully, shortly after this year's festival, we can produce some working figures to test and develop.

The next real challenge will be to find group of three or four festivals that would like to work with Belfast Pride and key funders to develop a core set of agreed financial proxies that are relevant to most festivals. We think the most common proxies are going to be around the benefits of engagement with the arts, or community inclusion (reducing sectarianism) and we really want to work with others on this. Agreeing, testing and refining these for roll out across the Festival sector is something we'd love to be part of.

Belfast Pride

Appendix Two: Exercises

Two heads and a problem shared:

Some exercises you might read alone, but all need input from others. This will capture more perspectives and knowledge, and ensure others 'buy into', understand and support what you are trying to do.

Key point:

Keep a short note of all the decisions you make as you do the exercises so you can explain why you did what you did.

Get Creative:

Here is a handy way of keeping and reorganising your thinking notes on any exercise if you do not want to print them out and write on the charts. Use sticky notes and a white board – or download a free or trial digital version and see how it works for you. Enter “digital sticky notes and memo board” in your Internet Browser’s search function.



Setting the Scope

Enlarge this on the computer or photocopier and use it to make notes, or use it as a questionnaire and keep notes on a flip chart or use sticky notes. Be creative with the group of staff, volunteers, the Board, funders or whoever you are working with on your Study Steering Team.

Why are you doing this study of impact?	
Before an event / project so you can predict impact	
After the event to evaluate the impact your festival had	
There is a particular issue you want to highlight, celebrate, improve	
Who is going to use the findings and what for?	
Your organisation to plan improvements in delivery	
Your organisation to help raise funds	
Funders to make decisions	
When do you need it?	
To inform your strategies and plans	
To send to current funders	
To use with potential investors	

What will you cover?	
Specific geographic areas	
Specific groups of people	
Specific events or activities	
What time period are you covering?	
What is the start and cut off date of the activities and data you will look at? (Can be past or future)	
What have you done in terms of measurement before?	
Accounts / Audits	
Annual Reports	
Evaluations	
Consultations	
Who is available, for how long and what skills do they have to do the work?	
Board members	
Staff	
Artists/ Participants	
Volunteers	

Secondees	
Students / Placements	
Freelance / Consultants	
What can current investors or partners contribute?	
Personnel	
Funds	
Premises	
Materials	
Communications channels	
What opportunities are there to secure new resources?	
Personnel	
Funds	
Premises	
Materials	
Communications channels	

Identifying and involving stakeholders

Who to involve? You need to focus resources. Involving stakeholders will help you measure the right things in a meaningful way. This is more important than measuring everything. This table will help you think about who to engage in order to cover the important things when time and money is limited.

Stakeholders	What impact do we have on them, how important is it?	How easy are they to contact?	Include this year? (State reasons for Yes or No)
Core Employees			
Board members			
Casual Employees			
Artists			
Volunteers (A)			
Volunteers (B)			
Trainees			
Venues			
Our suppliers			
Young participants			
Adult participants			
Participants' Family			
Audience / Spectators			
Local Businesses			
Local Residents			
Local Services (schools, healthcare, transport, police)			
Funder (A)			
Funder (B)			
Policy Maker/s			

Once you have selected the stakeholders to include, you can prepare to engage with them by thinking about how you believe your festival impacts on their lives.

As well as a way of helping you plan and involve people, the exercise is a start to drawing an **Impact Map** or **Joining the Dots** in your 'Logic Model' – the way you think your activities turn into beneficial outcomes and how these can be measured.

