



TRANSPORTED

TRANSPORTED EVALUATION REPORT

June 2016

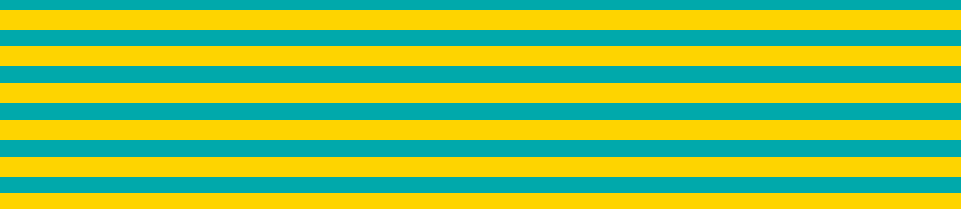
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Art on Lorries Unveiling © Electric Egg



Acknowledgements

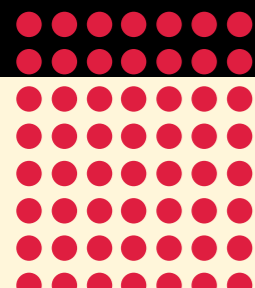
By combining two quite different approaches to evaluation this has been a big and complex task, made rewarding by the continued support and enthusiasm of Elaine Knight, Richard Erwin-Jones and Nick Jones of Transported.

We would also particularly like to thank the Events Team Assistants, who gathered so much of the evidence we've used, especially Grace Osbourne, Joan Rushton, Linda Barnett and Suu Wernham.

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Festivals. Tangled Feet. © Kamal Prashar

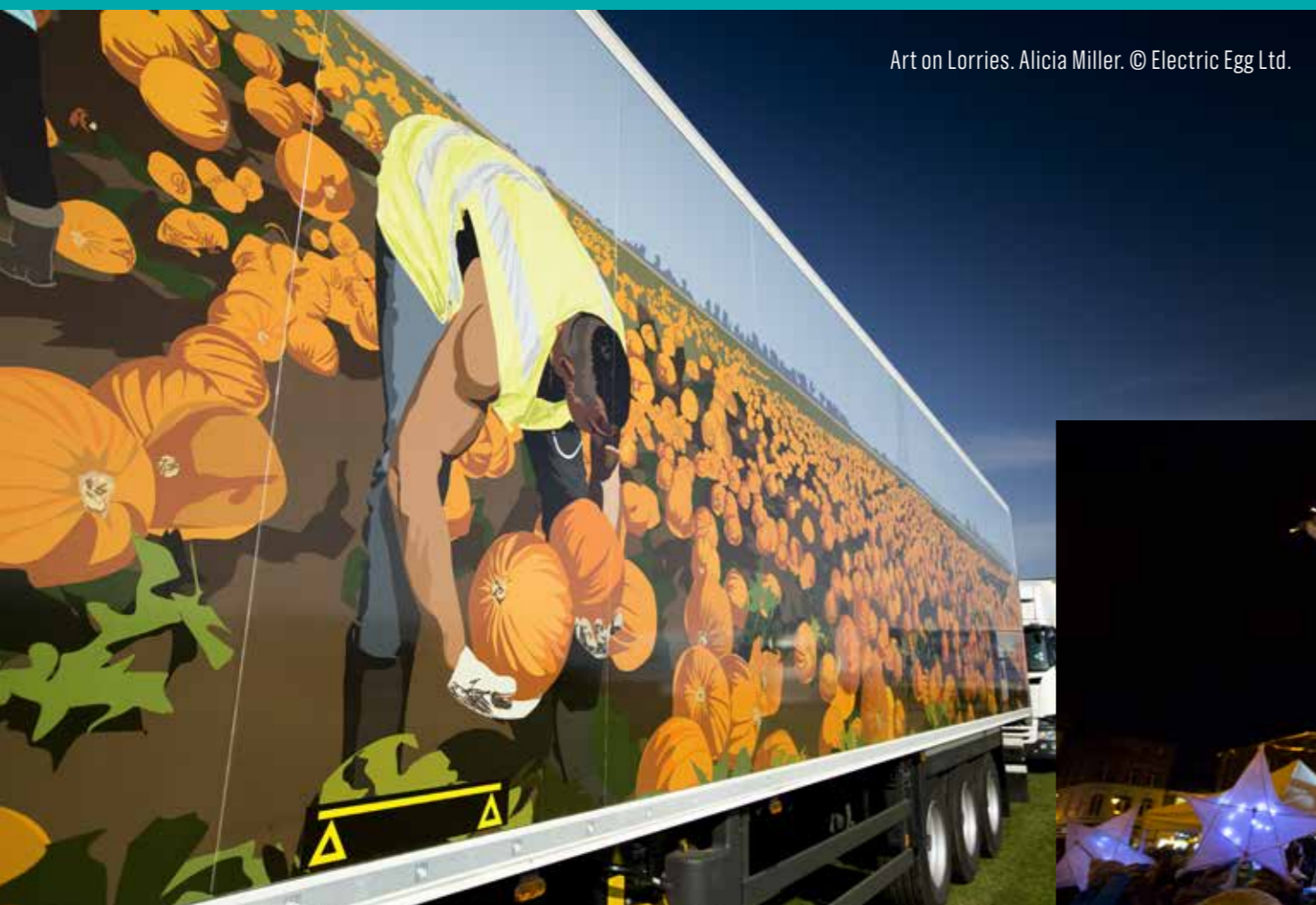


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SUMMARY



Art on Lorries. Alicia Miller. © Electric Egg Ltd.



Festivals. Ruth Pigott and Julie Willoughby. © Electric Egg Ltd.

Background

1. Transported is one of 21 Creative People and Places (CPP) programmes funded by Arts Council England (ACE) with £2.6M, from 2012 to March 2016, with its launch to the public in May 2013. It is the project for Boston and South Holland in the Fens in South Lincolnshire. Its primary aim is to engage the unengaged with high quality art but it will reach beyond arts participation to create social impact.
2. Boston and South Holland are sparsely populated rural areas, mostly white, with increasing Eastern Europe migration. Arts participation was below the national average levels of cultural participation in 2010 by between 6% (the arts in Boston) and 14% (museums and galleries in South Holland)¹. The area is under-served by ACE funded provision.
3. Unlike some CPP areas, Boston and South Holland are not highly deprived, but GCSE results are well below the national average and smoking, drinking and obesity are significant factors for ill-health. Wellbeing though, matches the national average. Take up of physical activity, cultural activity, social media and social activism are all limited; the area has low 'participation' for more than just for the arts.

The evaluation methodology

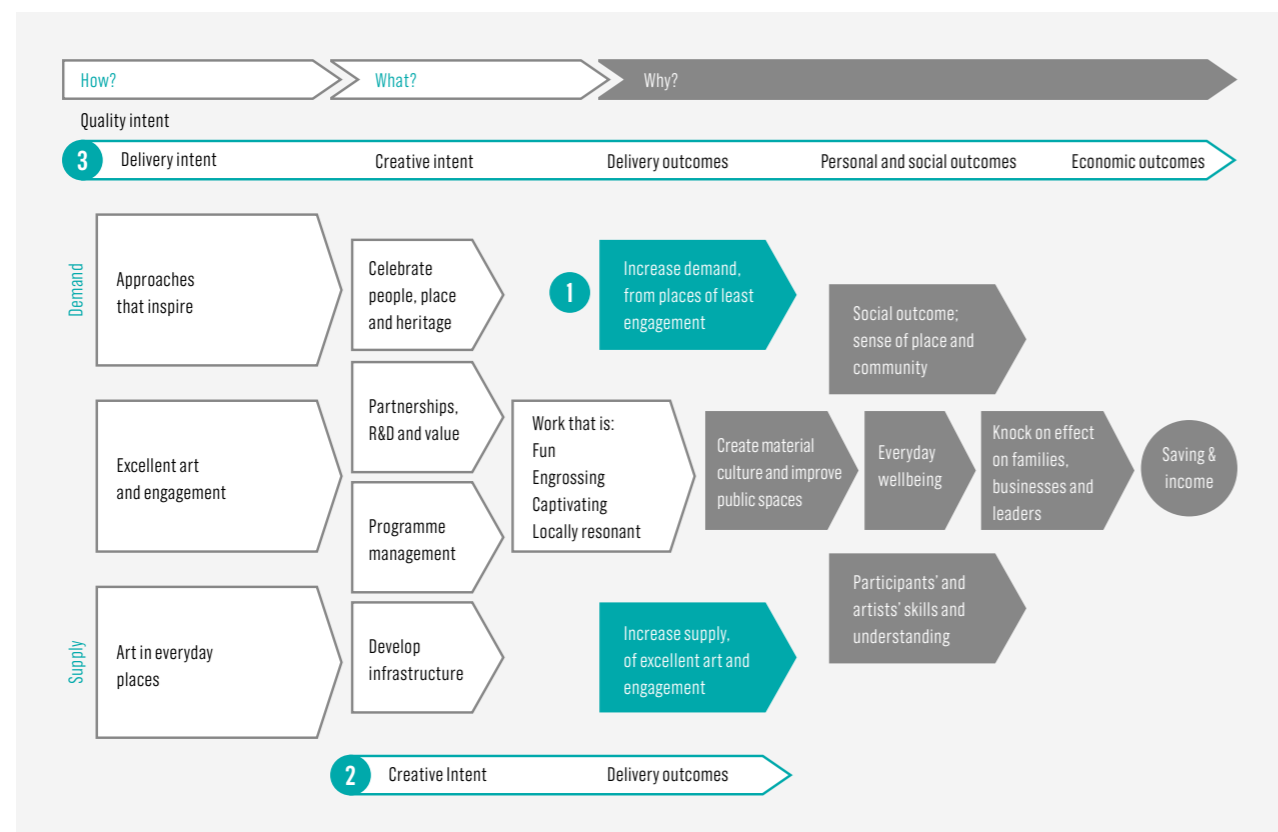
4. Evaluation is of the whole three-year programme. It addresses three ACE research questions:
 - 1 Are people from places of least engagement experiencing and inspired by the arts?
 - 2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
 - 3 Which approaches were successful and what were the lessons learnt?
5. It goes on to assess social outcomes to make the case to local partners.
6. The Evaluation methodology is 'broad and deep' with evidence from Transported's large audience survey dataset and in-depth research in four projects to look at their SROI (Social Return On Investment). SROI is a value-for-money methodology which uses proxy values for less tangible outcomes to compare to investment. Whole programme evaluation also compared event typologies (Fun, Captivating, Engrossing and Locally Resonant) with inputs (investment and demographics) to see what worked.
7. The stakeholders were in four groups: audiences, participants including partners, artists and Transported staff, and the wider local economy.

The evaluation framework

8. The evaluation is framed by the 'Quality Intent' of Transported and a chain of events that creates a 'Story of Change' leading to outcomes and testing which approaches are successful.
9. ACE question 1 is answered in the main by a large audience dataset collected at the majority of events. Question 2 is answered by examining the 'Creative Intent' and immediate, tangible delivery outcomes. The chain of events goes on to explore question 3 about which approaches work throughout, including whether the Quality Intent leads to outcomes.

¹ Active People survey, 2010

Evaluation framework/chain of events shaped by Quality Intent to test what approaches work



Results

Results: Delivery

10. Over three distinct phases Transported gradually focused from consultation, through wide-ranging delivery to emphasis on partnership and value.
11. Overall amongst the 900 events and 73,000 visits, the bulk of attendance came from large-scale Fun events including outdoor events. However, Captivating events and participatory Engrossing events were also well attended; the split was 2/3 to 1/3 audience to participation. About half the attendance was at Locally Resonant events and we estimate 65,000 out of the total were distinct participants, with the remaining 8,000 made up of repeat attendances.
12. Partnership delivery ranges from attaching Transported events to existing festivals, to long term relationships with businesses, libraries and schools.

Results: ACE research questions

1. Are people from places of least engagement experiencing and inspired by the arts?

13. Answering the first part of this question, Transported's audience so far is local, and demographically more or less matches the local population. As is the case nationally, there are more women than men attending. Just over half are in the age range 25 to 44, though people come from across the age spectrum. Most come with family and most are white, though at least 9% do not speak English as their first language. Of those, most are Eastern European.
14. From socio-economic groups, Transported attracts above the local average in lower income and transient groups, and below the local average in more well off groups who are not the target market, which is a good result. From arts marketing groups, we see the local population is much skewed towards those who don't normally attend the arts, and Transported audiences match the population (or exceeded it, in terms of attracting people least likely to engage). We can see that Transported is effectively attracting its target market.
15. However, we do also see that this demographic has shifted slightly as events begin to be paid for.
16. A third of the audience in the period came specifically to support local events. 23% wanted to be with friends and family and 20% actively wanted to try something new, with a quarter attending by chance.
17. Two-thirds said the activity was new to them.
18. In answer to the second part of the question (with more detail below) audiences are extremely positive and highly inspired by Transported events, with 93% ready to recommend, and 78% inspired to do more. As a composite measure of three indicators, 72% of audiences both intended to do more and would recommend what they'd seen, or come again.
19. Some participants set up their own arts groups, a route to sustainability.

2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?

20. The Creative Intent is for a varied programme which combines excellent process and art by getting the right artist for the job.
 - a. Artists are selected for engagement skills as well as their art. They are good at responding to a brief and understand commissioning. This combination of accessible process and excellent art is manifest in how Transported breaks down barriers and builds inspiration. It makes the everyday exceptional and creates better public space sometimes with world-class art, so there is a tangible reminder which in turn makes participants more proud.
 - b. Not only that, constraints have been an impetus for new work. Some artists have found that working for different stakeholders or in constrained space or time prompted them to develop new practice.
 - c. The intention to create a varied programme, ranging from Fun through Captivating to Engrossing projects, worked well (see below).
 - d. Audience response has been extremely positive, when asked what could be improved the overwhelming reply was 'nothing'. The word most people chose to describe Transported was 'creative' with 'fun' a close second.
21. Tangible delivery results include celebration events, material culture and improved public space. These have value in themselves and also create pride and a knock on effect on personal and social outcomes, sometimes one that could last generations.



3. Which approaches were successful and what were the lessons learnt?

22. In assessing which approaches were successful we focus on the delivery intent and use the creative typology (a categorisation of how the projects were planned to engage) to assess different project performance against different investment and demographics. Audience events were coded as Fun or Captivating, and participatory events as Engrossing. All events were also coded according to how Locally Resonant they were.
23. Delivery Intent is about leadership and managing and communicating the programme effectively, arts development and the structure and infrastructure around Transported. Excellence threads well through processes and the organisational culture of Transported.
- The tone is set by a strong local vision and the experienced, supportive management of projects. The supply chain from leadership, through AEWs² to artist maintains the quality. Similarly, the process throughout is good at sharing an understanding of excellence.
 - Artist selection is rigorous, and includes a community presence on steering groups and 'tasters' at interview. Briefs and contracts are taken seriously and there is explicit quality control by observation or the building of maquettes. A particular strength is consultation and paid for time on local R&D.
 - All this prepares stakeholders well for commissioning, but sets the bar high. The 'triangular' supply chain is a significant overhead and whilst it places Transported between the artist and audience to broker and enhance, there is a need to make sure that it doesn't get in the way. It is also possible that the hard work creates over-commitment and makes some decisions hard to take, where for example a project is not working. The complexity of multi-stakeholder interest, coupled with the scale of need locally, mean it will take a long time for Transported to embed.
 - The team is very committed to evaluation and prepared to innovate. Highlighting value has been effective, though so far it has been implicit – through demonstration - rather than explicit. T2 will make value more explicit and focus more on sustainability.
 - There are several routes to sustainability, which could be achieved through participants continuing self-organised, artists continuing directly or partners continuing to commission. The first of these is underway on an ad hoc basis and all these need testing in T2.
 - Transported work is beautifully recorded, but feedback from audiences, ETAs³ and artists has been that the language and focus of publicity and general communication needed improving. The strong brand needs careful handling so it balances with the distinctiveness of the different art.
 - To ensure ongoing success, structurally Transported would benefit from more strategic partnership for both accountability and advocacy. With a reduced budget, AEW and ETA roles need to be embedded outside the core staff team.
 - Similarly a decision to focus on an infrastructure for the arts, rather than an arts infrastructure, has placed Transported well for a future with less arts funding. Focusing on work with organisations will help deliver this infrastructure. But there is a risk to manage that this leaves local creative people feeling out in the cold.
24. Accessible programming is key to attracting a broad audience. We found that audiences did experience events as Transported intended, as Fun, Captivating, or Engrossing. Following a broad objective to attract those 'least engaged' in T1, more targeting will be necessary in T2 and decisions may need to be more rigorous. For example, care needs to be taken with captive audiences, such as in workplaces, who may be more resistant and demanding than those with freedom to walk away.
- Overall we see that the variety of projects Transported runs is good at attracting broad audiences as planned – with Fun projects attracting new and casual audiences, Captivating projects attracting a more discerning group, and Engrossing projects attracting from across the spectrum those who are more engaged. Engrossing projects attract the highest number of people who want something new (with Captivating projects in second place), and so far have the best outcomes.

