

Seeing through new eyes

Transported evaluation report, Elsom's photography project

Summer 2016



SUMMARY

What happened and the difference it made

The photography project was part of an ongoing partnership between Transported and Elsoms. Two artists were commissioned to train staff in photography skills at Elsoms, a long established family owned seed company in Spalding Lincolnshire. It began with consultation, delivered 17 workshops from pinhole cameras to digital, and focused on a final exhibition of work. The artwork was then placed around the workplace in 2016.

The investment was £28.5K from Transported, with a further £1.5K from Elsoms. The project was free to staff and participants and there was no need to travel, only commit their time. The artists chose to contribute beyond their contract at around £1.25K of in-kind work making a total overall investment of £31.25K.

Intentions

The Elsoms chairman, Roger Keeling, was the main champion for the project and his hope was that it would increase empathy in the workforce. Transported used its 'quality intentions'¹ to deliver something that celebrated the people, place and heritage, in under-used everyday spaces; around the site and in the work canteen. It is a feature for Transported to 'make the everyday exceptional'.

Out of a workforce of eighty-five, 12 people participated in the workshops, and 19 came to the launch. The main limitation was pressure on people's busy lives. All staff will see the work distributed around the site. There were three expected outcomes for participants, and a further two for the wider workforce.

The wider workforce is the audience for this work. Their outcomes were (numbers are aligned to other projects so not sequential):

- 1 Feeling less uncomfortable with the activity (+27%) which, coupled with almost 9 out of 10 saying they would engage further with the arts, gives a good indication of an **increased demand for the arts**.

And of particular interest to the company was their:

¹ Transported has a 'Story of Change' which is the chain of events expected to make a difference to people in the area. Part of this is an intent to delivery quality in the arts and the participation. Within this quality intent are two elements; 'delivery intent'; building on local need for example, and 'creative intent'; such as making this project engrossing and locally resonant.

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- 4 increase in understanding of other's roles (+18%) which, coupled with fewer people feeling dissatisfied with life (also +18%), gives a good indication of a **building sense of empathy and communal spirit in the workplace**.

However it's important to note that there was also a slight increase (+5%) in BOTH feeling comfortable at work, AND feeling uncomfortable at work. Coupled with observations, it appears that the project *is* affecting empathy, but a small and unexpected outcome was the risk of cliques developing.

Before and after self-assessment with participants from the workforce (12 respondents) saw positive change across three outcomes. Participants:

- 3 increased their **artistic skills** (+11%), specifically photography skills that they could use in their everyday lives;
- 4 increased their feeling of **belonging and communal spirit** (+14%), linked to developing empathy with colleagues;
- 5 increased their own **'everyday wellbeing'** a sense of being happy in the moment (+22%).

It was also anticipated there would be wider benefit by Elsom's being a:

- 6 **business that 'gives something back'** to the workforce. The staff appreciated the Chairman role modelling constructive behaviour by being personally involved. He is clearly open to the benefits of the arts, and is becoming more committed through ongoing involvement. A further outcome, of:
- 7 **local people in leadership roles knowing the value of the arts** was achieved through Roger's leadership.

Two further outcomes common to Transported projects were not achieved, but could be in a new forecast model. Artists were not expected to develop their practice as this was largely a teaching role, and families were not involved so there was no benefit to them.

There were two further outcomes that were unexpected:

- 7 The role of the Events Team Assistant (ETA) is an important intermediary between the artists and the community, as such they become cultural advocates in the community.
- Whilst it is not a motivation for this company, it is worth noting that empathy and resulting trust can affect a company's productivity with a

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knock-on effect in the local economy too, and we explore that in our Impact Model.

Transported's impact

There are two adjustments we make to the results; we adjust downwards for what may be due to other factors, and adjust upwards for longer term affects.

We account for what would or could have happened anyway; the risk that the project replaced other activity and any element of partnership or overlapping provision that could have had the same effect². This reduces by a little under half the effects for the workforce (for example some were already arts attenders). As far as the business is concerned, together with the other two Transported projects this is genuinely new and influential activity.

We then value the outcomes detailed in the infographic below using two main methodologies,

- National research into Subjective Wellbeing Valuation – this equates the increase in a person's wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. We use values that have been robustly researched to quantify both the wellbeing participants would get from being involved in the arts, and the wellbeing they would feel from better communal relationships.
- 'Willingness to pay' type evidence, including proxy values³ - what people might pay locally for a photography course, what the chairman might spend on a Christmas meal to 'give something back' and what might be spent on training leaders to value and be able to commission services of this kind.
- We estimate further value to the local economy using research into productivity and marketing by word-of-mouth.

In total the value of the investment is £31.25K. The value of the return, as experienced by the members of the workforce in the main but with some benefit to the local economy, is £13.5K. This is a return of 0.4 to 1 and less than break-even. The reason for this is in the main the high costs and low numbers participating.

The overwhelming bulk of the value comes from increasing empathy, which makes up three quarters of the value.

² Deadweight, displacement and attribution

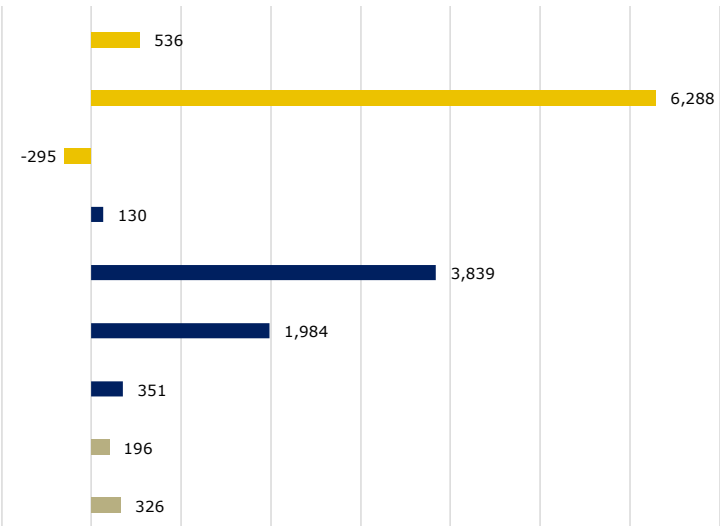
³ Used where there is no obvious 'market' value

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Where does the value lie?

Calculation: No. stakeholders x % change x Value per outcome = Total value

1 Increase demand for the arts		43		9%	Family Spending Survey 2011 adjusted for inflation	134
2 Empathy in the workplace		43		5%	SWB valuation by Fujiwara for HACT	2,885
3 Risk of division		2		5%	SWB valuation by Fujiwara for HACT	-2,885
4 Artistic skills for everyday lives		13		7%	Cost of local photography course	95
5 Empathy in the workplace		13		10%	SWB valuation by Fujiwara for HACT	2,885
6 Everyday wellbeing		13		14%	SWB valuation by Fujiwara for ACE	1,084
7 Businesses 'give something back'		1		34%	Elsoms spend on Xmas meal	825
8 Local people in leadership and advocacy roles know the value of the arts		1		34%	Cost of commissioning for outcomes training with NEF	575
		1		34%	Marketing improvement value per ETA per project	454



Notes

Outcomes colour coded by stakeholder:

Workforce
Participants
Local economy

Levels of participation include one leader and ETA, 12 participants and 25/31 (depending on outcome) from the wider workforce. There is one business affected.