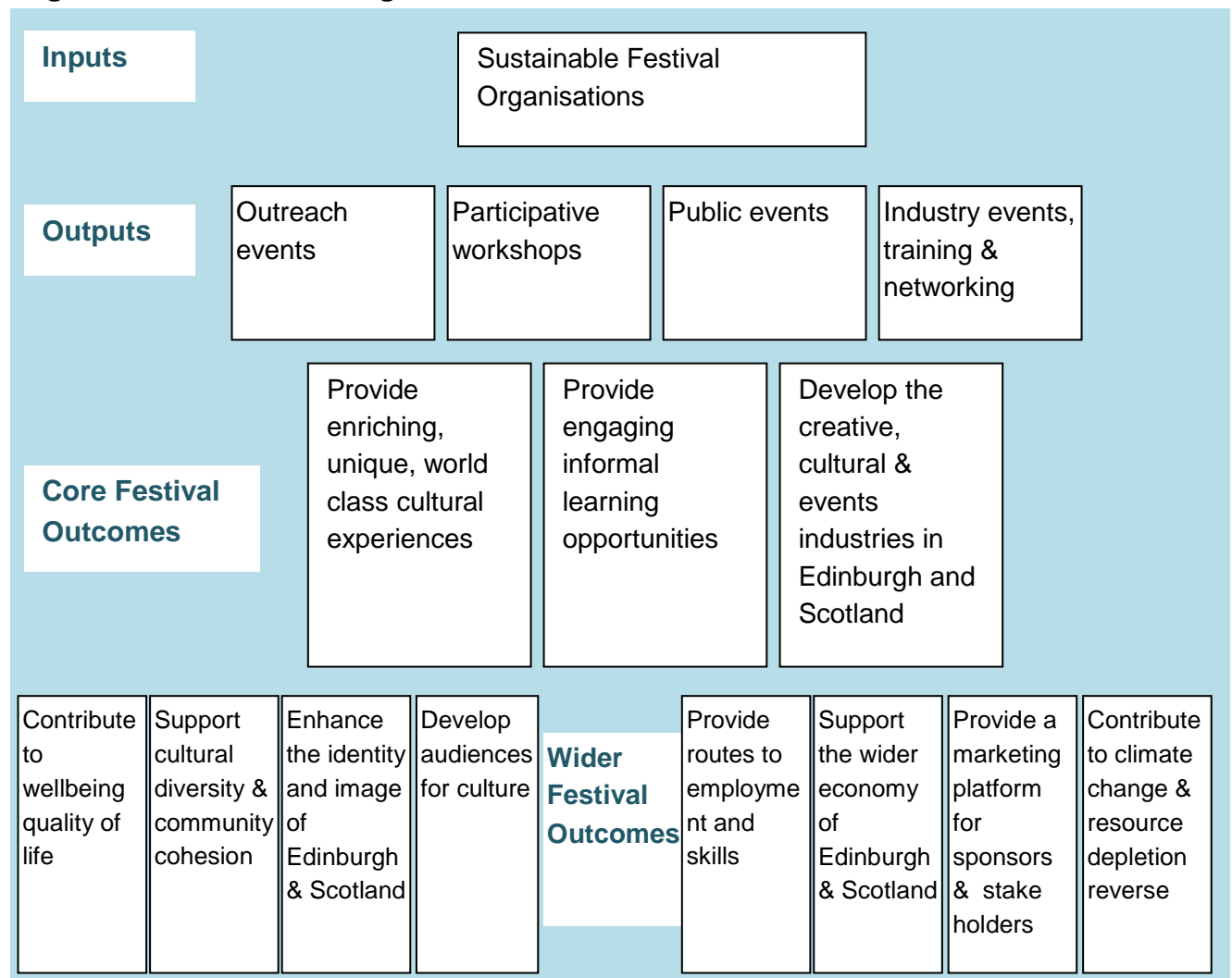
Selected Stakeholders	The positive (or negative) things that happen to them due to festival	Still include (record reasons if not)	What do you want to know (broad areas)	How to involve them*	When	How many
<i>E.g. Teenage audience members</i>	<i>Inspired to take up ballet because of seeing it for first time in great setting</i>	<i>Yes – key aim involved</i>	<i>Previous, current and future attitudes and activities re dance & demographics</i>	<i>Face to face (focus group)</i> <i>Questionnaire (on line)</i>	<i>Before and after special performance</i> <i>Pre focus group and after 3 months</i>	<i>20</i>

In doing this you may reconsider and want to add in some stakeholders excluded at the last stage. This is fine, provided the impacts are meaningful and they can be contacted.*See section on data collection methods.

Mapping from outcomes to indicators

“The logic model helps to illustrate the ‘pathway of change’ as it maps out how what the funders and organisers input into the Festivals (e.g. financial resources, organisational capacity, expertise) can be logically linked to what is produced (the festival events and activities), how this determines the actual festival experience of the various stakeholder groups, and how this is further connected to a series of wider cultural, social, media, environmental and economic changes.”⁴³

Logic model of the Edinburgh Festivals Evaluation Framework



Source: Bop Consulting (2011)

Completing the next exercises with your selected stakeholders will help you identify how your festival turns funds, energies, and talents into outcomes. Don't worry if there are many outcomes, you will sift them to decide how many, and which ones you are going to measure now and which will wait until you can do more.