- Less expected is that programming an event to be Locally Resonant has not particularly attract those who wanted 'to support local events'. Locally Resonant projects did help attract certain groups, older and young people as opposed to families and the Mosaic group 'Rural Reality', but there is no evidence to date that they are better at attracting those with a local commitment, nor have they created better outcomes.
 - Different socio-economic status hasn't affected outcomes, rather it is the nature of the engagement that makes a difference, showing that Transported is effective across a new audience.
 - Commissioned projects haven't necessarily had better outcomes, but more expensive projects have – and they appeal to the more engaged.
25. We can conclude that the management focus on excellence described above is successful in attracting and inspiring new audiences and maintaining other groups. In particular through the selection of the right artists, support for R&D, a varied programme and a focus on breaking down barriers through celebration of the everyday.
26. For participants, key features of Transported's chain of events include high quality, exposure to artists and others work and different events over time, the ability to learn new skills that could be taken up as a hobby, and a sense of pride through excellence.

Results: Social impact

27. We consider the positive composite measure of 72% described above to be a 'leading indicator' of impact on audiences. This section goes beyond audience to look at social outcomes of participation in Transported especially in four projects: a photography workshops and exhibition with Elsoms' workforce, Spalding art trail sculptures of local people, Open Book mobile library project on silk painting, Open Book static library project on book-making.

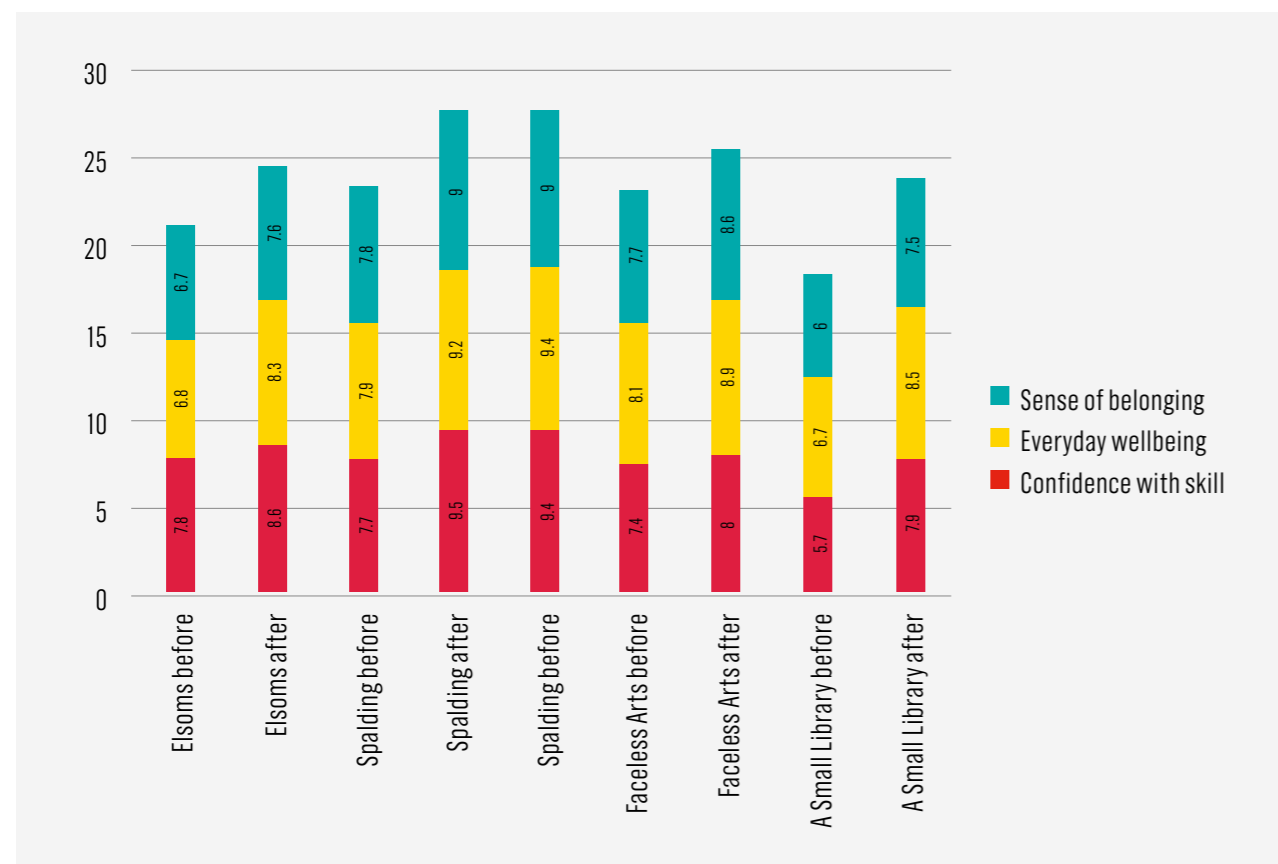
Personal and social outcomes

28. Through Transported new skills, everyday wellbeing, and more social opportunities build a greater sense of place and community. In turn, these have a knock-on effect on businesses who want to give something back and leaders who have begun to understand the value of this kind of culture, as well as shared family experiences. In the longer term this could affect the local social, health, creative, cultural and work economies.
29. Skills, wellbeing and a sense of belonging were all positively affected in all four in-depth studies, an excellent result.



On Your Doorstep. Paul Floyd Blake. © Jiri Lelek

Before and after skills, wellbeing and belonging scores in four SR01 analyses (Spalding includes extra, later score)



30. In three projects skills were explicitly taught, so it is no surprise that this was the best result, but even in Spalding where the participants were the subject rather than object of the work, there was a 22% increase in confidence with the arts. The greatest skill development was in A Small Library (39%), a book-making project where participants tended to have quite difficult lives. It is possible that the challenge of the work and the books' acquisition into the library contributed to their positive response. Even the smallest change was positive, an 8% increase in skills for the mobile library project with Faceless Arts. Where skills were 'everyday' and could be taken up as a hobby, like photography at Elsoms, outcomes were likely to last the longest.

31. Increases in everyday wellbeing ranged from 27% in A Small Library to 10% with Faceless and all four ended above the local average score for wellbeing of 7.5 out of 10⁴. The groups at Elsoms and A Small Library both started out with a wellbeing score below the local average, which made it easier to add value, whilst the other two projects in Spalding and on the mobile library, had a baseline above average. Policy interest in wellbeing makes this a good ongoing focus for Transported.



Fenboy, Strangeface. © Electric Egg Ltd.

32. The relationship between people and place is key to CPP and all projects increased a sense of belonging, again highest at 25% in A Small Library, where reduction in isolation was a huge success. The lowest score was 13% at Elsoms. This outcome has the highest value of our three main participant outcomes in national research, including within the Subjective Wellbeing Valuation approach we use. At Elsoms, even in the wider non-participating workforce, there was a 10% increase in understanding of roles, the explicit objective for the Chairman.

33. An emergent learning was related to the difference between personal and social wellbeing. Though they can be part of a virtuous circle, a personal experience of 'flow' most likely to create individual wellbeing, can be undermined by the distractions of working in a group.

34. Where time or space were short, most obviously on the mobile library, outcomes tended to be more limited.

Moving towards sustainability

35. Implicit sharing of the value of the arts has worked well, with lots of ongoing partnerships. Projects have so far been brave and experimental and constraints have helped artists develop their artform, but they must now be reliably delivered. Explicit sharing of value also needs developing. Building the community from the middle, using word-of-mouth and community advocates, in the way illustrated by the ETAs, is an opportunity too.

36. Organisational development for businesses and public sector partners is a hidden benefit which could be a more explicit aim.

37. One side effect is that artists have diversified their artistic interests, and there are further opportunities with businesses, such as creative consultancy.

38. We also know from national research that the arts help with attainment at school, and encourage unemployed people to look for a job. They can make businesses more productive and potentially profitable, with a multiplier effect in the work economy.

39. There is evidence for transferable impact socially too, with arts participants more likely to be responsible citizens, volunteering and giving more to charity. Along with the concept of place-shaping, this could help to build 'attachment' and social capital, which will be helpful with a growing migrant population (see main report for references).

40. Finally, to round up the ongoing opportunities, we note that the arts are also good for health, especially mental health, and the new Taking pART project looks set to demonstrate impact here. And a focus on young people may also be an area to further explore.

Results: What was due to Transported?

41. Over 60% of people reported being new to the arts by engaging with Transported and less than 3% mentioned displacement of any other arts activity. Transported was genuinely new to businesses and other organisations and especially to the ETAs involved.

42. Transported has also made more of a difference to some artists than other employment, through working together on a varied programme and factors that caused them to innovate.

Return on investment

43. There is an impetus to measuring value nationally, and Transported is now well placed. We recommend working with a simplified model of social value for each of the private, public and community sectors.
44. Investment from ACE was £2.6M with almost half directly on arts delivery, and cost per head (or more accurately, cost per view) ranged from around £3 to over £600 depending on the project. Three of the four SROI budgets were around the £10K mark, with Spalding at £25K and overheads on top. Overall a further £28K was raised from other sources, including earned income.
45. We used valuation methods including national Subjective Wellbeing Valuation, and an adaptation of the Willingness to Pay model for locally equivalent value of skills for example.
46. Although the personal and social outcomes of Transported's participatory projects are excellent, the value is limited in this action research, in the main because of high costs; overheads tend to double the project costs.
47. Skills have small value in themselves, but are empowering and especially when they create tangible results are an important link in the chain leading to personal and social impact. Personal wellbeing has substantial value, similar to but exceeded by a sense of belonging. For the latter we used a Subjective Wellbeing Valuation of £3,919, for belonging in a neighbourhood.
48. The project SROIs were as follows. For each we also estimated an increased return with a 20% overhead and a medium term forecast that could be easily achieved (with the same 20% overhead). The results show the social return per input made – for example an equal output to input would give a return of 1 to 1:
 - a. Elsoms, 1 to 0.4 - increasing to 0.9 - with a forecast potential of 1 to 3.2 – by valuing increased productivity
 - b. Spalding, 1 to 2.8 – increasing to 4.2 - with a forecast potential of 1 to 7.0 by working with a more disadvantaged group
 - c. Faceless Arts, 1 to 1.0 increasing to 2.1. - with a forecast potential of 3.8, again by working with a more disadvantaged group or for longer to make a bigger difference
 - d. A Small Library, 1 to 1 – increasing to 1.3 - with a forecast potential of 1 to 3.0 by diversifying the library and attracting new users.
49. Factors increasing the return include a multi-layered, multi-value approach, a focus on social or organisational outcomes, long-term and material culture and long-term opportunities for a hobby. Factors limiting the return include operating under capacity or where participation is limited by space or access, and working with groups where it is hard to add value.
50. In conclusion, the results of Transported so far are very promising. It attracts a new audience with high quality work that makes a difference to both their opinion of the arts and their personal and social outcomes.



FULL REPORT



Arts and Health. Amber Smith. © Transported



Dance Factor. © Electric Egg Ltd.

About this report

This report is for four key audiences:

- Arts Council England who funded the Creative People and Places scheme to answer 3 key research questions
- Transported staff and artsNK and other consortium members, to feed into review and planning
- Other stakeholders and partners, by way of a record and recommendations for future planning
- Others in the cultural sector where the information can be used, explored and tested within the wider cultural landscape

The appendices include the SROI summaries, and six project 'dashboards' as well as other detail. Four separate reports cover the SROI analyses in full with a further analysis due in autumn 2016.



Glossary

AEW	Arts Engagement Worker
ETA	Events Team Assistants
SROI	Social Return On Investment
Deadweight	Accounting for what would have happened anyway
Attribution	Accounting for what is due to others
Displacement	Accounting for where another service or outcome may have been displaced, rather than a genuinely new effect
FEC/L coding	The event typology: Fun, Engrossing, Captivating and Locally Resonant
Quality Intent	The collection of Transported characteristics that make up its quality/excellence throughout
Creative Intent	The part of quality that is about the arts process and artform
Delivery Intent	The part of quality that is about the management and audience decisions
ACE	Arts Council England
CPP	Creative People and Places programme, of which Transported is part

Festivals. William Blakely. © Electric Egg Ltd.





1. Context and scope

The programme

ACE vision for Creative people and places

In 2012 ACE commissioned a £37 million strategic programme, across England and over three years, called Creative People and Places (CPP). 21 schemes were commissioned. The intention was that:

*The Arts Council wants more people to experience and be inspired by the arts, irrespective of where they live or their social, educational or financial circumstances. **The Creative people and places fund** will focus our investment in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the likelihood of participation.*

CPP has a focus on excellence, action research, partnership, sustainability and shared learning, in the following locations:

Creative People and Places location



Creative Consultations. Jo Wheeler. © Electric Egg Ltd.



On Your Doorstop. Richard Janes. © Electric Egg Ltd.

Transported

Transported is a three-year programme for Boston and South Holland, launched in May 2013 and completing its third phase at March 2016. In this area participation in libraries, museums and the arts was between 6% and 14% lower than the England average in 2012. Transported received £2.6M of funding and anticipated raising a further £238K. It was one of the first CPP programmes to be commissioned.

As well as engaging those less engaged with high quality arts, Transported aimed to reach beyond arts participation to create social impact. Projects specifically targeted the public, private and community sectors and included audience and participatory experiences as well as public art. The team worked on sustaining the value of the investment by bidding for further funding to local businesses, the Arts Council and other public funds, as well as working with the voluntary sector to leverage resources. It was awarded ACE funding at the end of 2015 for a further three years of delivery, and has raised money from local mental health sources and the local authorities as well as earned income.

Boston and South Holland are 'statistical neighbours' to each other in national terms, along with Fenland, Doncaster, Mansfield, Derby and Bolsover from the CPP programme, so that First Art, Market Place and Right Up Our Street are the CPP programmes most relevant to compare once evaluations are complete.