Adjusted results show the % change experienced by the stakeholder taking account of what else might have had an effect. For example, the business has been involved in three projects which makes the results one third.

The proxy values are for an imagined 100% change. They come from both what we know people would be prepared to pay and national research into Subjective Well-being Valuation.

The total value for each outcome is a combination of the number of people, the amount of change and the value of the change. For example 'increased demand for the arts' is 31 participants x 12% change x 134 of value = 497. These values also include knock on impacts in year 2 which are small in this project.

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What if and what next?

- The following scenarios would allow the project to at least break-even:
 - Reduce overheads - Overheads are very high at £21K and Transported would need to bring them down to £3K for this project to have broken-even, for example by ensuring Elsoms is able to commission itself.
 - Increase participation - For the same budget (though some more work), the whole workforce could have participated, and the project exceeded break-even. In the future hosting the project on a trading estate could increase take up and make it easier to attract families or an audience too.
- At an industry norm overhead of 20%, the return would be just over break-even.
- Recognise business value – We could extend the scope to look at business value. Research shows that empathy and trust can increase productivity, with a measurable affect on profit. Coupled with a multiplier effect in the local economy, we could unearth value with no change to investment or results. Even assuming extra costs the project could still break-even.

Recommendations

Photography was an accessible choice for Elsoms first significant participatory project because it teaches everyday skills and participants were able to create beautiful work. It allowed them to 'see with new eyes' both their colleagues and workplace and others could benefit from the artwork around the site.

Building now on three projects, the Transported Elsoms partnership should continue to break down barriers to the arts, with a range of work placed in everyday space. For Transported, results could be helped by better consultation and publicity. For Elsoms, allowing participation on company time and targeting less positive staff could improve take up *and* results with costs offset by ensuring productivity benefits.

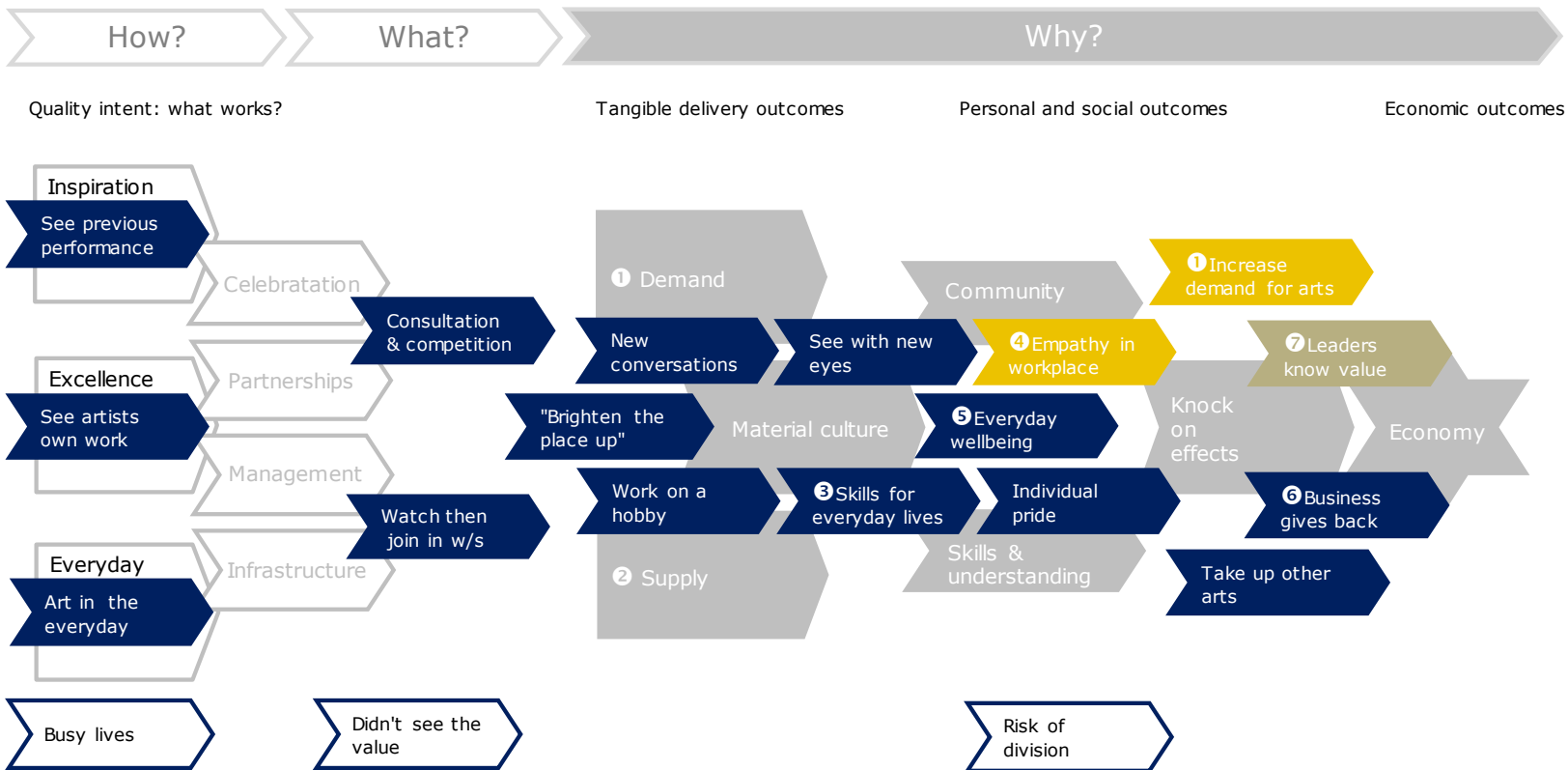
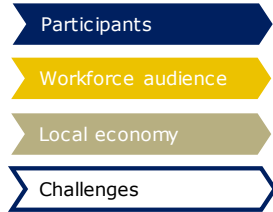


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Chain of events

Key

① Valued outcomes



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FULL REPORT

People and scope

This Social Return On Investment analysis is one of three for Transported⁴. It explores a private sector photography project with local seed business Elsoms, based in Spalding, South Lincolnshire. Spalding is a market town with a population of 29,000. Elsoms is a family business with heritage. It employs 85 people, all of whom are local and there is low staff turnover.

This analysis is of the impact of this project alone, although Elsoms had also been involved in a previous dance-in-residence project by Assault Events and had hosted performances of Fen Boy. The stakeholders fall into four groups, the workforce participants, the workforce audience, staff and artists from Transported and 'the economy', including the social and cultural as well as financial economy.

In fact the artists were not 'material'⁵ to this analysis, but because they could be in future delivery they are included in our interactive model. Other potential stakeholders include families, who had been involved in the previous dance project and could experience a knock-on effect.

Consultation and evidence collection

With busy business people, contact time is at a premium. Previous workforce collaborators were consulted to understand the expected impact of the project, along with artists and Transported staff. The Chairman was then interviewed to establish the bespoke intentions for Elsoms.