⁴³ Edinburgh's Festivals Impact Study. BOP.2011 Pg18 <http://www.eventscotland.org/funding-and-resources/downloads/get/56> Diagram found on page 12

Mapping how you make change – Impact Map

This table helps you separate out which inputs and activities result in which outcomes. Complete it only for the aspects you wish to include in this year's study. Add lists of inputs at this point, not costings. The key question as you move from left to right is '**How do you know?**' one leads to another

Inputs	Activities	Outputs	Outcomes	Vision for Impact	Checked with Stakeholders?
Staff, time, money, premises	The specific programme, event or service	Number of shows people, activities	The changes made in stakeholders lives as result (previous table)	The long term vision for changes	When did you work through this with those who know?
<i>Dancers, theatre, tech staff, % admin</i>	<i>Big Girls' Ballet</i>	<i>3 performances 20 performers 160 girls <16</i>	<i>Dancers earn living & need not leave sector Girls are inspired and take up ballet (attend/do)</i>	<i>Local dance sector healthier, fewer leave. Reduced ill health & anti-social behavior.</i>	

Social capital outcome indicators

The following exercise tables are based on the DSD 2006 Toolkit for measuring Social Capital.⁴⁴ They will help you translate the last table into indicators that relate to social capital in a model that is accepted by funders and policy makers.

With the people who are supporting you in this research, have a look at the outcomes, and decide which your festival hopes to produce.

Remember, your support team should encompass a range of stakeholders, including key funders and beneficiaries. That way, measures will be useful to all and comparable to others with whom funders are engaged.

Next, consider if the indicators are the best for you, or perhaps they spark better ideas. Finally, note down who you need to ask, when and how. This will form the basis of your research plan.

In terms of 'beneficiaries' think widely, those who benefit may include:

- Participants in the festival (artists, staff, volunteers, local children and adults, visitors)
- Families of those involved
- Spectators or audience
- Trainees (workshops, staff training, volunteer training)
- Local community groups or business owners
- Public services and policy makers

⁴⁴ ⁴⁴Toolkit to measure the added value of voluntary and community based activity DSD 2006
www.dsdni.gov.uk/toolkit_to_measure_the_added_value_of_voluntary_and_community_base_activity.doc

Examples are exactly that – change them to the outcomes you selected from the table above

Bonding Outcome	Example Indicator	Our Festival Indicator	Example Evidence	Our Festival Evidence	Plan elements
Empowerment Intended beneficiaries have confidence, skills and leadership capacity	1. <i>Intended beneficiaries have increased confidence to participate in community activity</i>		<i>Numbers participating in festival workshops</i> <i>Number of volunteers engaged.</i> <i>Survey of participants to assess changes</i>		Who: How: When:
	2. <i>Intended beneficiaries have skills to contribute to community activity.</i>		<i>Numbers of participants and volunteers trained</i> <i>Survey of beneficiaries to assess new skills</i>		Who: How: When:
	3. <i>Intended beneficiaries exercise leadership within the community</i>		<i>Evidence of participation in organising, running projects</i> <i>Survey of beneficiaries</i>		Who: How: When:
Infrastructure Intended beneficiaries participate in organisations and projects, which are representative and inclusive	4. <i>Intended beneficiaries participate in organisations, projects within the community</i>		<i>Numbers participating and level of engagement in organisations, projects.</i> <i>Survey participants to assess</i> <i>Survey local community organisations to assess</i>		Who: How: When:

	5. <i>Intended beneficiaries connect and network with other people and organisations within the community</i>		<i>Increased contact between intended beneficiaries and groups within the community (baseline & survey)</i>		Who: How: When:
	6. <i>Marginalised people are represented in organisation/project structures</i>		<i>Numbers represented relative to Section 75 Categories in own festival and Survey of local groups</i>		Who: How: When:
Connectedness Intended beneficiaries are well connected with community - trusting, sharing and working toward shared goals	7. <i>Levels of trust between people and organisations in the community</i>		<i>Increased levels of trust within community (baseline & survey)</i>		Who: How: When:
	8. <i>Sharing of information and resources between people and organisations in the community</i>		<i>Survey of organisations and projects within community</i>		Who: How: When:
	9. <i>People and organisations in the community working together to achieve shared goals</i>		<i>Survey of organisations and projects within community</i>		Who: How: When:

Bridging Outcome	Example Indicator	Our Festival Indicator	Example Evidence	Our Festival Evidence	
Engagement Intended beneficiaries engage with other communities and sectors by participating in relationships and networks	10. Level of engagement by intended beneficiaries with other communities/sectors outside their own		Number of contacts with other communities/sectors Frequency, duration and description of contacts established with other communities/sectors		Who: How: When:
	11. Quality of structures to facilitate engagement between the intended beneficiaries and other communities/sectors		Presence of 'brokers' or facilitators in the community Number and type of contacts facilitated with groups outside the community		Who: How: When:
	12. Greater understanding by intended beneficiaries of the interdependence between theirs and other communities		Evidence from beneficiaries of their new understanding (baseline & survey)		Who: How: When:

Accessibility Intended beneficiaries have values and participate in structures and processes that make their community accessible to outside communities and sectors	13. <i>Intended beneficiaries willingness to engage with communities outside their own</i>		<i>List of actions taken by beneficiaries to make their community attractive to 'others';</i>		Who: How: When:
	14. <i>Intended beneficiaries awareness and competence to deal with issues of separation between communities and sectors</i>		<i>Existence of discussion, debate addressing issues of separation (self-audit)</i>		Who: How: When:
	15. <i>Intended beneficiaries participate in structures and processes aimed reducing issues of separation</i>		<i>Evidence of intended beneficiaries engaging in proactive cross community and cross sector initiatives</i>		Who: How: When:
Innovation Intended beneficiaries are open to new ideas and solutions facilitating their community to adapt to change.	16. <i>Intended beneficiaries explore new ideas to meet community needs</i>		<i>Evidence of ideas developed</i>		Who: How: When:
	17. <i>Intended beneficiaries adopt new solutions to meet community needs</i>		<i>Evidence of/ solutions adopted</i>		Who: How: When:
	18. <i>Appropriateness of new solutions to changing needs of the community</i>		<i>Survey of beneficiaries</i>		Who: How: When:

Linking Outcome	Example Indicator	Our Festival Indicator	Example Evidence	Our Festival Evidence	
Resources: Intended beneficiaries have access to people and institutions outside the community with power and resources	19. <i>Formal contacts with resource/development agencies outside the community</i>		<i>Contacts between community and outside resource/development agencies</i>		Who: How: When:
	20. <i>Value of additional resources leveraged for intended beneficiaries</i>		<i>Letters of offer from funders. Perceived value of non-financial inputs</i>		Who: How: When:
Influence: Intended beneficiaries have representation on local and regional public fora. Intended beneficiaries recognise the interdependence between their needs and needs of others	21. <i>Participation of Intended beneficiaries in public fora at local and regional levels</i>		<i>Number of beneficiaries on public fora</i>		Who: How: When:
	22. <i>Formation of alliances between beneficiaries and others in public fora</i>		<i>Evidence of contacts, between beneficiaries and representatives from other sectors</i>		Who: How: When:
	23. <i>Changes in public policy that better meet beneficiaries needs</i>		<i>Identifiable changes in public policy positions.</i>		Who: How: When:
	24. <i>Perception of public agencies to the participation and contribution of the organisation/project.</i>		<i>Feedback from statutory agencies. Evidence of community's issues being addressed at policy level (interviews)</i>		Who: How: When:

Economic Impact Indicators

The amount you need to record will depend on how big your festival is and whether you are doing a full analysis, or looking at just one or two areas. But the areas to record are the same. One worksheet will not fit all, so use the basic one below to identify areas you want to record and then transfer them to a spreadsheet where they can be more easily used.

Area of spend and some example	Items to record relevant to you
Organisational Spending	
Performers, staff, volunteers, venues, printers, marketers, insurers, accountants and other suppliers.	
Visitor Spend	
Your festival - tickets, artworks, training, workshops, programmes etc	
Accommodation - B&Bs, hotels, campsites.	
Food and Drink -cafés, restaurants, pubs, corner shops, food stalls.	
Other Entertainment - cinema, shows, museums etc	
Transport - taxi, bus, petrol, car hire	
Shopping - anything that is not covered otherwise	

Festivals do not only attract people, they also encourage visitors who happen to be in the area to extend their stay and they encourage locals not to travel away from the area, but to spend locally. Your questionnaire needs to identify where people are from, how long they have stayed and where, and what they have spent/will spend. For locals, ask where they would be and what they would have done if they weren't at the festival

Data collection methods

How you collect data depends on the:

- time, people and money you have
- time and abilities of the people you are collecting it from
- places, times and ways you can contact them
- lists of contact information available to you
- the type of information and detail you want

There are so many ways to collect information (try an internet search for 'data collection') that just a few are given here. The point is to be creative – but be **structured**. Ask people the same thing the same way to ensure information is comparable. Make the same measurements or observations each time, and avoid imposing your own views. Against your list of stakeholders, consider which of these would work well:

- **Interviews** - one to one with stakeholders or on phone or Skype
- **Meetings** - using meetings that happen anyway
- **Focus groups** - bring people together
- **Questionnaires** – at event, postal, online, in programme, with ticket, phone
- **Self recording** – ask shops to record spend, participant diaries, videos
- **Observation** – watch and note behaviour, changes
- **Photography/ videos** – record feelings, time lapse to show changes or footfall, record crowds to measure numbers/ nature

Planning impact research

Unless you are able to bring in people with time and skills to undertake a SROI study, you probably will have to work on part of it and build up your data collection and reporting over some years. Setting a simple plan for this will help you think about what you need to record and do when. Sharing this plan with funders and the Board means you are more likely to get there and can ask for assistance in raising funds for specific elements.

You can take the approach of adding elements each year, though some areas may only need to be assessed every few years.

You could also 'Theme' per year. That is work with selected stakeholders (say older women) and the economic and social outcomes for them.

Area of Impact	Year 1	Year 2	Year 3	Year 4	Year 5
Attitude to area Locals/Visitors	✓		✓		✓
Level of engagement in arts by teenagers (track a group)	✓	✓	✓		
Social isolation – locals living alone		✓			✓
Spending in local shops	✓	✓	✓	✓	✓
Demographics of audience	✓	✓	✓	✓	✓
Impact on careers of artists				✓	

Minimum Records - SROI readiness and plan to get ready

Basic information you should aim gather as a minimum. See what you can fill in.

	Have got handy	Can get from records	Need to start collecting	When, How, Who to collect
Record Services:				
Festival performance events				
Festival training events				
Other events: state				
Record Products:				
Lasting items – DVDs, books				
Record People:				
Audience / spectators				
Participants / trainees				
Ideally do in two measures one for locals one for visitors				
	Part time	Full time	<16 hrs/wk	Total
Volunteers				
Artists				
Facilitators				
Core Staff				
Causal and others				
Freelance Specialists				
Total people
Total hours				
Record the money				
Total spend				
Total income				
Public sector grants				
Other grants and donations				
Sponsorship				
Sales / earnings				

The Volunteer investment to value audit (VIVA)

VIVA works out a market value for volunteers' work by looking at the number of hours contributed and the kind of roles they do. It adds in the support costs for the volunteers, such as providing supervisors, transport etc. The Institute of Volunteering Guide set out handy headings for calculating cost as below. (See the Guide for full instructions.)⁴⁵

Voluntary Role	Equivalent Paid Job	Hourly Rate for Job	Total Hours a week	Multiply by weeks worked (48 / year)	Hours a year x Rate	Number in the same role	TOTAL Output Value
<i>Theatre Guide</i>	<i>Usher</i>	<i>£6.00</i>	<i>10</i>	<i>40</i>	<i>£240</i>	<i>10</i>	<i>£2400</i>
Total							

Remember to include people who sell tickets and raffles, make the tea, fetch performers, put out seats and clear up afterwards.

For irregular volunteers it may be easier to put in total hours straight off. ??

- Make the level of **community support** visible by reporting the total number of volunteer hours given by people locally.
- Calculating the **capacity added**. Work out how many full time employees it would take to deliver the same work is also powerful. Divide total volunteer hours by 48 (weeks) and then 40 (hours a week).

⁴⁵ Gaskin, K. VIVA – Volunteer Investment and Value Audit: A Self Help Guide. Institute of Volunteering, 2011.

Return on investment in volunteers

For community events especially, it can be handy to show the return on investment on volunteers (or volunteer leverage).

Inputs	Record items here and, if a proportion of total, how you decided on the split.	Annual Input £
Volunteer services manager / co-ordinator		
Volunteer manager's assistant / Secretary		
Other paid staff		
Advertising and recruitment (for volunteers)		
Induction and training		
Volunteers' expenses		
Administration, support and Recognition		
Supplies and equipment		
Food and accommodation		
Volunteer insurance		
Volunteer-related building costs or expenses		
Annual Input Total		£

Show leverage - the VIVA ratio $\frac{\text{£ Total Annual Volunteer Output}}{\text{£ Total Annual Volunteer Input}}$

Say you put in £5,000 a year and volunteers produce £20,000 worth of value, then your ratio is 4. That is you quadruple your investment. Or for every £1 put in, you release £4 of value through volunteers.



BMKent Consultants

Arts & Third Sector
Growth Services

+44 (0) 7764 182 966

www.belfastcity.gov.uk/culture