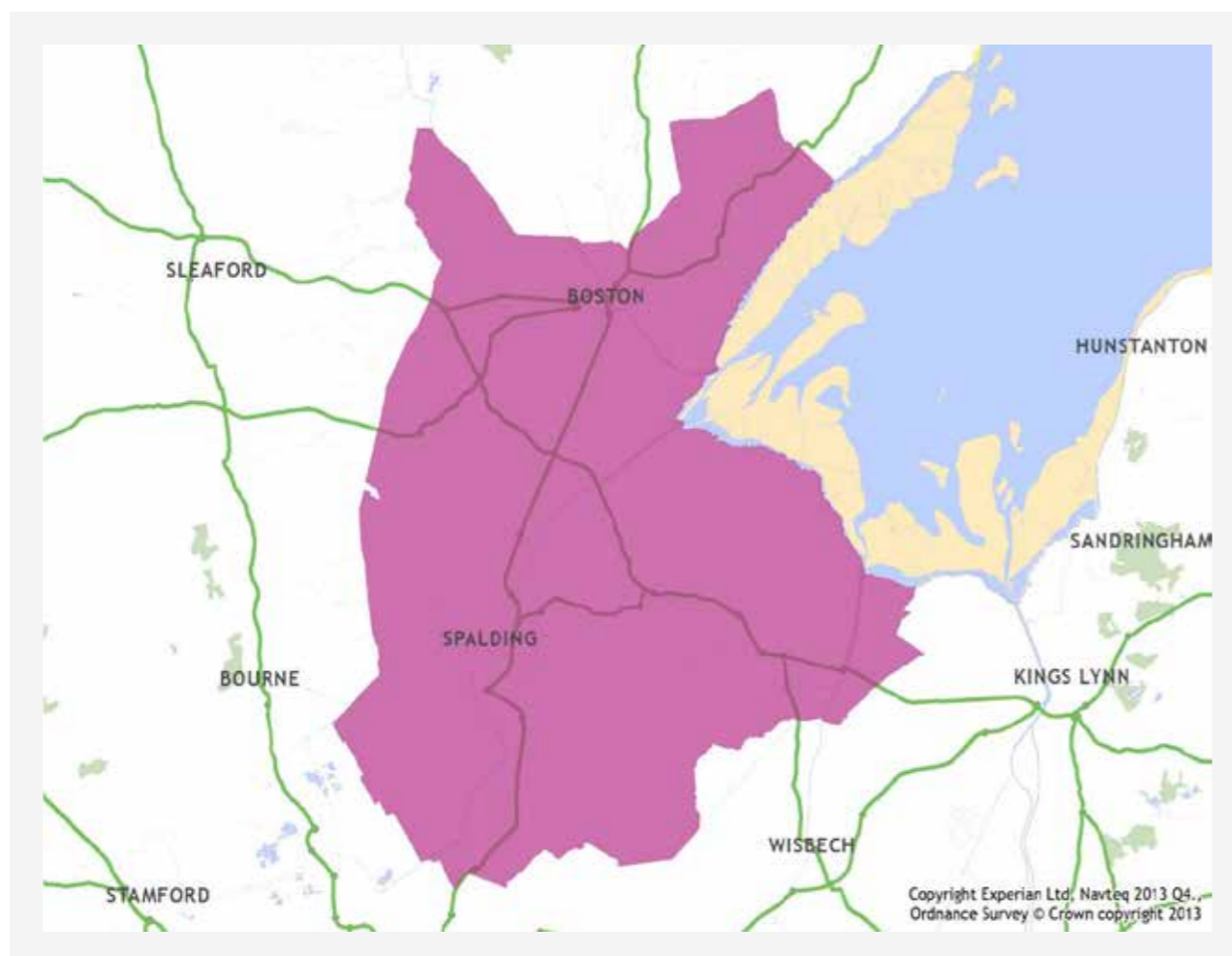
Local Context

The Borough of Boston and the District of South Holland are in the South East Lincolnshire Fenland, bordered by conservation areas of marshland and the sea. The area's heritage is related to this natural environment and trade links.

Both Boston and South Holland are sparsely populated, though their populations are growing including a migrant population. They are predominantly white. Boston town is a centre for the south-east of Lincolnshire serving around 100,000, with a population itself of about 65,000, most of whom live in the town and five other large villages. Most people are from a white ethnic background and Boston also has the highest percentage of migrant workers in England and Wales at over 1 in 10. In South Holland the main town of Spalding is home to 28,000 out of a total of 89,000. The district has a total of 47 towns and villages. 97% of the population are classified as White British, although the district has also seen a large influx of migrant workers in recent years (approximately 5000 from mainly Poland, Latvia and Lithuania). It is an ageing populationⁱⁱ.



Transported's area, the local authority areas Boston and South Holland



Health, social and economic contextⁱⁱⁱ

The health priorities in both areas are related to alcohol, tobacco and obesity. In terms of wellbeing, Boston and South Holland have the national average score for all of the four measures recorded by the Office of National Statistics (ONS); life satisfaction, feeling life is worthwhile, happiness and absence of anxiety.

In both areas average deprivation is lower than for England¹ but most people live in areas that are slightly deprived. GCSE results are considerably below the England and regional average in Boston, with 51% getting 5 A*-C GCSEs (61% in England). In South Holland the figure is 57%. Agriculture, horticulture and food processing significantly influence the local economy. Employment is higher than the national average in Boston at 83% (compared to 71%), and close to the average in South Holland at 70%. Homelessness in Boston and South Holland is among the lowest in England and there are better than England average figures for child poverty, crime and drug misuse.

Cultural and community context

There is only one National Portfolio Organisation (NPO) in the area, NK Arts Partnership, and in common with many rural areas most of the existing provision is low key.

¹60% of the population live in the 40% most deprived areas in the country, and none living in the least deprived Quintile.

In Boston, Blackfriars Theatre runs events throughout the year including local performances by Boston Playgoers and Boston Guildhall Museum provides a cultural centre. The Sam Newsom centre, part of Boston College, and The Giles Academy have an arts focus and Boston has active music, theatre and art groups. There is also a community of individual artists and makers and some craft focus to markets and funfairs.

South Holland has an arts centre in Spalding (The South Holland Centre – part of the nearby Lincolnshire One Venues NPO), a wide range of artists' studios and a number of amateur dramatic societies, choirs, theatre companies, youth groups and dance schools. Venues such as Ayscoughfee Hall Museum and Long Sutton Market House host arts activities and festivals.

In 2010 Cultural participation was lower than across England and other participation indicative of a physically, culturally or socially active community is also low, for example engagement in campaigns or movements like Fun Palaces or Transition towns.

Cultural participation from the Active People survey 2010:

	Libraries	Museums and Galleries	Arts
England District Council average	44%	51%	45%
Boston	32% (-12%)	39% (-12%)	39% (-6%)
South Holland	37% (-7%)	37% (-14%)	37% (-8%)

Though there is a risk of contradiction it is worth noting that an ACE report on 'rural-proofing'^{iv} showed that rural populations, including in East of England, have higher rates of regular arts engagement than those in urban areas, despite the fact that in general arts investment is less per head and that NPO touring is under-serving East Anglia. It seems likely that the reason for this is fewer competing opportunities. They propose a model of hub towns to address this that it may be useful for Transported to explore in T2.



Festivals. Ruth Pigott, Julie Willoughby and Jo Freya. © Electric Egg Ltd.



2. The Evaluation Methodology

Purpose and scope

The scope of this evaluation extends to all three phases of Transported's programme. As well as responding to the ACE research brief, the team is interested in the knock on effect in communities, so in all asking:

For ACE:

1. Are people from places of least engagement experiencing and inspired by the arts? (we frame this as about demand)
2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved? (about supply)
3. Which approaches were successful and what were the lessons learnt?

To show social and cultural value:

- Which of the tangible delivery outcomes and personal and social outcomes identified in the 'Story of Change' were achieved? How valuable were they?
- Were there indications that the economic outcomes could be achieved in the longer term?

Stakeholders

There are four key stakeholder groups each with a different depth of engagement and experiences – from a broad development of supply and demand to an in-depth focus on personal and social outcomes:

1. New audiences – a broad group with a relatively light touch experience
2. Participants – a more focused and in-depth experience for a smaller group. This includes participating partner organisations.
3. Transported artists and Arts Engagement Workers (AEWs) – a broad approach to developing skills and an infrastructure
4. People who are part of the local economy, including local leaders and Events Team Assistants (ETAs) – an in-depth experience with the potential for significant impact

Additional stakeholders for reporting purposes are ACE and other CPP organisations.

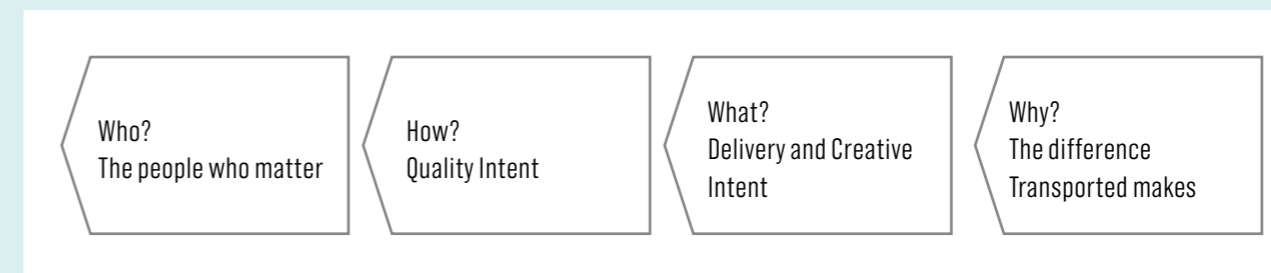


Art on Lorries. Sarah Brown. © Electric Egg Ltd.

Methodology

In this evaluation, we use a 'broad and deep' methodology to go beyond participation, inspiration and excellence and make the case to partners outside of the arts using a social value approach. These are the key elements:

1. An overarching Story of Change developed for the programme (see our animation); the 'Quality Intent' and chain of events that frames the evaluation, establishing: Broad audience and events analysis, from surveys at all Transported events combined with Audience Agency analysis



2. Project typologies and management information to 'code' all projects. Participatory and audience experiences were coded as 'Fun', 'Engrossing', 'Captivating' and 'Locally Resonant', devised from empirical analysis and a review of the Quality Metrics and LARC Intrinsic Impacts of the Arts work. Management information was used to code projects by costs and the way that the work was purchased or commissioned.
3. Whole programme evaluation then looks at which approaches work; how the Quality Intent leads to outcomes, looking at management of the programme and using project typologies, costs, commissioning information and demographics to compare for different groups. Though initially intended to allow extrapolation, the evaluators' felt it was too soon and the data wasn't strong enough in this first phase of Transported.
4. Four in-depth SROI analyses with public, voluntary and private sectors. SROI analyses combine narrative with numbers; a story about the difference we make with proxy values so things can be compared. They create a value for money ratio of return on investment. At the heart of SROI is the principle that we are guided by the participants themselves in measuring what really matters, and are careful not to over-claim. The four analyses are:
 - Two projects from Open Book in mobile and static libraries; a silk painting and a paper sculpture project, with Faceless Arts and the Eloquent Fold
 - An art trail installation by Joseph Hillier with Spalding Civic Society and local schools of 3-D sculptures of local people in context
 - A photography project and exhibition with Elsoms seed company workforce





On Your Doorstep. Joseph Hillier. © Electric Egg Ltd

Consultation and evidence

- Information on the first two phases of Transported's work was gathered from existing data, reports and interviews creating six case study 'dashboards' (see appendices) which shaped the Story of Change. This was then checked and further developed with a stakeholder workshop and stakeholder survey.
- Audience and delivery data is based on information collected by Transported ETAs at all events and held in Transported's Lamplight database. The range of data collected has been adapted over time to include a question to test 'displacement'², another to understand the cost to the audience of attending and one about whether they would continue to participate to get a sense of the sustainability of their demand. We also asked about which approaches work best and areas for improvement. This report is based on data from Sept 2013 to end December 2015. The data comes from the 2,716 valid questionnaires completed during this period. These questionnaires come from a sample of 161 events or events series, covering 45 of the 54 projects taking place in this period.
 - This data provided demographic information on the audience, as well as their self-defined previous levels of engagement and feedback on their reasons to attend and experience of the event.
 - Postcodes from this data were tagged against the marketing segmentation tools Audience Spectrum and Mosaic by the Audience Agency.
 - It also provided our 'leading indicators' of plans to continue with the arts, would like more and would recommend. Our key leading indicator composite is our proxy for 'successful outcome to participant/attender'. It is calculated as positive if respondents answer YES to 'I plan to attend another event as a result of this AND either 'I would recommend' or 'I'd like more events like this in my area'.
- Information on costs was calculated using budgets and timesheets as a 'driver' to allocate overheads. The management team allocated other codes that defined how projects were commissioned.
- Surveys were undertaken with partners, local artists and the audience.
- Data was collected in a variety of ways for the SROI analyses, with participants completing self-assessment postcards and ETA observation and interviews generating more qualitative learning.

² Displacement is the concept of replacing rather than creating new demand. For example, if the audience already attended other arts activities but was now instead participating in Transported.

2a. Evaluation Framework

This framework shows how the ACE research questions fit with a longer-term objective to make a difference to the wider economy in south Lincolnshire.

Question 1 is answered by looking in detail at the people who were audiences and participants at Transported's programme. It touches on how inspirational their experience was, but this is dealt with in more detail in Question 3 and the section on social impact.

Question 2 is answered by exploring how Transported managed excellence; its 'Creative Intent' and the immediate, tangible delivery outcomes. The section completes with a short piece on the experience of audiences, but this is explored further in question 3 about what works and in the section on social impact.

Question 3 explores which approaches work throughout; whether the 'Quality Intent' leads to outcomes. The Quality Intent is made up of both 'Creative Intent' and 'Delivery Intent' and includes leadership and vision as well as general management of the programme. The section completes with a piece on the experience of audiences, and this is explored further in the section on social impact.

How and what? 'Quality Intent'

Vision, leadership and resources

The vision for the work was of excellence threading through inspiring approaches in everyday spaces, with a particular focus on local need and relevance, or Local Resonance. We summarise this as making the everyday exceptional.

Resources included £2.6M of public investment as well as under-used places in the community and work space, and significant time and commitment from partners. There was an intention to improve the local area with tangible results.

Delivery Intent

Delivery Intent refers to communications, managing the programme, developing the arts, and the structure and infrastructure with which Transported works. Working with this Story of Change helped the team to confirm a focus on 'developing an infrastructure for the arts' rather than an arts infrastructure. It includes establishing the general and ongoing focus on what is local, improving public space and celebrating local people, place and heritage.



DIY. Peter Tree. © Transported.



Creative Intent

Creative Intent has been framed in the evaluation using an event typology, so we can see which approaches were successful and what lessons were learnt. This typology is kept simple. Audience events are coded as Fun or Captivating, and participatory events as Engrossing. All events are also coded according to how Locally Resonant they are.

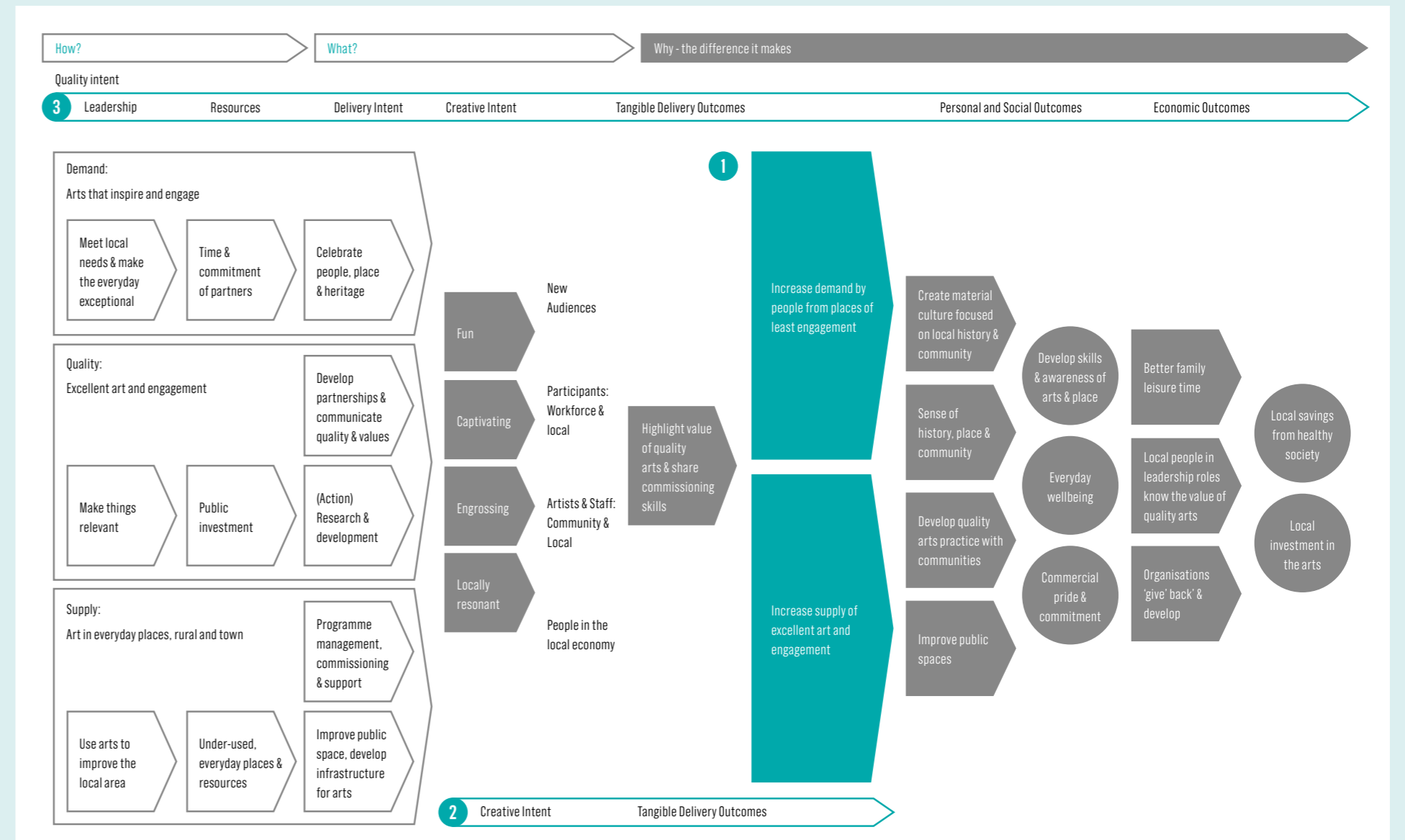
- Fun – a light touch experience for audiences which tends to be social and energetic. An example is the festival events.
- Captivating – a light touch experience for audiences which tends to be aesthetic and reflective. An example is the one to one experience in the Whale at Tulipmania.
- Engrossing – a deep experience for participants so they experience ‘flow’. An example is the participants in the dance project at Elsoms.
- Locally resonant – an experience which is particularly rooted in the local people, place and heritage. An example is the Long Sutton installations. Exploring what works will establish the importance of these delivery themes and how they might overlap.