The workforce were surveyed before and after the project with additional self-assessments completed by participants and a survey and interviews at the launch event. The workforce was observed for key behaviours by Transported staff and the Chair, artists, ETA and one participant were interviewed. The project point-of-contact (a marketing professional) also completed a survey, as did the artists. One of the artists and the ETA were part of an in-depth focus group too.

⁴ A 'Creative People and Places' programme funded by the Arts Council England to encourage arts attendance in areas where it has been low.

⁵ A technical term from accounting practice to explore whether an outcome or stakeholder group are both relevant and significant in the analysis.

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Plans for a Story of Change

How and what?

This was a photography project run by the artist Katie Smith and two artists from Electric Egg. It began with consultation through July, followed by a photography competition in August. The artists then ran 17 workshops at lunchtime and after work over six weeks around October 2015. This meant people could watch first, then join in. They ranged from digital photography to cyanotype, including portrait and landscape techniques. Twelve people participated approximately twice each; with lunchtime and after work being equally popular slots. The exhibition in the canteen was mounted by the artists opening a month later. A Transported 'ETA⁶' was allocated to the project for the duration. Elsom's have partnered Transported three times so that many staff had seen previous performance by the dance company who were in residence, Assault Events and of the puppet performance Fen Boy.

Arts in the workplace perfectly meets the Arts Council's intention to bring the arts to new places and the Transported strength, 'making the everyday exceptional'. Artists and staff felt that the local focus and use of under-used space were important features, as well as the celebration of people, place and heritage – alongside overall quality.

Initially the project was conceived to build a company archive but in time it was focused on a more straightforward workshop and exhibition model. Participants saw this primarily as art or a hobby (rather than adult learning, or a social event). The project was a teaching role for artists and was not intended to allow them as much creativity as they had been used to on other projects.

It was disappointing that so few attended; the workshops were well under capacity, and this will have restricted the Chairman's intention to build empathy. It seems the value of being involved had not been communicated sufficiently to overcome the pressures on people's time, either to the point-of-contact or to potential participants. Artists point out that success depends on footfall, so moving the exhibition from the canteen into the wider workspace will be important.

Why?

The results are shown below. Our expectations were based on stakeholder consultation; the Elsom's Chairman's hope was to create empathy and for people

⁶ Events Team Assistant

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to have a better time at work. The other key investor, the Arts Council, hopes to increase demand for the arts and high quality supply, as well as learning what works.

We expected the outcomes for participants to be deeper than those for audiences, with skills, wellbeing and deeper sense of trust building on increased demand and empathy that the audience might experience.

The Transported team clearly wants to understand the specific benefits to business, in their community and leadership role, and in the longer-term, through a potential knock-on effect on families and the economy.

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Why? The Results

The 'chain of events' above shows how the project worked, as well as highlighting the risks where it worked less well. Below are the stakeholders and outcomes.

Outcomes

(nb numbers not sequential to match other SROI analyses)

Stakeholder: New community audience in libraries

- 1 Increased demand for the arts

Stakeholder: Participants and participant partners

- 3 Artistic skills for everyday lives
- 4 Empathy and communal spirit in the workplace
- 5 Everyday wellbeing
- 6 Businesses 'give something back'
- 7 Local people in leadership roles know the value of quality arts (results fall to leaders, but value falls to the economy)

Stakeholder: Transported staff and artists

As for participants, plus

- 8 Develop quality arts practice with communities
- 7 Community advocates (ETAs) know the value of quality arts (results fall to ETAs, but value falls to the economy)

Stakeholder: The local economy

- 7 Local people in leadership roles know the value of quality arts (results fall to individuals, but value falls to the economy)

This could include increased productivity through wellbeing, empathy and trust leading to an impact on the local business economy.

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Results: ACE research questions

There are three research questions from the Arts Council with two answered by results and the third, about what works, addressed in the full report.

Stakeholder: New community audiences

ACE Question ❶ Are people from places of least engagement experiencing and inspired by the arts?

We consider this question to be broadly speaking about demand. Nineteen people were an audience at the launch event, and all 85 members of the workforce will see their colleagues artwork daily as it is displayed around the site to "**brighten the place up**" – Elsons Chairman.

Thirteen out of fourteen surveyed at the launch said they would like more of this, they would recommend it and they plan to engage with the arts in the future. In the all-staff survey, the biggest change recorded was people feeling 'less uncomfortable' with the activity with a change of +27%. We conclude that the experience *will* increase demand for the arts amongst the audience through a good quality, high value arts experience.

This is tempered slightly because only half of respondents asked for further information on Transported, and this may provide more objective feedback than the questions asked above. The Transported staff observed limited interest in the exhibition afterwards although this may well change with the artwork around the site. The Chairman himself estimates around a third of the workforce were reached, which corresponds to numbers coming to the launch.

❶ Increased demand for the arts

We average figures across this feedback, concluding that a new audience of 43 people has increased its demand for the arts. We judge the change to be +14%, the difference between population demand in 2010 that prompted the CPP programme, and stated demand here.

ACE Question ❷ To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?

We consider this question to be broadly speaking about good quality supply. The artists describe the key quality processes, for example making sure the work is locally resonant so that participants look at their workplace in a different way. This then affects their sense of belonging and communal pride; "**how day to**

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day views take on a different perspective when photo'd" **"Seeing the creativity of colleagues and my workplace in a different light"** – audience members. At its heart this is about making the everyday exceptional **"The canteen was a grey and uninspiring space. Half of it is now a gallery. A real celebratory and positive space"** – artist. This includes the need to make the artwork relevant, responding to local need.

Artists and Elsom's managers also felt it was important to celebrate people, place and heritage and to highlight the value of the arts. This depends on the artwork itself being inspiring. Everyone was delighted (and to some extent surprised) with the quality of the work produced. At time of writing the company was considering using the photographs in their professional promotions – a clear statement of their support. As a result, it **"made you feel like a proper artist"** – participant.

Feedback from the audience demonstrates the thread of excellence running right through the process to the final work, with half their comments being about quality. They felt 'the best thing about the project' was:

"Lovely to see the workplace looking so 'designed' and photogenic"

"remarkable photos"

"displaying the work in a professional manner"

"highlighting hidden talents".

② Excellence in supply

We conclude that both the art produced and the engagement process had features of excellence that people discussed unprompted in the feedback and which were fundamental to success.

Results: Cultural and social impact

Transported's interest in wider social impact allows us to dig deeper.