Why? The difference Transported makes

Transported’s outcomes start with tangible, delivery outcomes which create personal and social outcomes and ultimately economic outcomes (in the broadest sense of economy). Tangible outcomes include the participation of new audiences and the delivery of excellent art, as well as new material culture or the installation of new public art. They are a precursor to a virtuous circle where everyday new skills, wellbeing and more social opportunities build a greater sense of place and community. In turn these have a knock-on effect on businesses who want to give something back and leaders who understand the value of this kind of culture, as well as shared family experiences. In the longer term this could affect the local economy – the social, health, creative, cultural and work economies.



Evaluation framework/chain of events shaped by Quality Intent to test what approaches work



3. Results

Results are split into these sections:

Delivery summary

ACE research questions

- 1 Are people from places of least engagement experiencing and inspired by the arts? (Demand)
- 2 To what extent was the aspiration for excellence of art and engagement achieved? (Supply)
- 3 Which approaches were successful and what were the lessons learnt?

Social impact

Personal and social outcomes

- Audiences
- Participants
- Families

Moving towards sustainability in the local economy

- People in the local economy
- Artists
- Opportunities for longer term impact

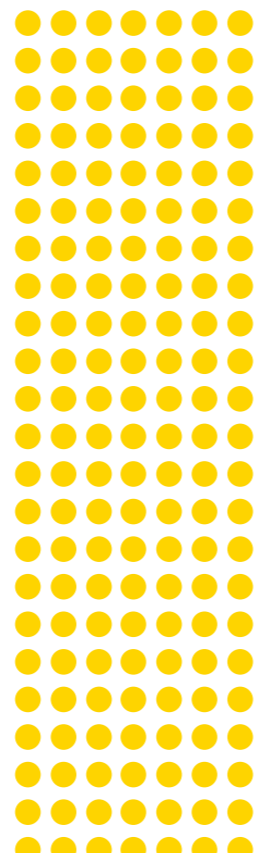
What was due to Transported?



Open Book. Faceless Arts. © Faceless Arts.



On Your Doorstep. Julie Willoughby.
© Electric Egg Ltd.



3a. Results: Delivery summary

Three phases of work

Transported had three distinct phases with different focus. It was launched early May 2013 in Holbeach to 4,000 people. The first phase was a consultative review in order to inform the development of the programme. The team took work on the road to test the appetite of the community with 7,000 people. The main areas of questioning in the review were: 'You, Your Culture, Where You Live' and the findings are reported in a Transported Phase I Review.

The second phase built on the outcomes of this initial work with a wide-ranging 11 strands of work developed in the Phase II outline, including; Haulage, Festivals, Open Book, On Your Doorstep, Past Inspired (Partnership projects with heritage venues and organisations), Public Art Commissions, Transported Live, Pop Up Shops, DIY (Programme of sustained workshop activity), Community Events and further Consultation. The team also ran an ongoing Quality and Innovation Programme. More about the projects can be found in Transported's website section Past Projects.

In the third phase attention to sustainability focused in on partnership and value. The team worked with the voluntary, public and private sectors, on seven strands they considered most likely to deliver sustainable developments.

- On Your Doorstep & Public Art: improving local spaces including with community groups
- Community Events & Festivals: including the arts in existing events
- Open Book in libraries
- Transported Live: delivering live performances to local people and in the workplace
- Haulage: working with the haulage business sector
- Taster: arts participation
- Arts & Health: arts participation explicitly for health

The whole programme

In all, just under 900 events generated the audience of 73,000 attendances, an average of 81 attendances per event. We estimate 65,000 were individual attendances, and 8,000 repeat attenders.

Most events were workshops (626). Overall where known, three quarters of engagement were as an audience member (49,000), with a quarter being participation (17,000).

Most events (509) focused on visual arts with around 440 performing arts events too. The highest attendance per event was at outdoor events. Most events were in Boston which made up 378 of the events. Spalding was home to about half the attendances of these Boston events, and together they made up most of the audience. However, there was at least one event in every village.

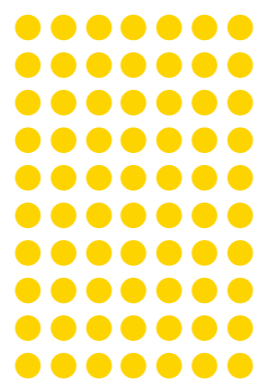


Examples of projects which we refer to in this report include (see appendices for more detail):

- A contemporary dance residency in the canteen at Elsoms seed company by Assault events, including a local school partnership and performed to staff, families and students. This project preceded the photography project which we analyse for Social Return On Investment.
- Performances of Fen Boy by StrangeFace using masks and puppets developed with a school and performed on the back of FreshLinc lorries with interactive 'behind the scenes' workshops. This was particularly useful for attracting people whose first language was not English.
- A project at Fenside Community Centre to create a living history book from people's photos and new pictures taken by the artist Paul Floyd Blake, with the spin-off of a new photography club.
- Art on Lorries with local company FreshLinc. Alisha Miller worked with farmers, pickers and packers to define and create Lincolnshire landscapes to adorn the side of lorries, the project was launched at Westminster, resulting in increased morale and drivers bringing families to other events.
- A Journey to the Centre of Your Heart with Eric MacLennan in 5 libraries, including with staff, featuring amongst others a 14-yard journey across the library, seeing the extraordinary in everyday objects.
- A creative commission with Francois Matarasso to work with 14 village churches as centres of community, co-producing a book of verbatim stories called Lightships. Each church had 100 books to sell.

Event type and participation levels

Event type	Number of attendances	Number of events	Mean participation
Workshop	18,342	626	29
Performance	25,843	162	160
Partnership Meet	651	130	5
Exhibition	14,514	75	194
Talk	1,725	35	49
Market Stall	1,933	21	92
Unknown	489	19	26
Installation	39	9	4
Training	74	6	12



Main art forms and participation levels

Art Form	Number of attendances	Number of events	Mean participation
Visual Dance	30,290	509	60
Dance	8,982	271	33
Theatre	22,060	168	131
Unknown	601	64	9
Outdoor Art	10,389	39	266
Other	2,667	36	74
Digital	2,263	29	78
Music	8,857	25	354
Museum/Gallery	3,119	17	183
Combined Arts	608	12	51
Film	646	11	59

Large events accounted for the bulk of the participation, with 40 very large events accounting for nearly two-thirds of the engagement. According to our FEC coding, events split as below. We can see a general alignment, with Fun events tending to be the large events. We would expect the small and medium events to be where Engrossing events sit. Though attendance was highest at Fun events, it was well split across the types.

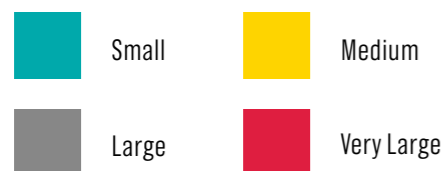
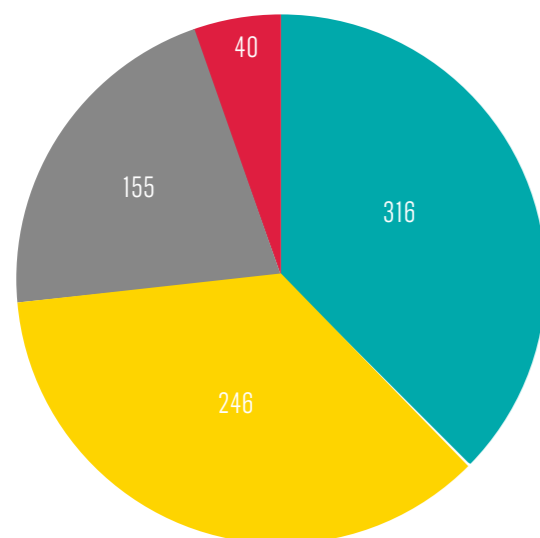
Half of attendance is at projects which are considered Locally Resonant to some extent. Almost half of attendance was to events run by local artists and three quarters of attendance was at commissioned events.



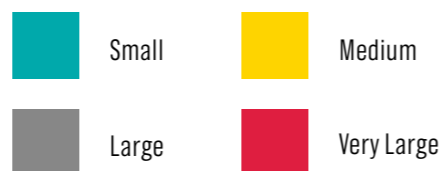
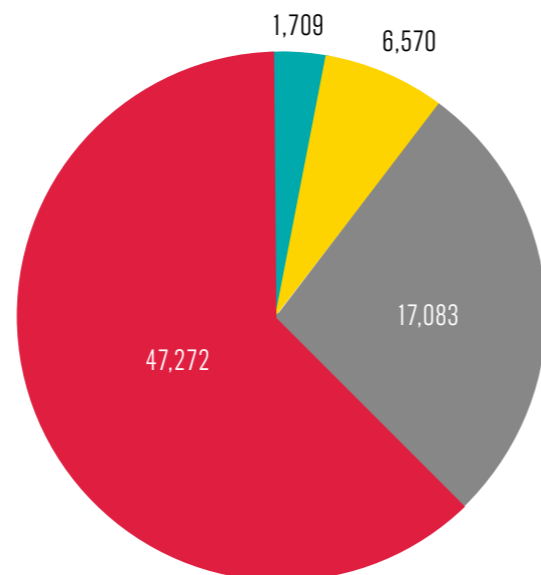
Art on Lorries. Sarah Brown. © Electric Egg Ltd.



Number of small to large events

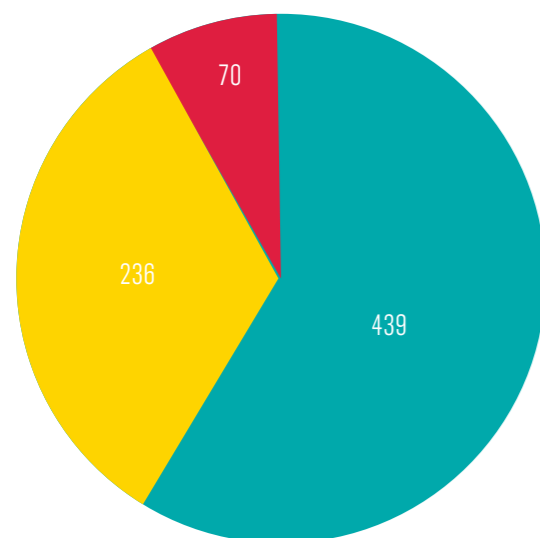


Participation at small to large events

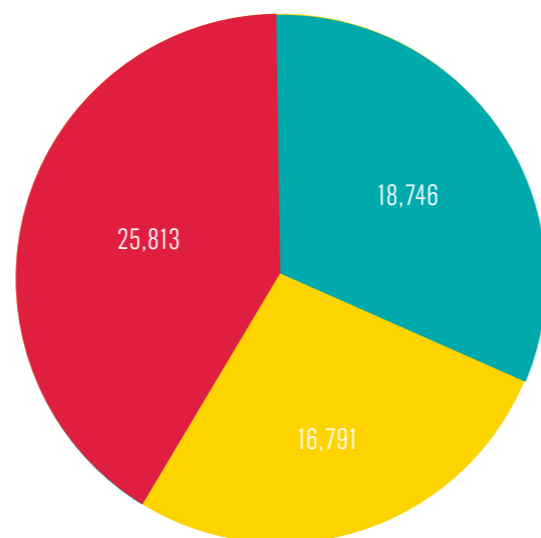


Notes: Small = <12, Medium = 12-49, Large = 50-299, Very large = >300

Number of FEC projects



Participation at FEC projects



Notes: F = Fun (audiences), C = Captivating (audiences), E = Engrossing (participation)

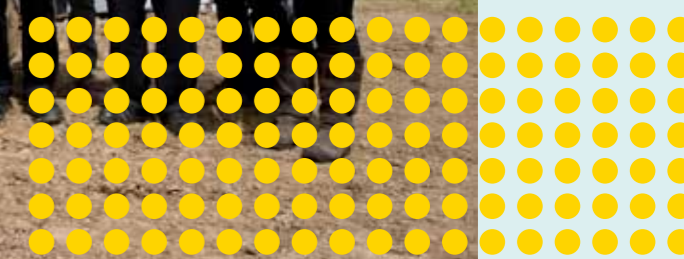
Working in partnership

Many strands were designed to deliver in partnership, either adding value to existing activity, like at **community events or festivals and in libraries**, or in **surprising new venues**, like live performances for people in the workplace and working with the haulage business sector. Several of these became ongoing partnerships. Latterly a new partnership was also developed with the health sector. By way of example:

- Many projects have taken place in libraries, most recently a new mental health project called Taking pART for mixed groups by referral or self-selection. This builds on projects like A Journey to the Centre of Your Heart, and the SROI analyses included here in both static and mobile libraries.
- Businesses have been involved in various projects, for example two projects preceded the photography project at Elsoms, the Assault Events dance residency, and a hosted performance of Fen Boy. At FreshLinc, the company's lorries were used as a touring performance space for Fen Boy, and as a huge canvas for landscapes of Lincolnshire.
- Schools were involved in developing the projects at Elsoms and FreshLinc, and in the R&D for the Spalding art trail we analysis in this report. Schools began to send students to other Transported events and Elsoms hosted work experience for them.
- New health partnerships have been developed with the Managed Care Network supporting those with mental health issues through a variety of community based activity, in a very positive new relationship.



On Your Doorstep. Craig and Mary Matthews. © Electric Egg Ltd.





3b Results: ACE research questions

1. Are people from places of least engagement experiencing and inspired by the arts?

A note on content

This section explores in detail the people who were audiences and participants at Transported's programme. It touches on how inspirational their experience was, but this is dealt with in more detail in Question and the section on social impact (see evaluation framework). The evidence for this section came from the large-scale event survey that Transported ETAs delivered over the three years and includes analysis by Audience Agency.

Where were audiences from?

Attendees came from across South Lincolnshire and beyond, with a definite concentration in the local area. Attendees came from right across the local area, further analysis of postcodes showed that although some areas had a higher likelihood of attending, in no areas of Boston and South Holland was engagement particularly low. The 'penetration map' (burgundy shaded map) shows that in all areas of the boroughs at least 1% of households took part in Transported (and gave in their postcodes).

Transported attendance from across the UK



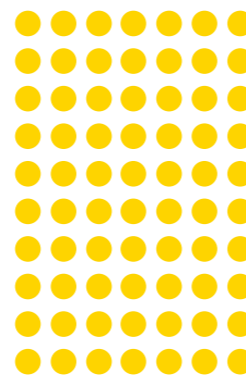
Boston and South Holland showing addresses of event attendees (sample)



Boston and South Holland showing penetration into all postcode sectors



© The Audience Agency and Experian Ltd.

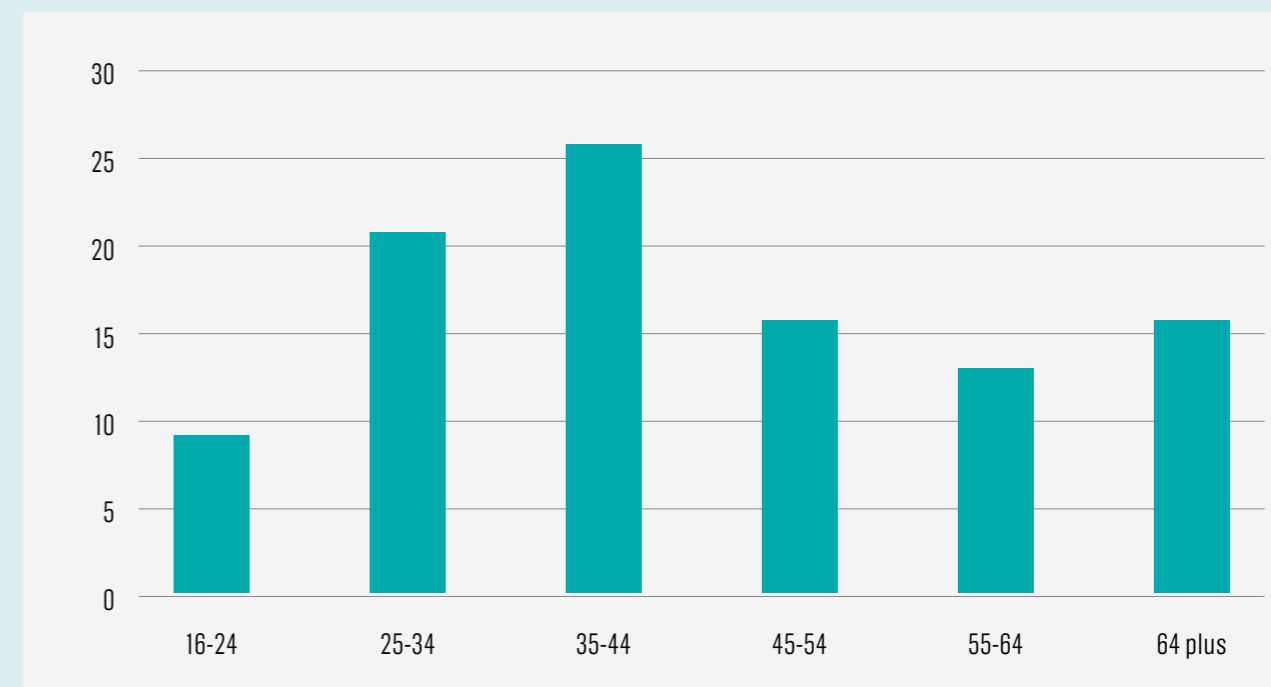


Who were the audiences?

General Demographics

Far more women than men; 74% compared with 25%, completed the questionnaire (although this will be affected by the tendency reported by ETAs for the woman of a family to complete the questionnaire 'for the group'). Respondents were all ages, with just under half aged 25-45 (under 16s have been removed from this calculation as the sampling tended to exclude them).

Age range of people who attended



Most people came with family at 70% of respondents, with 23% coming with friends. 7% came with a group (not friends or family) and 7% of people said they'd come alone.

The majority of attendees, 87% considered themselves White British, while 7% considered themselves Eastern European/White Other. Through asking people's 'main language' we gained a sense of the new migrant attendance (although this is likely under-reported). The main language groups in the area according to Lincolnshire County Council are Latvian, Lithuanian, Polish and Russian. Around 9% of those asked claimed another main language than English (see table below) with around 2% speaking Latvian, Lithuanian and Polish, and a few speaking Russian, Portuguese and French (1% each).

The findings of this indicate the need to carry out some research in the three top languages – as we have to assume this significantly under-reports as those with more issues with English may not answer at all.





Languages represented

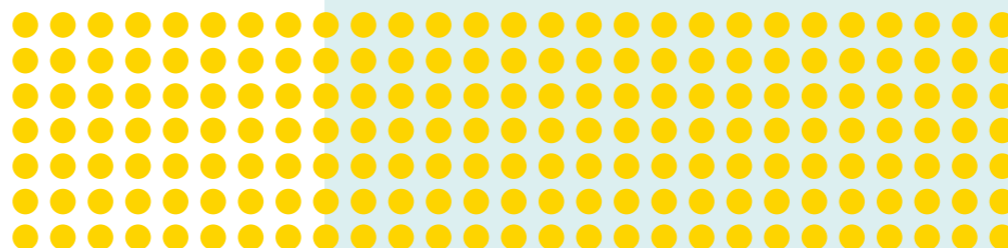
Language	Number respondents	% respondents
English	941	91%
Latvian	20	2%
Lithuanian	23	2%
Other (not below)	12	1%
Polish	24	2%
Russian	12	1%
Portuguese	7	1%
Chinese (Cantonese/Mandarin)	4	0%
French	6	1%
Other East European	5	0%

A tenth of people who replied consider themselves to have a disability. The official estimate for percentage of working age people with a disability or long term illness is 16%, this rises to 45% at above 65^{vi}.

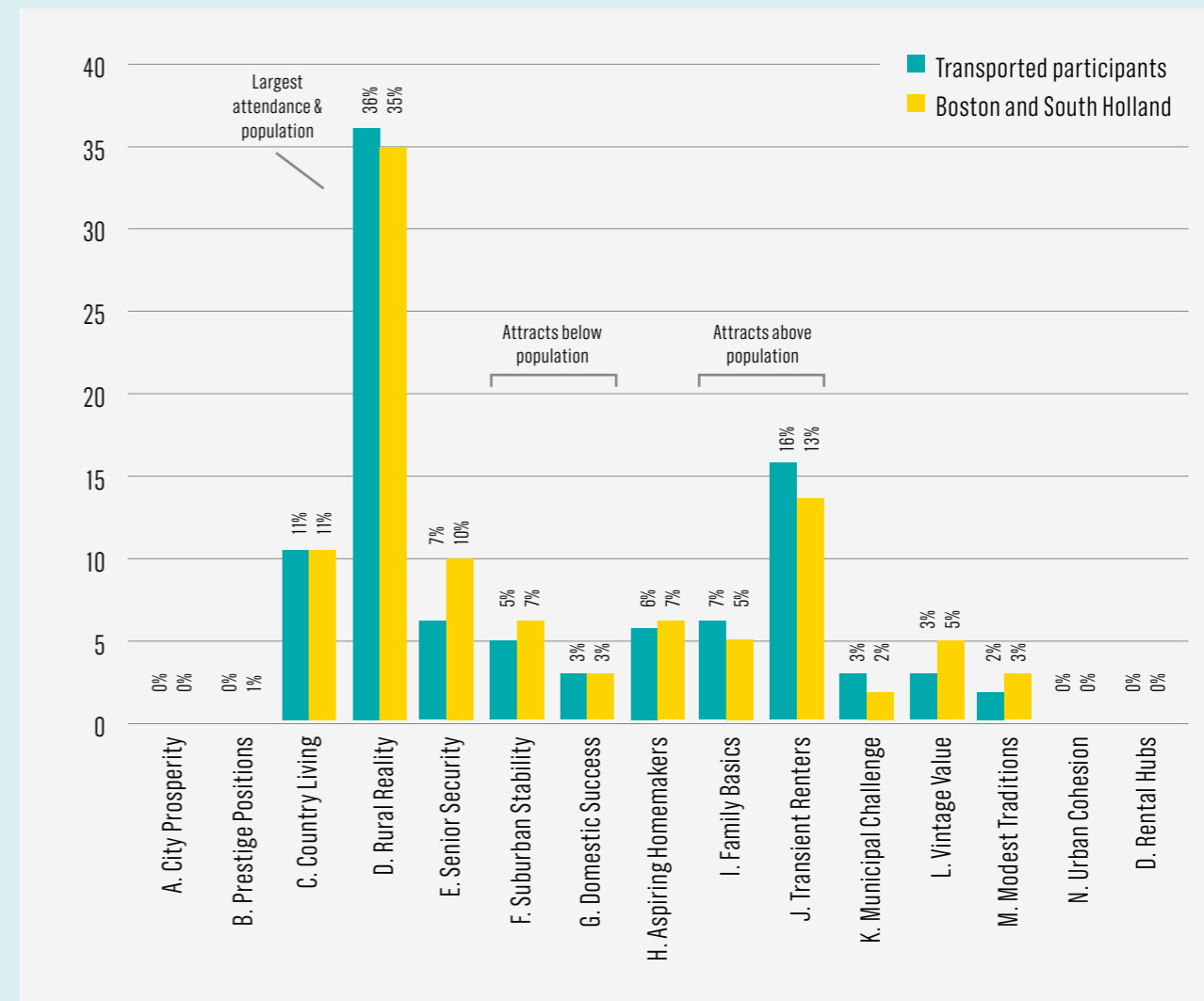
Mosaic coding

It was decided not to ask people directly about their socio-economic group because of both the difficulty of collecting accurate data and concern over being intrusive. Instead postcodes were collected and run through Mosaic, which allows us to categorise audiences according to general consumption patterns and behaviours. This can be used as a proxy for socio-economic class. This analysis is based on data from the whole programme, collected by Transported.

We already know that Boston and South Holland see low participation generally. To be successful, Transported would want attendance to at least be representative of the local population, but ideally to be attracting more from groups that tend not to go to the arts.



Local population and attendance by Mosaic code. Highlights show where attendance is most divergent from population for relevant groups.





Description of main Mosaic groups and types living in the area

Code	Description
Group D - Rural Reality	Rural Reality are people who live in rural communities and generally own their relatively low cost homes. Their moderate incomes come mostly from employment with local firms or from running their own small business. They are most likely to be aged 46-55. Within this group.
D14 - Satellite Settlers	Mature households living in expanding developments around larger villages with good transport links.
D15 - Local focus	Rural families in affordable village homes who are reliant on the local economy for jobs.
D16 - Outlying Seniors	Pensioners living in inexpensive housing in out of the way locations.
Group E - Senior Security	Senior Security are elderly singles and couples who are still living independently in comfortable homes that they own. Property equity gives them a reassuring level of financial security. This group includes people who have remained in family homes after their children have left, and those who have chosen to downsize to live among others of similar ages and lifestyles.
Group E19 - Bungalow Haven	Peace-seeking seniors appreciating the calm of bungalow estates designed for the elderly.
Group J - Transient Renters	Transient renters are single people who pay modest rents for low cost homes. Mainly younger people, they are highly transient, often living in a property for only a short length of time before moving. 40% earn less than £15k per year, most earn less than £25k.
Group J43 - Renting a Room	Renting a Room are among the most transient of this group – being short term renters of low cost accommodation often within subdivided older properties.
Group I - Family Basics	Family Basics are families with children who have limited budgets and can struggle to make ends meet. Their homes are low cost and are often found in areas with fewer employment options.
Group I39 - Families with Needs	Families with many children living in areas of high deprivation and who need support.
Group C - Country Living	Country Living are well-off homeowners who live in the countryside often beyond easy commuting reach of major towns and cities. Some people are landowners or farmers, others run small businesses from home, some are retired and others commute distances to professional jobs.
Group C12 - Scattered Homesteads	Older households appreciating rural calm in stand-alone houses within agricultural landscapes.

Transported attracted numbers above the resident population of Boston and South Holland in two types, both of which are its target market - those who don't traditionally attend the arts:

- 'Family Basics' which makes up 7% of Transported attenders and 5% of Boston and South Holland households. These are families with limited resources who have to budget to make ends meet.
- Of this group the biggest sub-group represented was Families with needs: Families with many children living in areas of high deprivation and who need support, these made up 5% of Transported attenders compared with only 2% of the local population.
- 'Transient Renters' which makes up 16% of Transported attenders, above the 13% of Boston and South Holland residents. These are single people, mainly younger, who pay modest rents for low cost homes.

Transported is attracting lower than the population proportion of:

- 'Senior Security' and 'Suburban Stability' which together are 17% of the Boston and South Holland population, and only 12% of the Transported audience. These are Elderly people with assets who are enjoying a comfortable retirement. They are not Transported's target market.
- The largest single group within the area, and within the Transported audience is 'Rural Reality' which makes up around a third of both groups. These are people who live in rural communities and generally own their relatively low cost homes. Their moderate incomes come mostly from employment with local firms or from running their own small business.

Although it is hard to directly align Mosaic groups with income, we can say that Transported's audience isn't likely to have a higher income profile (or other socio-economic capital) than the local population.

Audience Spectrum

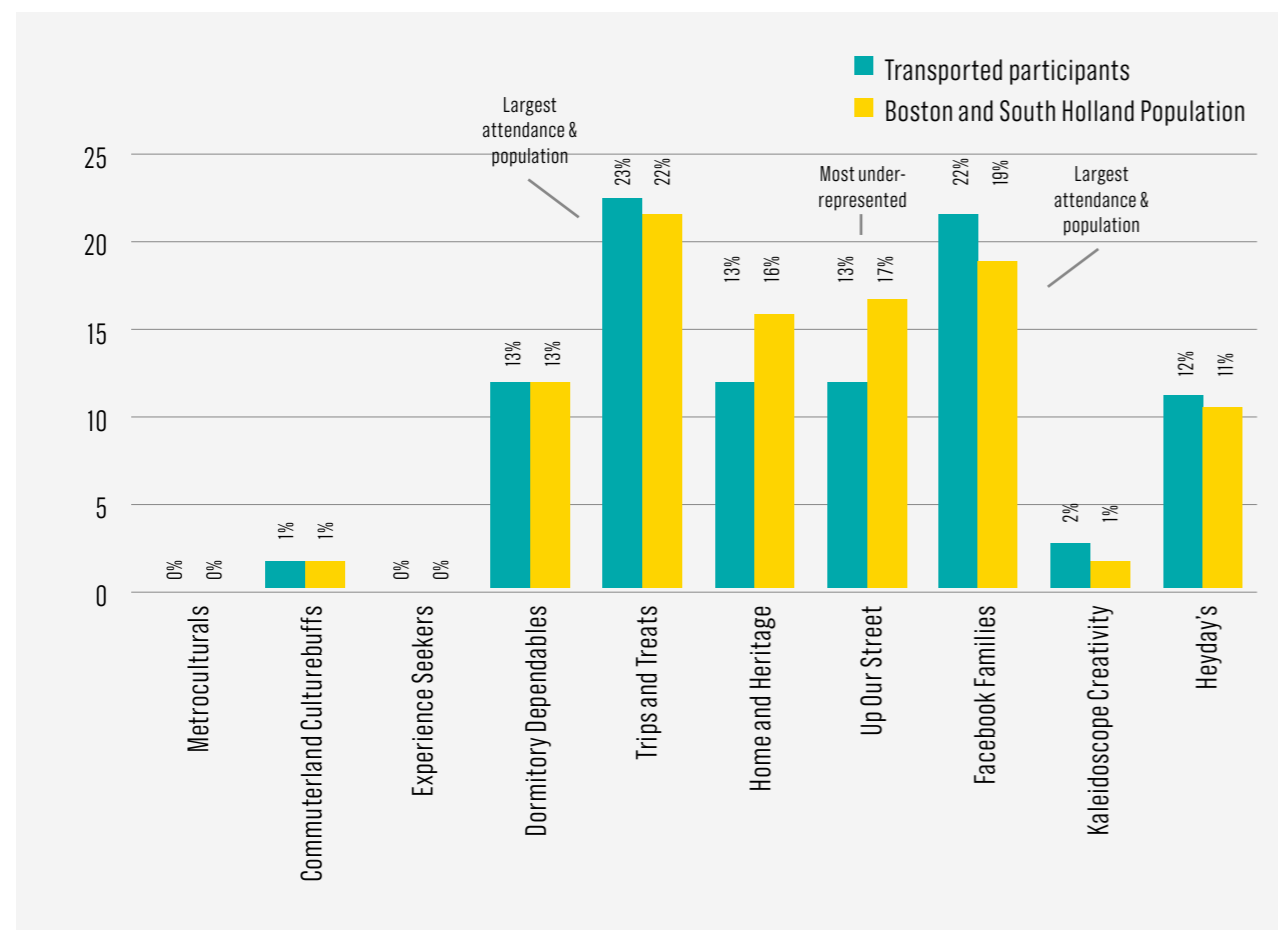
Further analysis of audiences has been provided using the Arts Council commissioned Audience Spectrum tool developed by the Audience Agency. This allowed categorisation of audiences according to their likelihood to engage with different types of arts and culture.