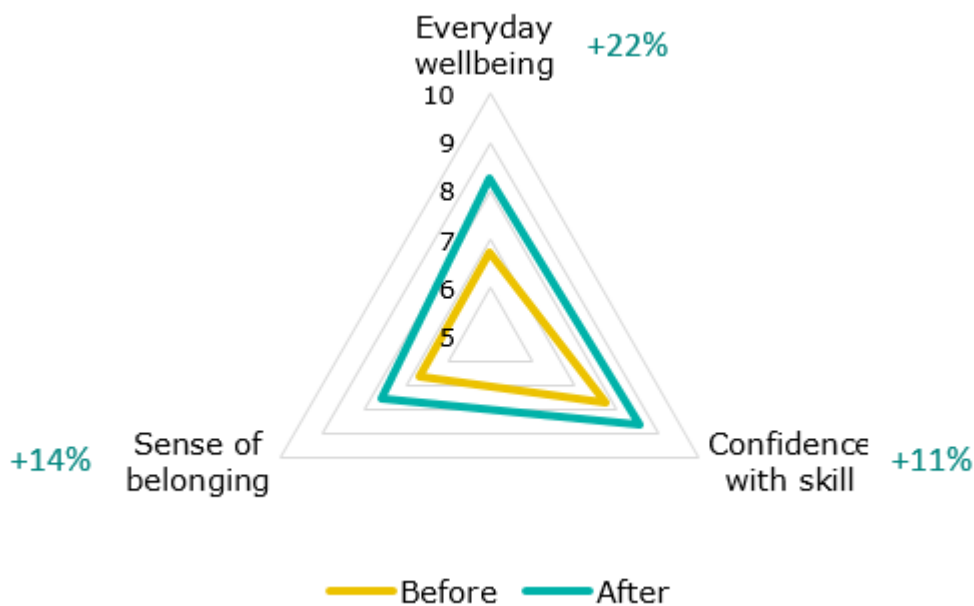
Stakeholder: The workforce

One participant describes the benefit of this arts project as ***"catching different people in different nets"*** in that it had a different feel to a Christmas party for example. It enabled participants to ***"hide behind a camera and it doesn't put people on the spot. We are quite a shy bunch generally."***

Participants outcomes improved as shown. Because these are averages across the 12 participants we apply this 'score' to all 12.

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Participants outcomes before and after the project



③ Artistic skills and awareness

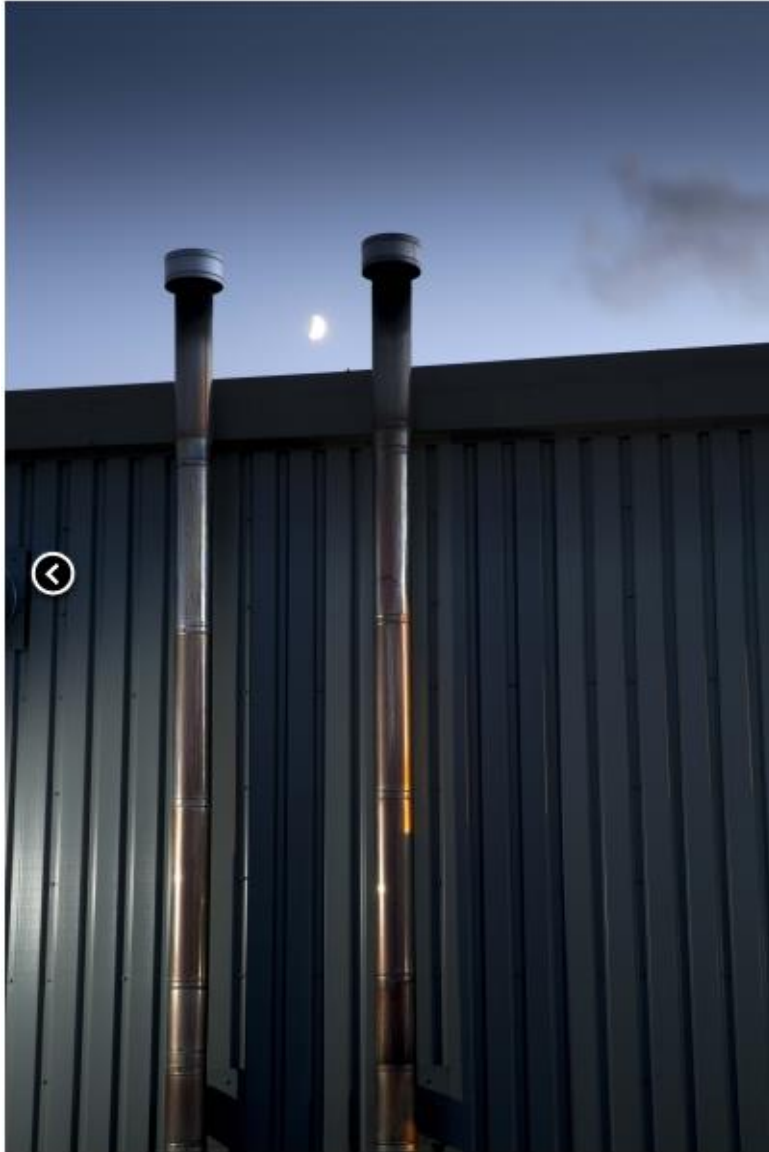
As the artists taught photography techniques, a direct impact on artistic skills is to be expected. It was key to the project that participants could implement their new learning in their everyday lives and the summer competition via facebook helped to test the appetite, as well as baselining skill level.

On average there was a 11% increase in participants score against the question How confident do you feel about doing the activity on offer? With all participants bar 4 showing an improvement and none a decrease in confidence.

Participants seemed likely to continue their photography, and several had specific plans; for example one was preparing for a hobby in retirement, one was preparing for his honeymoon and another had been sent by his wife to improve his holiday snaps! One of the artists purchased film stock and developed photographs for a participant using a non-digital camera. He also wrote a pamphlet for those that wanted to continue their work.

One artist pointed out that the next step in photography skills would be interpreting, and there is some indication that this is already taking place in the next outcome.

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④ Empathy and communal spirit in the workplace

We assessed this outcome for both participants and the wider workforce who were the audience. The project did have an influence on the wider workforce; before the project there were a handful of strong criticisms of the work⁷, but afterwards only compliments.

It seems that there has been some division within the workforce described by one of the artists as **"a bit them and us "**. Three employees were very negative about the project, and tried to turn others against the work too. So inviting people from different departments to learn and celebrate together seems timely and important in developing a sense of community and empathy. Transported was effective in this regard, as one participant said, it **"makes for a more cohesive group of people. Especially where people are settled it gives them a point of interest beyond the work"**.

A sense of community in the workplace is about both the place and relationships. 10 out of 14 who came to the launch (71%) were motivated by supporting something local, and interviewees frequently referred to a strong sense of place. Photographing the site was a great vehicle to **"seeing through new eyes"** and **"seeing my workplace in a different light"**.

The staff survey asked about relationships, revealing an increase (+18%) in understanding others' roles; but at the same time a slight increase in BOTH feeling comfortable at work, AND feeling uncomfortable at work. Though another substantial change is less dissatisfaction with life, which backs up a positive outcome, there is further observation evidence that increasing empathy also risks creating cliques, and this will need managing. Everyone was keen to see the work around the site, with the chairman **"looking forward to spreading them out and improving the image of the place"**. Following through in this way will maintain goodwill where it exists, and be an ongoing reminder that the company takes a caring culture seriously.

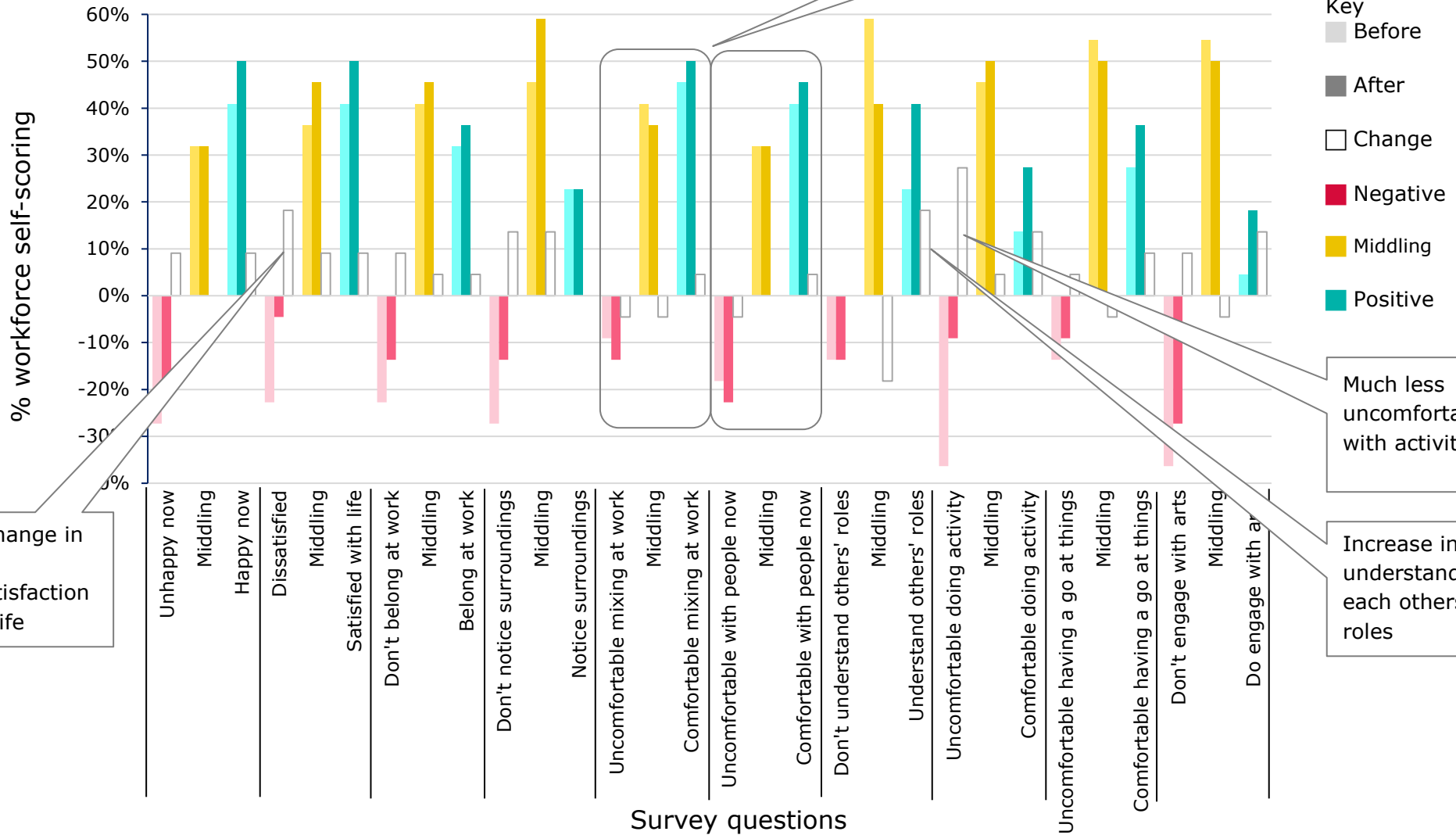
⁷ We explore below in the section on unexpected or unwanted affects the risk associated with this group.

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Whole staff survey results



Big change in less dissatisfaction with life

Both more uncomfortable and more comfortable mixing with others

Much less uncomfortable with activity

Increase in understanding each others' roles

Everyday wellbeing	Empathy and communal spirit	Artistic skills
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Because increased empathy was felt by participants and the workforce audience we make two separate calculations. For the workforce audience we estimate the number of people affected based on those who had a deliberate intention to support local events, and the Chairman’s judgment. This is around half of the workforce, 43 in all. We have good evidence for empathy in those who did participate and we estimate the workforce audience outcome to be half that, at 8%.

The outcome was deeper for participants where the notion of ‘seeing through new eyes’ meant seeing through a photographer’s eye. One participant described how he walked daily past a pile of wooden poles that had been photographed beautifully by a colleague; he described unprompted the old wooden warehouses that he was obviously seeing as a composition, or still life for the first time.



There is a link between both noticing surroundings more and relating to people, with the workshops giving the opportunity to have ***"different conversations with colleagues that you are used to spending a lot of time with"***.

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For this group of 12 all bar four improved, and none decreased. We use figures from their own self assessment and the all staff survey giving an average of 16% improvement in empathy.

5 Everyday wellbeing

We distinguish everyday wellbeing as a personal outcome, alongside the social outcome of empathy. It was expected that the activity would promote wellbeing, by enhancing the workplace but also allowing people to experience 'flow'⁸.

On average there was a 22% increase in participants score against the question how happy do you feel? With all participants bar two showing an improvement and none decreased. An important element of this was the individual pride photographers clearly felt in their work, a key link in the chain of events.

Whilst the chairman at Elsom's intention is philanthropic, there are also business benefits to engendering a sense of personal pride and wellbeing. We see this effect in another local logistics business, FreshLinc, where drivers are described as being prouder of the lorries that are painted with Transported artwork, with a knock on effect of less damage.

⁸ 'Flow' is a concept identified by positive psychologists which is about being absorbed and engrossed by an activity, or 'being in the zone'. It is known to lead to wellbeing.

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⑥ Business giving something back

Objectively, by offering this free opportunity to staff the business is clearly 'giving something back', though to the workforce rather than the wider community. An obvious opportunity is to make this more explicit, for example, to partners and sub-contractors enhancing Elsom's reputation.

However it is probably important the workforce feel this subjectively for real value to be created. Participants certainly appreciated the investment, and some of them mentioned how important it was to have the chairman participate, both to encourage take up of the arts and to demonstrate that he values his staff.

We consider more could be made of this outcome. The only improvements staff suggested to the programme (other than more) were to do the activity in work time. The Chairman suggests this could be part of a wider pastoral programme, which might include a running club for example. Exploring whether this could be a partnership, with some time donated by the company and some by staff would be useful research, valuable to the company if the knock on effects provide business benefits.

In all we consider this outcome is achieved, though we value it cautiously in this model.

⑦ Local people in leadership roles know the value of quality arts

Our evidence that Elsom's leadership know the value of the arts comes objectively from an ongoing commitment to partner. The Chairman also describes how this project helped them to understand better the value of the arts by finding out what interested people and that he talks about Transported beyond work with family and friends. Real value will be realised from 2016 in Transported 2, when leaders will be supported to commission artists directly.

Stakeholder: Transported and artists

Over time it has become clear that this leadership is not only about those with financial clout and that the Transported ETAs have the ability, in their words, to **"build the community from the middle."** Where there is particular attention to evaluation in the SROI analyses this seems to be more pronounced, but this is an outcome across the programme as informed, educated and trusted 'word of mouth' promotes the authentic benefit of the arts in a way that is locally accessible; **"It was nice to see a lady who hadn't been involved with the workshops or exhibition but was very warm and friendly towards me and was keen to chat, due to seeing me in the canteen quite frequently"** - ETA.