When grouped into medium and low attender groups (the yellows and the blues on chart) Transported's audience profile more or less matched the local population, which itself is skewed towards those who don't normally attend the arts:

- 49% from medium attending groups (compared with 51% locally),
- 49% from low attending groups (compared with 48% locally).



Local population and attendance by Audience Spectrum code. Highlights show groups of particular interest.

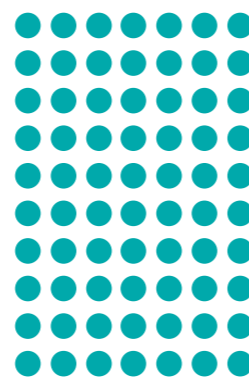


This shows that in general Transported attracted audience from across all the local population groups. The largest under-representation was 'Up our Street' (13% of the audience compared with 17% of the local population – although again this changes in the last year). This group is described as 'Often living reasonably comfortable and stable lives, a group that engage with popular arts and entertainment and museums, and are also visitors of heritage sites'. Attracting this group to Transported events could be a way of enhancing the range of people reached.

The largest two groups are

- 'Trips and Treats' – a medium attending group, described as being interested in 'Mainstream arts and popular culture [and] influenced by children, family and friends' 23% of the Transported audience, 22% of the local population. And
- Facebook Families, who are traditionally low attenders of the arts. This group is slightly over represented at 22% of the audience, as against 19% of the local population (and 10% of the national population). The Facebook Families group is described as 'Harder pressed and financially stretched suburban and semi-urban households for whom arts and culture plays a small role'.

Both these groups have dropped in representation in the last year.



Description of Audience Spectrum groups

Audience Spectrum Groups prevalent in the Transported area (propensity to engage in the arts in brackets)		
Trips and Treats (medium)		Mainstream arts and popular culture influenced by children, family and friends
Facebook Families (low)		Younger suburban and semi-urban, live music, eating out and pantomime
Home and Heritage (medium)		Rural areas and small town day-time activities and historical events
Up Our Street (low)		Modest in habits and means, popular arts, entertainment and museums
Heydays (low)		Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library

In general the groups that were well represented in Transported were those less likely to attend the arts, and the groups that were under-represented in Transported were those that are more likely to be arts attenders, another positive result (although not statistically significant).

Attendance, local population and England population by AS group

	England population	Local Population	Transported audience
Groups highly likely to attend the arts	24%	1%	1%
Groups with medium likelihood of attending the arts	42%	51%	49%
Groups with low likelihood of attending the arts	34%	48%	49%

Whilst overall these results are positive, we have seen a shift in phase III to more middle-class, traditional arts audiences. We think this is likely to be due to the business model changes as audiences and partners are having to contribute financially. For example, there are more middle class audiences at paid for workshops, and a more cautious approach from Elsoms which may be





due to contributing to the budget. This makes it all the more important to start to explicitly show the value of the work.

What prompted the audience to come?

People heard about the event through a range of routes, with around 15% finding out from Transported's paper based promotion (posters and flyers) and 46% via Transported's electronic/social media work. Word of mouth and serendipity were also important factors as 20% just came across the event and 20% heard via word of mouth. 12% heard via the local press or radio, and 6% via the local council or the venue.

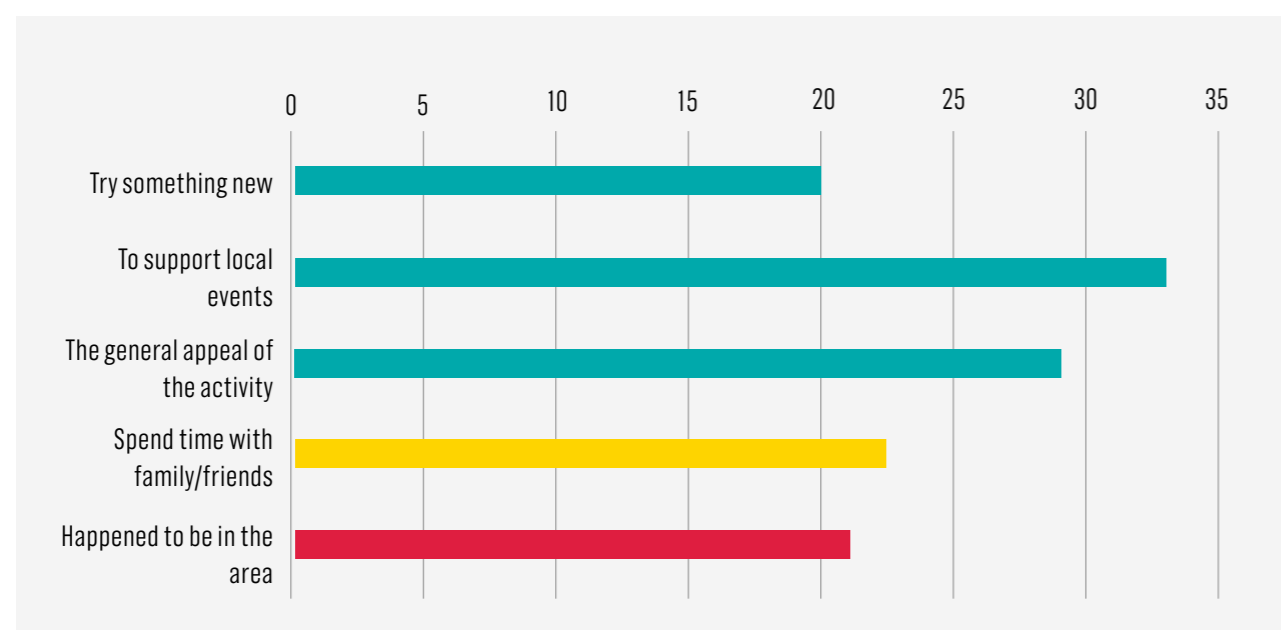
How people heard about Transported

Transported					
Electronic	Material (paper)	Word of mouth	Stumbled across	Press/ media	Other body promoting
1141	388	496	512	295	153
46%	15%	20%	20%	12%	6%

People said they attended for a range of reasons:

- Around a quarter attended by chance,
- 23% to do an activity with family and friends
- 29% came for 'the general appeal of the event'
- 20% wanted to try something new.
- The largest group (one third of all respondents) came 'to support local events'.

Reasons for attending



Participants' history of participation

Nationally, in 2015, 76% of adults had attended or participated in the arts at least once in the previous year. This figure has remained remarkably stable over the last ten years. Using this as a comparator, we can assume that without Transported, it is likely that arts engagement levels in Boston and South Holland would have remained at similar levels to the last recorded measure of 39% of adults in Boston, and 37% in South Holland engaging in the arts at least three times a year.

It is clear that Transported audiences included some of the over 60% in both areas who didn't engage in the arts:

- 67% of respondents said the activity was new to them (agree or greatly agree with statement: this activity is new to me).
- 39% of people said they had attended an arts activity in the last 12 months, meaning around 61% were new to the arts this year.
- 16% claimed not to have attended any cultural activity in the last 12 months (arts, galleries and museums, heritage or libraries).

Audience response

The final feedback on audiences comes from their response. As well as people from places of least engagement experiencing the arts, they were inspired by what they saw. Audiences are extremely positive about Transported events. We also anticipate that the statements here are 'leading indicators' of greater impact:

- 92% say they'd like more activities like this in their area.
- 93% say it is something they'd recommend to other people.
- 78% of people say they feel inspired to attend the arts in future as a result of this.

We create a composite indicator, showing that 72% of audiences are both inspired to attend more arts, and would either recommend it or like more activities themselves, a very good result which has improved since phase II. However, we need to ensure this is not because a different demographic is being attracted who are more familiar with the arts. Continuing to collect this data will allow us to identify trends eventually over six years.

	Would like more	Would recommend	Feel inspired/ do more	Composite
All Transported	92%	93%	78%	72%
Phase 2	87%	89%	76%	67%
Phase 3	95%	96%	79%	75%

Even among those who felt they already attended art, there was a qualitative change in their sense of engagement with art, and breadth of engagement, for example, in the final audience survey people said:

Although I'm already involved it has opened up the possibilities of visiting other places in the area that I hadn't thought of before.

As a practitioner, I rarely went to events, seeing them as a busman's holiday, but now am more likely to visit events and occasions with my family.

I already visit live theatre regularly but Transported has given me the opportunity to take part in creative activities.

Some participants set up ongoing groups to develop the artwork they had learnt, for example people in the Small Library project





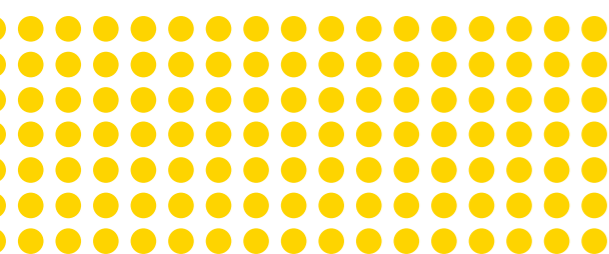
set up their own art group, and the community at Fenside established a photography club; a glass group was established at Algakirk and one artist described a seriously ill man who now sketches from his wheelchair whilst his wife shops.

Participating partners were on the whole keen to engage with new projects and most relationships are ongoing, for example in the libraries and with Elsoms and FreshLinc.

Creative Consultations. ©Electric Egg Ltd.



Taster. artsNK Dance Team.



2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?

A note on content

For this section we examined how Transported managed excellence; its 'Creative Intent' and the immediate, tangible delivery outcomes. The section completes with a short piece on the experience of audiences, but this is explored further in question 3 about what works and in the section on social impact. To understand creative quality, we interviewed six artists and the directors, surveyed artists broadly across the area, analysed audience feedback, analysed Transported's documentation, and compared results with national quality research.

Creative Intent

The right artist for the job



Getting the right artist on the project is essential and they need to be strong communicators as well as artists. At the same time, they are not just communicators; they need to understand the *difference between an arts project and consultation - directors*. On one project the team selected a Turner prize short-listed artist, but heard that the workforce wanted another less renowned artist who they felt understood them. The second artist was commissioned and delivered both an excellent experience and work.

These are artists with commissioning skills, they have strong 'customer service' focus and they know how to respond to a brief. They can consistently put the conditions in place for people to have a quality experience and for there to be an authentic relationship – *You have to be a certain type of artist to work with Transported, they don't work with artists who trot out the same old stuff – commissioned artist*. They may have explicit methodologies to do this, like Assault's 'creative consultancy'. And they also serve commissioners well by keeping to the brief. *As an artist you need to demonstrate you can respond to the brief and get it. I would say as an artist I have always got an eye on what I said I was going to do...I track the progression of the project – artist*.

As is so often the case in the arts, these artists tend to be highly committed and sometimes it is artist's commitment to over-delivering that makes things work, a strength and a weakness of the sector; *the previous artist had embedded herself in the community, she had got up at 5am in the morning and worked with people picking cabbages....it was hard not to compare – local artist*. We see this in the in-depth analyses, where artists routinely put in more time than their contract unbidden by Transported.

It may be an ongoing challenge to secure artists of this quality. Travel challenges in particular sometimes mean it is a hard to get artists to the area and because many come from out of area, they also need time to get to know the community. More peer learning, planned for T2, will enhance the appeal and quality of local work.





Combining excellent process and art

This combination of an accessible process and excellent art is manifest in how Transported breaks down barriers and inspires people. It might seem rather obvious, but is perhaps worth stating that *high quality is great but if it doesn't engage anyone, it hasn't done its job – artist*. This means the team has tended to buy in single events and focus on commissioning. Transported artists are in strong agreement that the excellence should be in the process as much as the product.

Sometimes quality is about creating a world-class project locally. For example, Joseph Hillier's work in Spalding was creating life portraits of people in their everyday lives, to create a portrait of the town that reflects it back to the people in an open, unguided way. He invited them to the museum bringing objects that showed their connection to the place and talked to them about their lives. There are now 14 sculptures in everyday spaces; outside the butchers, by a down pipe between a shop for example – from a girl on her mobile to a blacksmith at work.



One of Joseph Hillier's sculptures installed in Spalding

At other times it is because the work itself belongs to a participant: *It has to be integral. It is their work. It is not your project; it is their project. Sometimes this takes time, they might not want to take ownership...this takes time - artist*

Necessity is the mother of invention

Whilst working this way is demanding, artists are comfortable with the rigour and appreciate that it encourages quality. *I have learnt that if you have a quality process you are almost guaranteed a quality product at the end – artist*. In fact, on the whole, making a quality process part of the contract has been an opportunity rather than a limitation or trade-off. The combination of excellent art and everyday spaces makes the everyday exceptional. It heightens the feeling of risk and the responsibility that the artist has, *where we were rehearsing hadn't even been built!* which helps enable innovation. In two of the four in-depth analyses artists developed new silk painting techniques and new scanning and 3-D printing approaches to meet the constraints of time and space. Similarly varied stakeholder priorities can provoke even richer work:

Our rehearsal space was the canteen, so we constantly had audiences coming in and watching / commenting. This constantly makes you reflect. The quality of the piece was constantly reviewed by the people, the management, Transported – artist.

In a virtuous circle, when the resulting work is of high quality, the participants' own experience is enhanced and the pride they feel affects not just them but their community too. When this also is about creating a tangible product, new material culture, like the LightShips books, the photos at Elsoms or Spalding's installations, value is particularly high.

A varied programme

Finally, the Creative Intent was to present a varied programme, starting with a 'smorgasbord' consultation in phase I then focusing from 11 to 7 strands of delivery, across the performing and visual arts and across large and small scale.

The variety of work created was important in attracting different audiences, at different levels of engagement and creating cross fertilisation. This was true for partners and artists, as well as audiences. One photography artist described it having 'opened his eyes' to theatre.

To understand which of these approaches worked for whom, we worked with the Transported team to apply a typology of Fun and Captivating for audience projects, and Engrossing for participatory projects, as well as a code for Local Resonance. We explore the results of the varied programme in detail below in Question 3.

Tangible results

Transported installations improve the public space making it more 'liveable', and new material culture enhances venues like libraries, churches and community halls. This is valuable in itself, but is also an important link in the chain of events that leads to personal and social outcomes, from the LightShips book compiled of stories from local villages, to the beautiful installations at Long Sutton. They are also an ongoing reminder in communities to reflect. We saw the value of this in our SROI analysis for Spalding, which has the highest return of our SROIs and where the artist describes how *these objects will be a focal point... helping people to think about their own identity – artist*.

For individuals, being featured in a new artefact or exhibit makes them proud which is enhanced by celebrations and events that make this explicit and help them gain the respect of others. Where they were also participating in production, for example in several photographic projects, this also helped them to focus on looking, enhancing their understanding of both local places and people. The knock-on effect of this can be more care and attention paid to the local area, *it enhances one's expectations of any space...there may be something around the corner that surprises – artists*. We saw this effect on FreshLinc drivers, who were reported to take more care of their lorries as a result of the paintings on the sides.