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Some of Transported’s work has enabled artists to develop their socially engaged practice⁹ by focusing so strongly on local need through consultation and R&D. Other projects have prompted new arts techniques. This project however was less likely to develop artists’ skills with the focus on teaching that emerged. For one artist, used to a very creative approach with Transported, it was a disappointing experience.

Stakeholder: The local economy

Whilst measuring a value to the local economy is well beyond the capacity of this analysis, there is no doubt that there is potential here which we explore in the SROI section below.

Unexpected or unwanted effects

Overall the project had positive benefits which we explore in full above. In accordance of the SROI principle of transparency and not over-claiming we explore unexpected and unwanted effects.

There is a small risk that it could exacerbate cliques in the workforce, with some welcoming wholeheartedly this new offer, and others becoming resentful of something they don’t understand. Busy lives are the reason many didn’t get involved, but others clearly didn’t see the value.

An unexpected benefit was the way that participants saw this as an opening to a new hobby. Coupled with their sense of personal pride, this could create a longer personal impact than we account for here.

But the most significant additional value is likely to be from the knock-on effect on the business. Harnessing wellbeing and empathy to change the culture and increase productivity could affect both the business itself and the wider economy.

⁹ Social practice is an art medium that focuses on social engagement, inviting collaboration with individuals, communities, and institutions in the creation of participatory art – Wikipedia.

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Impact

In assessing the real impact of the changes made, SROI analyses accounts for effects that were not due to Transported, as well as positively for on any knock-on or long term effects.

What was due to Transported

For the audience and participants this type of activity was reported as being new to 11 out of the sample of 14. We take off 3/14 to account for those who are already experienced with and benefitting from this kind of activity; in technical language 'deadweight'.

We asked what else people might have been doing in the time - none would have been involved in the arts or developmental activity - they mostly would have been travelling or making tea so there is no 'displacement'.

Half had attended similar activities in the last year, and two-thirds had also been to other Transported events. Whilst this is good news for Transported it means we cannot claim all the benefit for this project. We calculate this for two months (the exhibition period) as a fifth who might have done something similar to which the results should be partially 'attributed'.

By way of a common sense check, the chairman talks about there being impact in a 'small way', not more than a 10% addition to impact from the job itself – the adjusted results for the workforce are around this level.

From the company's perspective, the Transported work is not like anything else the it does and it does not replace other arts or personal development activity in the workplace. Consequently we attribute all the impact to Transported.

Long-term impact

For the workforce audience, this was a light touch experience and we don't anticipate the impact lasting beyond the year. However as part of a longer term partnership which is already three projects in, there is undoubtedly the scope for more. The company is aware it would need to build a culture for this type of project to make long term impact, and that would seem a good aspiration, with the intention to get everyone involved next time. The next partnership project should take this into account.

For participants, the idea that this was the opportunity to start or develop a hobby came up again and again, and as such it could make a long term difference in skills so we forecast ongoing impact. One woman bought a flower press after her work, another wanted to know about further workshops, others

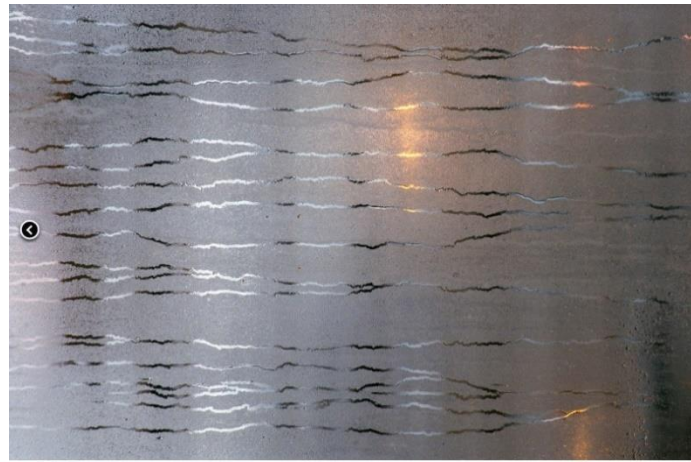
Summary	Scope	Story of Change	Results	Impact	SROI	Actions	Appendices
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intended to take photographs in retirement and on honeymoon. Although participants were extremely positive, its likely that other life experiences will overtake the influence of the project on wellbeing and sense of community so value is limited to the year.

As far as the company is concerned, the length of the impact is dependent on participants' experience and we average the duration for their three outcomes.

In terms of local leadership and advocacy, we understand this is a long-term change unlikely to slip back and we estimate a three year duration.

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Return on Investment

Value of the investment

We account for everyone's investment, in this case a cash investment of £30K made up of £9K artists fees and an overhead of around £21K, including £1.5K from Elsoms. Elsoms has a commitment to the area. It is a local sponsor, and it invests in the workforce with Christmas lunch and various celebrations. This was in their own words not a big investment for the company.

Because the activity is laid on by the company, neither the audience nor the participants make any financial investment. They do need to fit it in around the working day however, when there is some time pressure upon them.

The artists however did make an extra investment beyond their contract, in setting up an artists' corner in the canteen, finding film stock and printing photographs, producing an extra pamphlet and re-planning when things weren't working, estimated at a value of £1.25K of in-kind contribution from the artists, giving an overall total of £31.25K.

Value of the outcomes

We use two main valuation methodologies.

- National research into Subjective Wellbeing Valuation – this equates the increase in a person's wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. These valuations have been robustly researched by LSE wellbeing economist Daniel Fujiwara to quantify both the wellbeing participants would get from being involved in the arts, and the wellbeing they would feel from better communal relationships. This valuation methodology is used by the OECD and other Governments.
- Evidence that uses 'Willingness to pay' thinking, including proxy values where there is no obvious market value. We include national figures for what the average family spends on the arts, what people might pay locally for a photography course, what the chairman might spend on a Christmas meal to 'give something back' and what might be spent on training leaders to value and be able to commission services of this kind.
- The value for the ETAs as community advocates is the most complex. It is similar to for example, learning mentors in schools, or Police Community Support Officers (PCSOs). The fact that other sectors invest in similar roles legitimises the approach but its value is hard to pin down. The ETAs themselves valued the role extremely high in our focus group and talk

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about **'building the community from the middle'**. We think the community see these people as trusted, informed interpreters, advocates or champions for Transported. For national research, the closest parallel seems to be the marketing value of Word-of-Mouth. Generally considered to be the most trusted form of promotion¹⁰ we use a proxy value equivalent to marketing spend a multiplier on marketing spend.

Outcomes and proxy values

These are monetised values but we avoid the £ sign which undermines the message that these social and cultural, not financial values.

Outcome	Proxy value	Value of one full outcome	Value per person/ stakeholder	Value per outcome
Workforce audience Participants Local economy				
1 Increase demand for the arts	Family Spending Survey 2011 on arts adjusted for inflation	134	12	536
4 Empathy in the workplace	Subjective Wellbeing Valuation by Fujiwara for HACT	2,885	148	6,288
4 Risk of division	As for empathy	-2,885	-148	-295
5 Artistic skills for everyday lives	Cost of local photography course	95	11	130
4 Empathy in the workplace	Subjective Wellbeing Valuation by Fujiwara for HACT	2,885	-	
5 Everyday wellbeing	Subjective Wellbeing Valuation by Fujiwara for ACE	1,084	320	3,839
6 Businesses 'give something back'	Elsoms spend on Christmas meal	825	351	351
7 Local leaders know the value of the arts	Cost of commissioning for outcomes training with NEF	575	413	413
7 Community advocates know the value of the arts	Marketing improvement value per ETA per project	454	326	326
Total (NPV)				13,549

¹⁰ Word-of-Mouth-Marketing Association

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The greatest overall value comes from creating empathy, with the two stakeholder groups added together this is over two thirds of the value of the total return. We estimate a small risk of division, as two staff may have felt this as a negative outcome. We include the value per stakeholder (person or business) to give an idea of where the greatest value is created.

In the evaluation, we judge that increased demand for the arts has limited value in itself as it requires a matching supply (it may even have a negative effect if participants are unable to find other provision). It provides the opportunity however, for very great value as participants become more involved. Similarly the benefit that artistic skills give is contained in the wellbeing they generate.

Ratio

The ratio of social return against investment gives a ratio to explore value for money. It is important to keep in mind that this is value rather than financial return.

An investment of £31.25K with a return of £13.5K gives a ratio of 1 to 0.4, considerably less than break-even.

Almost all the return falls to Elsoms, so their investment of £1.5K has generated a very high return of 1 to 9. Had they paid for the artists as well, their costs would have been £10.5K and they would have exceeded break-even.

Taking the artists in-kind contribution out of the equation makes no difference to the final ratio, but taking out the high overheads creates a return of 1.1. Whilst this is not realistic in the current action-research model, Transported could afford an overhead of £3K and break-even.

(NB the figures in the impact model account for 'present value' that is future values are discounted because people value money today more than money in the future; a bird in the hand is worth two in the bush).

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Impact model

Story of change		Difference it makes		Evidence		Calculating the SROI in year 1						Establishing long term impact		Calculating long term SROI		Outcome total	Stakeholder total	
People who matter	Proportion	People	Outcome result	Less what would have happened	Less where attribution	Less what something else did	Adjusted result	Value of intervention	Proxy value	Y1	Years	Drop change off	Value Y2	Value Y3				
1 New audience: Workforce																		
% sample																		
Total Elsoms workforce	85	Increased demand for the arts	51%	43	14%			9%	None for audiences. The rationale is that the audience comes across the	Family Spending Survey 2011 adjusted	134		536			536		
Elsoms workforce audience (excl ppts)	73	Empathy and communal spirit in the workplace Risk of division	58%	43	0.08	21%	0%	19%	Involved in something similar in the last 2 months	SWB valuation by Fujiwara for HACT	2,885		6,288	1	100%	6,288		
								5%		SWB valuation by Fujiwara for HACT	- 2,885		- 295			295		
2 Participants: Workforce																		
All participants																		
Workforce participants	12	Artistic skills for everyday lives	12	1	11%			7%	None for participants	Cost of local photography course	95	80.24	6.69	87	2	50%	130	
		Empathy and communal spirit in the workplace	12	1	16%	21%	0%	19%	Involved in something similar in the last 2 months	SWB valuation by Fujiwara for HACT	2,885	3,544	295	3,839	1	100%	3,839	
Participating leaders	2	Everyday wellbeing	12	1	22%			14%	Participants take part at work; no need to travel or	SWB valuation by Fujiwara for DCMS	1,084	1,831	152.603	1,984	1	100%	1,984	
		Families have better leisure time	Families did not participate unlike previous projects, but are mentioned in relation to participant outcomes so															
Participating businesses	1	Businesses 'give something back'	1	100%				34%	Other Transported contribution	Elsoms spend on Christmas meal	825		281	1.3	75%	350.63		
		Local people in leadership know the value of quality arts	1	100%	0%	0%	66%	34%		Value falls to the wider economy				3	33%			
		Increased productivity through wellbeing, empathy and trust	Long term culture change equivalent to 12.5% increase in trust could increase revenue - shown in service industry to						34%		Real increase in turnover and profit				1.3	75%	-	
3 Transported, staff and artists																		
Delivery artists	2	Develop quality arts practice with communities	Artists did not develop practice as project focused on teaching and their own creative practice was limited.						1,250									
Events Team Assistants	1	Community advocates know the value of quality arts	1	1	0%	0%	66%	34%	Other Transported contribution	Value falls to the wider economy				3	33%			
4 Local economy																		
Participating leaders	1	Local people in leadership and advocacy roles know the value of quality arts								Commissioning course cost, NEF	575		196	3	33%	130	87	413
Events Team Assistants	1	Local people in leadership and advocacy roles know the value of quality arts								Marketing improvement value per ETA per project	454		154	3	33%	103	69	326
		Increased productivity through wellbeing, empathy and trust	Increase in productivity has multiplier effect in the local economy, especially family businesses which are likely to							Whole sale sector multiplier (US)	0.58			1.3	75%	-	-	-
		Local savings through healthier communities	Longer term, local savings thru' participant outcomes and local investment as leaders know value and businesses give something back															
		Local investment in the arts																
Total								31,198				13,069		347	156	13,572	13,572	
Present values								31,198				13,069		335	145	13,549	13,549	

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What worked and what next?

What if?

We look at the affect of different scenarios in management, delivery and results to explore how greater value could be created.

Despite being a small project, the results were almost all positive, but the Social Return On Investment is limited because of the high overheads, lack of take up, the captive audience in the workplace limiting the reach of the project (so small audience), and the very specific intention of this project to focus on social rather than business benefits.

Creating an interactive model allows us to test assumptions and results to see how greater value could be created than the current return of 1 to 0.4 or £11K.

- What if we could increase take up so that all the workforce (85 people) participated and experienced results?

This could increase the return to £47K by enhancing empathy. The SROI would be 1 to 1.5. This could be achieved. However this would be likely to require additional budget and considerable time to engage.

- What if the project had targeted 12 participants who were not so engaged already?

If deadweight and attribution were zero, which could be achieved by targeted 12 less engaged participants, the return would increase to nearly £16.5K assuming the same results but less need to account in the model for other influences. This would increase the ratio to 1 to 0.7.

In fact, it is likely that a less experienced group would have better results, and the value could be higher.

- What if the results for participants lasted longer?

If the duration of the participants outcomes was 3 years, the value would increase to £22K again giving a ratio of 1 to 0.7.

- What if we are double counting, by including both personal and social wellbeing values separately?

If we remove the personal wellbeing benefits altogether, the ratio does not change because these results are part of a bigger picture.

- What if we could reduce the significant overheads?

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For this project to break-even in terms of social value, and assuming the overheads are the area most feasible to make savings, Transported could 'afford' an overhead of around £3K.