Long Sutton installations

And beyond that the ability of the arts to 'place-shape' is increasingly emphasised by cultural value experts. Research for CABE and the AHRC by Ipsos Mori into public attitudes to beauty found the public wanted it taken seriously in relation to the places where they lived. They felt it was a legitimate role for local government^{viii}. The report concluded that shaping beautiful local space is important for civic pride and creates a cycle of respect, evidenced by the fact that people pay more to live in beautiful areas. The Warwick Commission on the Future of Cultural Value found that the cultural and creative industries have a big role in place-shaping which to date has been engineered through large investments like in Capitals of Culture. They recommend this role should now be moving towards local communities co-commissioning cultural experiences.





3. Which approaches were successful and what were the lessons learnt?

A note on content

This section explores which approaches work throughout; whether the Quality Intent leads to outcomes.

We begin with the section on Delivery Intent. To understand delivery quality, we interviewed six artists and the directors, surveyed artists broadly across the area, analysed audience feedback, analysed Transported's documentation, and compared results with national quality research. This helped us to learn which approaches were successful and to create and test a Story of Change.

We then used the FEC/L typology to analyse relationships between types of event or project and participation types, levels and results^{viii}. We refer to coding from Audience Spectrum (defining arts consumption patterns) and Mosaic (broader social groups). See Question 1 for further explanation of these. For this section we have focused on those groups most prevalent in the local area, and indeed in the Transported audience. (For this reason, the percentage attendance doesn't always add up to 100% as there were some other groups in attendance). Where we refer to outcomes, we are in the main using the leading indicator from the event survey which is a composite measure of people intending to continue with the arts and wanting more or being willing to recommend.

The section completes with a piece on the experience of audiences, and this is explored further in the section on social impact.

Delivery Intent

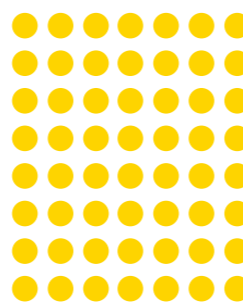
Vision and leadership

The Creative Intent is enabled by strong leadership. The directors of Transported are extremely experienced producers of high quality socially engaged arts having delivered for over 25 years in the next-door district. They have the passion and experience to deliver outstanding work and their leadership role combines commitment to a local vision, with the experience to develop the work artistically. Both directors are seen as passionate, *open-minded and leading from the front – artist*, and this culture is reflected by the AEWs in a way that sets the tone for everything that follows, right through to walking the streets to drum up support.

The directors see their biggest challenge as the scale of need in the area, with low expectations based on poor previous experience, coupled with a lack of infrastructure that means *everything takes longer – director*. It will take a long time for things to change and their ambition for this phase of work was to get underway, then *it is about taking people with us on the quality journey – director*. This is about local partners, and whilst there has been some national profile – FreshLinc trucks going to Westminster for their launch for example – wider influence can come later.

Managing the programme

This is a very demanding programme with many stakeholders and the management challenge shouldn't be underestimated. There are at least four 'customers': ACE, local partners in business, services and the community, artists and not least the public. Maintaining excellence throughout this complexity is no mean feat, and Transported has done well at communicating the CPP purpose to AEWs and artists; *It is not just about engaging participants from community into art... it was getting them access to high quality art – artist*. Artists can see the vision threading through into operations:



It is tempting to think that new arts venues / organisations restrict what people do...as people expect them to operate in a different way. It is challenging that, there were some very exciting ideas...it becomes more political...exciting politically, and hard work, it made us think – commissioned artist.

The consistent approach to excellence starts with recruitment and runs through contracting, support, delivery and to some extent evaluation. Artists are selected against Innovation and Originality, Feasibility/Risk, Relevance to the Location, Link to Consultation. There is a panel deciding recruitment, including representatives from local communities. For example, in the Spalding trail the Civic Trust partners interviewed Joseph Hillier. When relevant artists are asked to do a taster session within the interview, which also supports development of local leaders who may commission directly in the future.

Writing careful briefs is considered important, both making it clear that the work is about 'being brave'^{ix} and focusing on local need; for example in the second phase of one project there was the need to ensure the learning from the first phase was implemented. This then meant when the work was initially not right – neither technically or for local feel, the way was paved to take that up with the artist.

The AEWs have been key to maintaining focus on quality and a lot of the CPD effort has been directed at them including mentoring, sharing good practice materials, stretching them beyond their role and working with a solution focus, as well as a focus on the national debate. They had their own 'go sees'. This has benefitted them in terms of their practice as artists or teachers, as one AEW said, it *has allowed me to work in an area I really enjoy and link my own skills to my work*. However, with few of them from the local area and only two roles available to recruit in T2 there is a risk that expertise has leaked out of the area.

Following through to ensure Transported makes a difference has required some persistence; several projects have initially had low take up and staff and artist skills have been needed to get over that. In some instances, this might lead to over-commitment, and making hard decisions when things aren't working will be important in T2.

Having learnt from early challenges, on the whole Transported creates a very supportive environment for the artists they commission, including supporting their role as communicators as well as their artistic process. This is judged their strongest performance by artists more broadly in the area.

Arts development and quality control

The attention to process paves the way for an organisational culture of excellence, followed through in direct funding for local R&D and overt quality control, both of which artists were unused to.

Transported is very focused on consultation and action research to meet local need and ensure the work is relevant. The entire first phase of work was about consultation, taken to places where people naturally met. Local people are included on interview panels and appointed initially as 'community researchers' re-named Events Team Assistants (ETAs). Artists have their R&D time funded in situ, for example the artist for Journey to the Centre of your heart describes working for a week in the libraries prior to running projects there. Partners have been taken to 'go and sees' to deliberately expose them to high quality professional arts. They are invited to each other's projects, both to share and for a little healthy competition.

There is a formal approach to quality control. Installation artists are asked to produce maquettes, and Simon Hollingsworth is appointed to observe performing arts as Quality Arts Assessor. *Simon has been briefed about what quality should be seen. He watched our rehearsals, engaged with the process, worked alongside us, talked with the participants – artist.*

All this sets the bar high which has some associated risks. Artists find this demanding, and would have been daunted without the relationship they already had. Partners are used to a lot of support. Having a big budget is a big responsibility and early on artists felt that keenly. This unusual supply chain, which one artist described as triangular, does much to assure quality, especially through the use of AEWs who can ensure the artist doesn't feel 'over-produced' whilst also making it clear that there is a wider





context. But at the same time it also creates quite an overhead, with Transported staff monitoring on-site, and sometimes a further level of 'client' as at Elsoms, where it was essential to the chairman that the quality was good. It also introduces a risk, though a small one, of disempowering artists, with Transported coming between artists and the audience or commissioners. There is a need to strike a balance with commissioners, both Transported and other partners, between trust and quality control. When there are in effect two commissioners together this is especially challenging.

Evaluation and sustainability

Phase I identified that value must be explicit to partners, as South Lincolnshire is unlikely to generate arts income from tourism and is currently under-funded by ACE (as described in the Arts Council's own report with Defra). Non-arts commissioning is vital for sustainability, and evaluating the impact on social and economic outcomes alongside ACE's research questions was seen as crucial to speaking the language of a broad group of stakeholders.

The team is very committed to evaluation, and has taken on board several challenging techniques we have introduced, such as using timesheets so that staff time can be an accounting driver for allocating overheads. Audiences are comprehensively evaluated, with an extensive survey programme, artists are committed to contributing to evaluation in their contracts and the team have post project de-briefs about logistics and the arts.

Working to a ten year plan we would not expect Transported to be sustainable yet, but it is important now to have a clear idea of how this will happen. This evaluation will contribute, but one challenge here is that the initial evaluation is of a highly funded action research programme, and we need to disaggregate an approach that could be sustainable. So in looking at the returns on investment in the four in-depth studies, we have also included a model in which overheads would be 20% of budget rather than the current figure of around half.

Aside from significant ACE or local authority arts funding, sustainability could be achieved in different ways; through participants continuing their arts consumption independently, artists finding their own income stream to deliver, or partners continuing to commission. The first of these is underway on an ad hoc basis with some participants setting up their own arts groups. Artists are asked to consider sustainability as they deliver, and to date the approach with partners has been to inspire rather than teach. Each of these need testing in T2 and particularly regarding artists, a more collaborative model would make it easier to share this responsibility.



Festivals. BLOM. © Electric Egg Ltd.

Communicating the value of the arts

We describe above how effectively excellence is communicated through the supply chain. Transported also needs to promote the programme to the public and show the value of a quality arts programme to other stakeholders.

There is some criticism that the messaging is not right for the community and that there is insufficient publicity generally. *I was surprised by the number of comments made about the advertising of the event under the question about what could be done better and from their comments they thought more use of local contacts and organisations and social media for young people – ETA.* At times ETAs felt people around the area didn't know that Transported was for them, and that the language was too complex.

Social media works well in some places, for example at the Fenside project to create a village photo album, Facebook has continued to be used by participants to talk about their stories, uploading photos of babies born since the project which can be added to the photo album produced. But a more effective communications plan could emphasise locally appropriate social media; consulted artists used this medium less for Transported than their other work which exemplifies the challenge described elsewhere of a triangular structure.

In terms of the press coverage received, of 266 recorded pieces the most was about On Your Doorstep and the initial consultation, which are both of particular community interest, and came from local press. There was also quite a bit of coverage of Haulage, including regional and national coverage by BBC Look North, the Telegraph and the Arts Council of the London launch, and even a piece in the haulage trade press. There was National coverage from the Telegraph, Guardian and Sky News.

Highlighting the value of the work has so far been implicit rather than explicit, for example, *Upskilling participants so that they are inspired to strive to be creative. 'I can do that! I want to attend another workshop' – artist.* This was a shared assumption from early research, that people can only reflect on the arts according to their experience. The socially engaged artists employed by Transported see it as their job to communicate what they do. Public art projects that transform public space achieve this particularly well; *it enhances one's expectations of any space – artist and as soon as you put something that disrupts - it creates all sorts of fizziness in people's head. You are creating a mind-set that your town is for something else...other than just consumerism – artist.* This is true for partners as well, for example at Elsoms there was a managed development from audience to participation. One artist described it as 'a bit terrifying' for the chairman, but the step by step progress encouraged him to engage.

Creating a strong brand could be a way of assuring people of the quality that they are about to experience. Transported's work is beautifully recorded and in one artist's opinion, its brand is stronger than other CPPs. However, there are challenges in creating a strong brand; it takes resource, risks emphasising product over process and could at worst undermine artists' own USP or that art itself.

There is the opportunity for a more targeted approach with more strategic market intelligence in T2. This was identified in Phase I, including 'A more detailed dialogue with the artist involved in presenting the activities [to] ensure that the rationale behind the project and its marketing strategies is better understood'.

Transported's structure

Both the structure and the local infrastructure for the arts need to support the ongoing delivery of excellence.

Transported is managed by artsNK, part of a partnership Arts Council funded NPO with the overview of a management group including people from the local public and community sectors, artists and arts educators. (see appendices). Unlike many of the CPPs Transported is not a consortium or partnership. Described by one artist as a monopoly, this means that risk and responsibility are not shared and in common with other large providers in the non-profit sector, there is a risk that Transported is thought to 'mop up' all the funding. It is easy for resentment to develop. For example, whilst Transported has been running, the Lincolnshire Arts Forum of 200 artists which was part of the original consortium bid has folded. Whether or not this was related to Transported, the perception presents a risk.





There is scope for more shared accountability in delivering Transported, which would also extend the reach for advocacy. Whilst phase I was all about community consultation and consultation is strong in much of the individual project management, and there is some argument that the community needed to experience Transported first – it remains that the community is not so well reflected in the programme management. For some time, the team also lacked for personal reasons the support of a Critical Friend. The team has plans for a new structure in T2 which will include key partners in management but there is an ongoing need to keep this structure strategically relevant.

The staff team will also be changing and potentially more radically, with less funding for AEW and ETA roles. The team will need to maintain some elements of these roles, embedded in different jobs or with partners, and will need to manage expectations carefully.

An infrastructure for the arts

In response to the context in South Lincolnshire, Transported intends to build an 'infrastructure for the arts' rather than an 'arts infrastructure'. This responds well to the shortage of existing local arts provision and opportunities through austerity driven diversification. They hope to encourage the potential supply by developing the demand from those who have the ability to commission, for example businesses, libraries or health services. One artist suggests there might be other interesting partnerships which could also be explored, *with dentists, or young farmers, people who never normally dream of working with artists – artist.*

This is a conscious decision, which includes prioritising developing partners' understanding of how to commission quality art over working to develop local artists. It has met with distrust by some, who believe that only local artists can understand the community and that Transported is not doing enough to support them. As one said, *If you don't like the way we're doing this, then train us – local artist.* Transported does work with many local artists but also responded by offering support such as CPD including shadowing for artists and training for researchers, but this has had limited take up. They also provided some quite intensive support for individuals, but on the whole found it more productive to focus CPD on AEWs. And in fact, it is clear that artists from further afield are well able to understand the community, though they do need longer (and more resources) to create relationships.

At the same time, there is also undoubtedly benefit in working with local artists, *It was useful for me to be project manager and as a resident of the area, I thought, 'I can't connect with these' – local artist.* Not least because attracting other artists will always fall foul of poor transport links to the area, and there is a need for low-key support for some of the participant groups that are emerging. It is also the case that training AEWs several of whom have had to leave, leaks investment and intelligence from the area. In summary, a small number of poor relationships locally at least risk resentment and at worst could mean there will not be affordable quality supply to match increased demand. So despite challenges so far, we recommend that Transported keeps the channels open for working more broadly with local artists, which a director tells us they intend to pick up through a forum called Nexus.

Working with organisations rather than individuals makes building an infrastructure feasible. Identifying supportive business environments at FreshLinc and Elsoms for example has been a vital leadership task and delivery mechanism. Working with organisations also allows Transported to create more value, productivity in businesses for example, or diversification in libraries. We can see how a lack of organisations to engage with is challenging in projects like Spalding, where it was hard to reach a broad group of people. Conversely where some partnerships have been across public and private sectors, for example schools have worked with FreshLinc and Elsoms, opportunities may be easier to realise. Transported is planning a more strategic approach with key partners, but creating this infrastructure is an area that artists surveyed know least about. Strategic clarity and communication about co-production will be an important part of T2.

Using the FEC/L typology

As evaluators we applied a coding to the diverse Transported programme so that we could see which approaches worked best. This differentiated between audience and participant and more personal or social experiences like so:

- Fun – a light touch experience for audiences which tends to be social and energetic. An example is the festival events. Fun events were often located within larger events and this worked better than those that people came across when they were short of time, shopping for example.
- Captivating – a light touch experience for audiences which tends to be aesthetic and reflective. An example is the installations in Spalding. Transported artists are using defined arts skills, like dramaturgy for example to captivate audiences.
- Engrossing – a deep experience for participants which allows them to experience 'flow'. An example is the participants in the Elsoms photography project. Transported was good at creating engrossing projects where people were able to experience 'flow' and wellbeing. As one artist put it *there is something enormously powerful about forgetting your body and going on a creative imaginative journey.*
- Locally resonant – an experience which is particularly rooted in the cultures, place and heritage of people who live or work here. It is site specific. An example is the installations in Spalding where the artist says *I think / hope through the commission that people of Spalding will be able to step back and observe and think about themselves and their town and the place they come from.* Initially even the difference between the neighbouring North Kesteven where the directors come from made this a challenge but it is now one of the strongest features of Transported. This often depended on developing real relationships with local people.