- What if we include productivity benefits and knock-on effects in the local economy?
 - This is the most immediate way to realise value. Research in the service sector has shown that productivity is increased by 13% in more a trusting workforce¹¹, and the outcome of empathy is clearly a link in this chain. As the increase in empathy in this model is of a similar order, we assume the knock-on affect could be similar, but because this is not a service industry we reduce the potential revenue increase from the 2.5% identified in the research to 1%. We also forecast on ongoing effect into a second year. Using Elsoms published accounts from 2015 this could increase turnover by £180K and at current margins, profit by £14K in year one.

All sectors have a knock-on impact in the wider economy; it's £2.01 for the creative and cultural sector in the UK, and £1.39 for law. The closest estimate we've found to Elsoms' business is 0.58 for the wholesale sector in the US. At this rate, the increased productivity could also impact the local economy by a further £8K. Together these values would create a SROI of £39K amounting to a return of 1.2.
 - But it is clear that this would only follow from a long-lasting impact, so to be cautious about these claims we test a greater investment from Elsoms, in which they might give time for staff to participate. We've estimated four days a year at minimum wage making an extra investment of £13K and £44K in all. Assuming results don't change, this would then give just under a break-even return.
 - Our final test is to assume that this increased investment would also mean better participant results. If we double the empathy result achieved for the same number of people the results could increase by £7K to £46K, exceeding break-even.

A forecast model – making more of the knock on effects

This is an action research project designed to establish what works. Whilst returns were limited at Elsoms, it does not mean this is not a good model and

¹¹ The high cost of lost trust, Tony Simons, HBR Sep2002

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we recommend demonstrating productivity and multiplier benefits in the existing model.

A key limitation is in reach, with no obvious audience to extend. Within this context we explore two other ways of achieving a higher return suggested by stakeholders below.

- A previous approach has included families which could have all sorts of business and personal benefits. We estimate added value from half participants' families being involved, using a proxy value of £350 equivalent to paying for relationship counselling (likely to be an under-estimate). This makes a small increase in the return which is negligible in the ratio but a value of over £2K, for very little additional effort.
- Artists suggested delivering the service on a trading estate for more take up from participants (a maximum of 68 for this programme capacity) and from senior leaders (estimated at four here).

Similar to model 1 above, this could increase the return to £40.5K providing a return of 1.3. This is without adding in productivity or multiplier effects which could boost the value enormously. At the same time, it could provide a more natural space to begin to grow an audience and is more achievable than an attempt to engage the entire workforce at Elsoms.

A forecast model of this kind, which also accounts for productivity and multiplier impact could be very significant. We recommend testing it in T2.

ACE Question ③ What works? – Which approaches were successful and what were the lessons learnt?

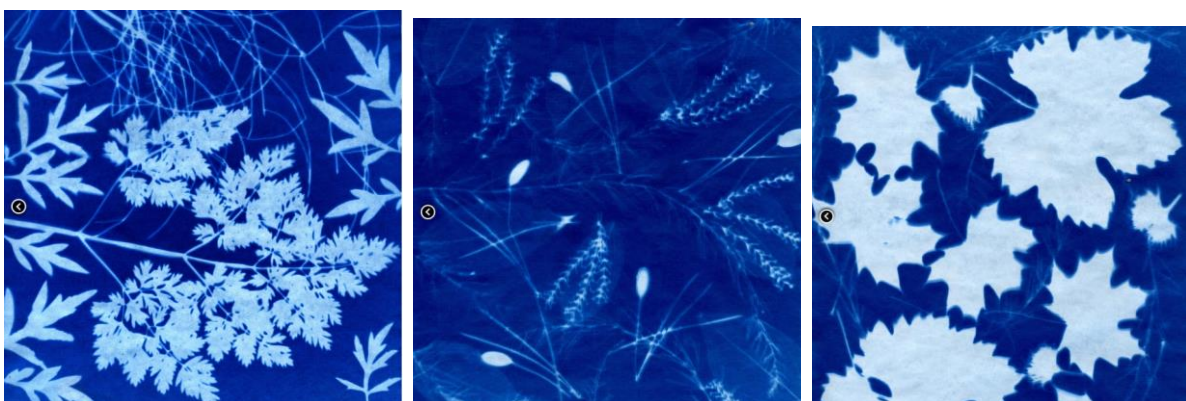
There were a variety of steps taken to break down barriers to access. The following 'chain of events' shows how the project worked at Elsoms, as well as highlighting the risks where it worked less well. The grey underlay is common for the three SROIs and the wider Transported programme. The numbers indicate where outcomes are given a value in the Impact Model.

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Participants had been involved in a previous project as an audience, an easier role to take on than participant. A warm-up competition-project over the summer where photos could be submitted via facebook got a good response. The project was placed in every day space, they were able to see and be inspired by the artists own work and to watch other people participating in workshops before they joined in. Non-participants enjoyed the artists corner and mini-exhibition, and were sad to see it go. Consultation and the competition were important elements in building interest, though these could have been strengthened, and artists felt that the language of the publicity didn't necessarily make sense to people.

Photography was an excellent choice for this project because it provided everyday skills and people felt this could be a hobby. This made the project unthreatening, and easier for them to 'see with new eyes' their everyday workspace and to have new conversations with colleagues.

The quality of the resulting exhibition was fundamental in creating the goodwill that created the benefits. The pride participants felt in their own work was important in building their wellbeing. The workforce felt valued by the business 'giving something back' to them. Wellbeing, coupled with increased empathy and trust amongst the workforce are likely to have a knock-on effect on productivity. Artists noted that it is essential to have the footfall, so moving from the canteen into the wider workspace was important.



Recommendations

The idea of 'brightening the place up a bit' is key to ongoing impact and the relationships with Transported should build momentum, continuing to break down barriers, and making sure new work is accessible to this captive audience.

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The main limiting factors at Elsoms were lack of time in busy lives once the work moved on-site and into work time, and the need for a better day-to-day 'champion' for the work.

Offering some company time could help. The company has some interest in a wider social programme, which could include arts and sports. The ETAs could have a 'champion' role in targeting people; they are an important conduit, being a friendly, local face. ***"It was nice to see a lady who hadn't been involved with the workshops or exhibition but was very warm and friendly towards me and was keen to chat, due to seeing me in the canteen quite frequently. She didn't engage with the exhibition though"***. Creating a better day to day relationship will be important to making the next strategic step.

Simple improvements would be improved promotional materials, including 'if you liked this you might like this' that highlight the value better to staff themselves. Transported should also plan for more regular 'outcomes' like celebration events that bring everyone's attention to the project.

A more significant change could be running this as an Artist in Residence model which would combine unpressured drop-in learning for participants with freedom for the artist. Lessons could be learnt from another project with local business FreshLinc, where there was a deeper engagement with the artist, more direct contact with participants and deeper trust in the artist's intuition. Communal events would need to be built in to ensure the social benefit – which is the most valuable - is created too.

Another approach beyond Elsoms would be to run similar projects on trading estates or business parks, where more employees and leaders can get involved. We recommend modelling the proposed approach for social value for T2.

In summary, using the evidence from the model and people's feedback, the greatest additional benefit in this partnership could be gained by getting more people involved (possibly including families), and embedding the project more into company business. This might include giving some company time for staff to participate, targeting key people, promoting the project more actively to the workforce, and exploring benefits to productivity.

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