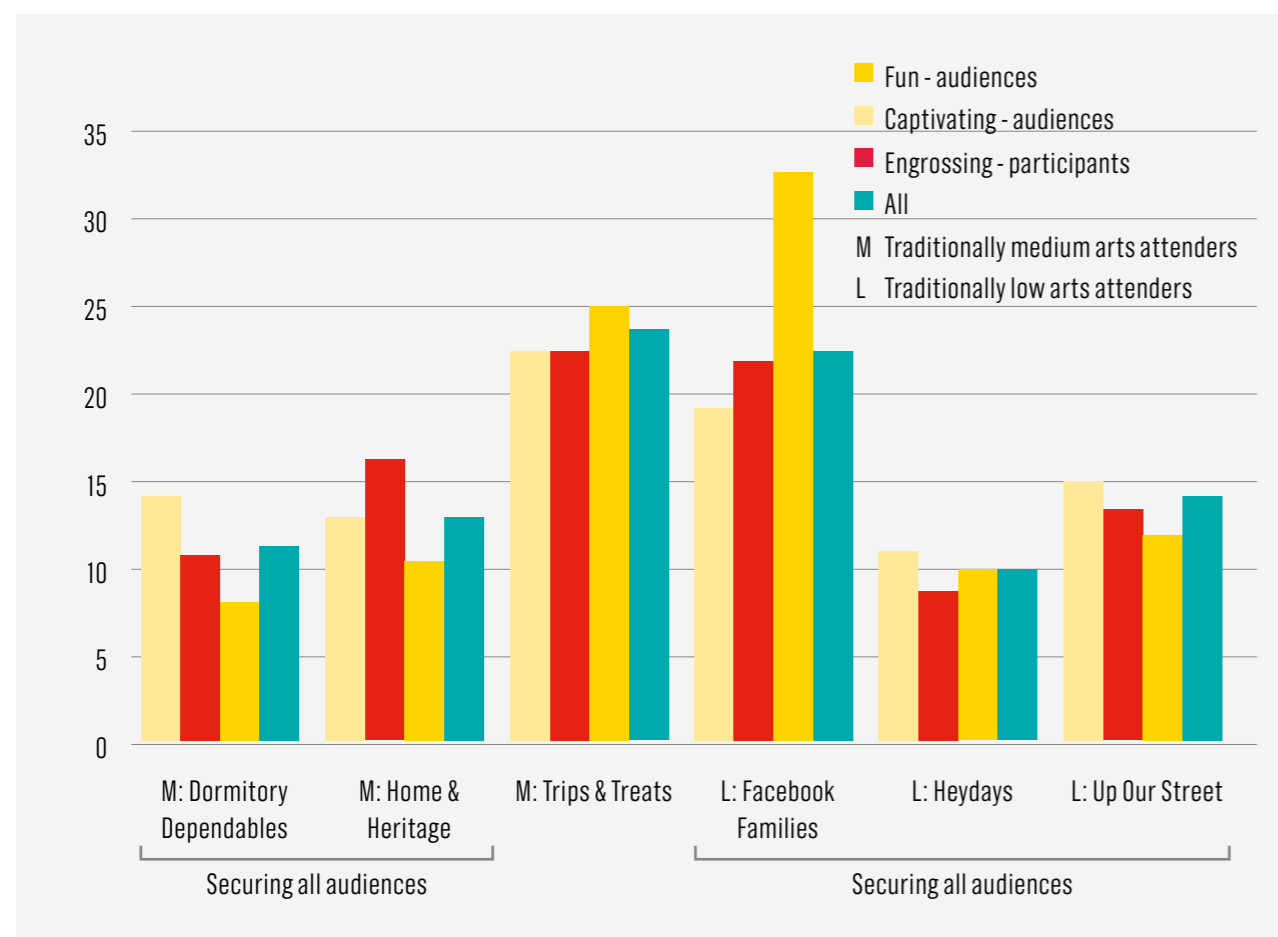
Transported programmers assigned all events to a category based on the hoped for impact on attendees: Fun and Captivating events were mainly audience events, and 'Engrossing' events were more participative. All events were also coded for 'Local resonance' (See appendices for definitions).

Transported has so far presented a varied programme that is an important part of attracting different socio-economic groups, allowing people to engage at different levels and creating cross fertilisation.



Open Book. Faceless Arts. © Faceless Arts

Audience Spectrum groups prevalent in the area and the audience - attendance at different types (FEC) of event



Note: Within each group (for example Facebook Families) we show the overall percentage make up of Transported projects (23% for Facebook Families) alongside the percentage of the group making up attendance at, for example, Fun projects.

Targeting new audiences

New audiences, that is those who are traditionally low attenders of the arts were identified in two ways: those who lived in areas less likely to attend (Audience Spectrum groups – Facebook Families, Heydays and Up Our Street), and those who said they'd not engaged in the arts in the last 12 months.

Those who said they hadn't attended the arts in the last 12 months were far more likely to be attracted by Fun events, with 69% of people at Fun events stating themselves to be new attenders, as opposed to a Transported average of 61%.

Within the Audience Spectrum groups, the picture was more complex as it was affected by the fact that older people in rural areas were attracted to Engrossing (participative) events.

Facebook Families (younger people and families, living in semi-urban areas, were best attracted by Fun projects. These included projects like Family Fun Fridays where different activities were put on regularly over the summer to attract passers-by and encourage people to give art a try. It also included events where Transported added an arts element onto an existing festival (such as Spalding Pumpkin Festival) bringing a light touch arts experience to festival attenders and setting the stage for deeper involvement in future years. However, this was less marked in the other two groups (who are older and likely to be less family oriented).

Variety was important and it was good to see that other types of project did not put off new audiences significantly; both Up Our Street and Heydays, alongside Facebook Families these are other low attending groups, were more likely than the average to attend Captivating events.

Perhaps most importantly, all low attending/ new audience groups were well represented in participatory Engrossing projects, designed to make them further engage and shown below to predict better outcomes. It is worth noting that although the numbers of those self-stating they were 'new to the arts' drops significantly in Engrossing events to 52%, it is likely that their answer might be a result of earlier Transported attendance – where they HAVE engaged in the arts in the last 12 months, in many cases it was 'at a Transported event' so that Engrossing projects are offering an effective participation path.

We know from other coding on Local resonance that projects that were Locally Resonant didn't attract families, although they had other strengths.

Securing all audiences

The medium attending group, Dormitory Dependables who we consider to be more 'experienced' at the arts, were most attracted by Captivating projects and less likely to be attracted by the Fun projects. Captivating projects tended to involve public art or performance and could be more traditional performance - such as the locally developed and locally set play Fen Boy which drew in total audiences of nearly 3,500. Others were more unusual such as the commissioning of art on the sides of the Boston Borough Council Waste Trucks where residents nominated their 'local heroes' and artist Sarah Brown was commissioned to work with them to make piece of public art to go on the side of the trucks. This was widely reported in the local press and viewed fondly locally.

Another medium attending group, Home and Heritage, were most attracted by Engrossing projects. An 'Engrossing' project might be relatively easy to stumble upon, such as Sketchcrawl, which was developed in conjunction with the Big Draw, in which people of all ages were invited to learn how to sketch, draw and paint their surroundings using a variety of easy and fun methods. Some dropped in for ten minutes, others stayed for the whole session, but the emphasis was on giving it a go - perhaps for the first time. Others were more involved such as the Elsoms' photography project where workers were asked to sign up for a series of sessions with a view to developing technical and artistic skills and putting on an exhibition to colleagues.

We know from questions about why people attended that medium attenders generally were more likely to come to events with the intention of supporting something local.

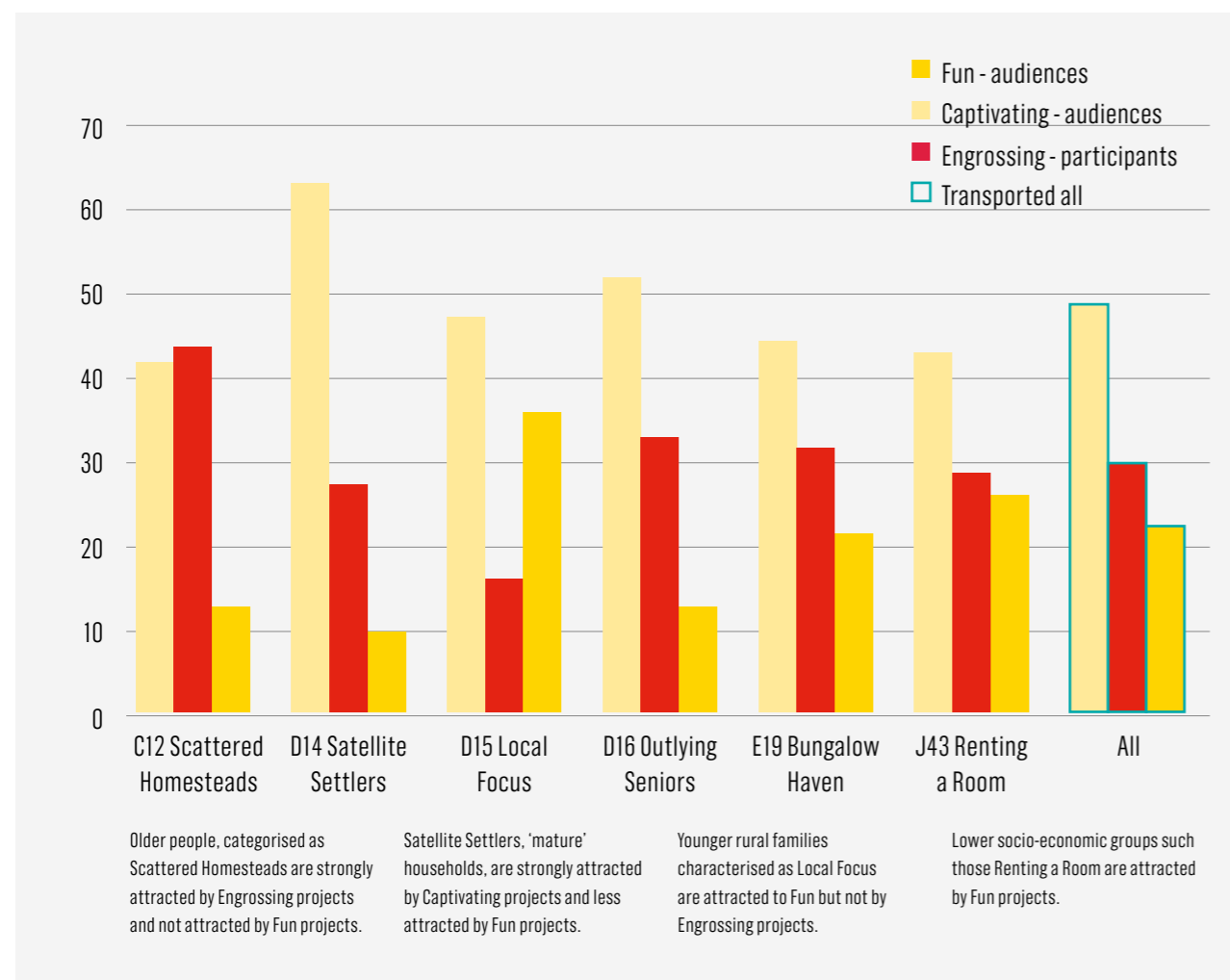




Targeting demographic groups

A similar message comes through the analysis of Mosaic categories which we use to indicate socio-economic groups.

Mosaic groups attendance at different types of project



Creating outcomes

Through typologies

Results by project type

	Leading Indicators composite - % of positive responses
Engrossing projects	81%
Captivating projects	69%
Fun projects	68%
Overall	72%

We established the leading indicator for each type of project. By combining these leading indicators with questions about why people attended, we can see that Engrossing projects have the strongest results (81%), and tend to attract those who want something new. However, budget analysis per head showed that they do cost more. Conversely, Fun projects are more likely to attract casual audiences (as well as the socio-economic and arts target groups above). They have the same results as Captivating projects as you can see above. Captivating projects are second best at attracting more engaged audiences who want something new.

In conclusion Transported is putting on events that work for all, not just experienced arts audiences or the wealthiest; overall it was good to see that the high level of new audiences does not reduce the outcome indicators, which remains around 72% for all. We also tested how well the Transported team's type coding corresponded with what audiences were saying. We found a good correspondence; Transported is effective at predicting the type of response projects will get with the exception of Fun, which audiences perceive as a much broader feature.

Finally, opinions vary about how much local audiences will accept challenging work. One view as that,

Some projects were a bit contemporary for a rural area...you have to make it accessible. For people who have never been involved before and there is a contemporary dance going on....it was a bit awkward.. there were few dances in the public realm which made people a bit uneasy – local artist

And another perspective was that,

people are far more intelligent than they are given credit for...to go for the best and the most challenging would really raise the profile – artist.

Having tested the typology approach, it might be possible to test this further in T2.

With Local resonance

What we found about Local Resonance was less expected. Although they attracted more young and older people, as well as a group called Rural Reality, they did not particularly attract people who wanted to support local projects, and they did not get better outcomes. They were also less likely to attract those Renting a Room, likely to be more transient population, possibly including the 8-10% migrant population. This could be addressed in T2 in both delivery and evaluation, so that place-shaping and the liveability of the area is enhanced, over time contributing to cohesion.





Perhaps it is more important to understand the area and focus on need than to resonate with it, as one local artist describes, *Transported is developed around place, it is place specific. There is an understanding of their area and what the needs of the area are.* Projects at Elsoms, Swineshead and Fenside that used photography work this way; they use the lens to help people 'see with new eyes'.

Through spending and commissioning

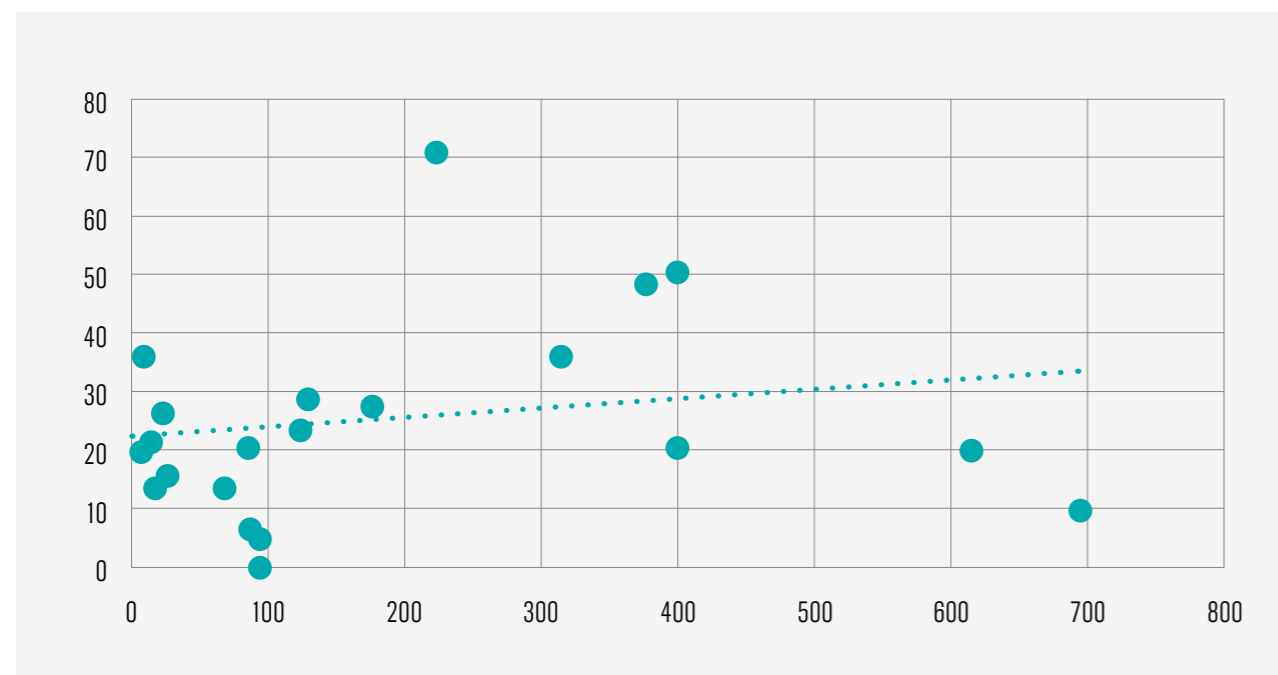
More expensive projects (per head) are more likely to attract more engaged people who want something new. These people tend to have better outcomes, and expensive projects generally tend to have better outcomes.

Use of 'cost per head' – or more accurately 'cost per view' (CPV) as any sort of valuation of an arts experience is of limited use and can confuse more than it reveals. However in lieu of other measures, the CPV can be seen as some sort of indication of the efficiency and effectiveness in reaching audiences, particularly if coupled with analysis on the type of audience reached, and the outcomes experienced. After debate, we decided to use these figures in analysis of the different outcomes of types of project. But the issues above, and the calculation decisions below, need to be understood with all caveats applied.

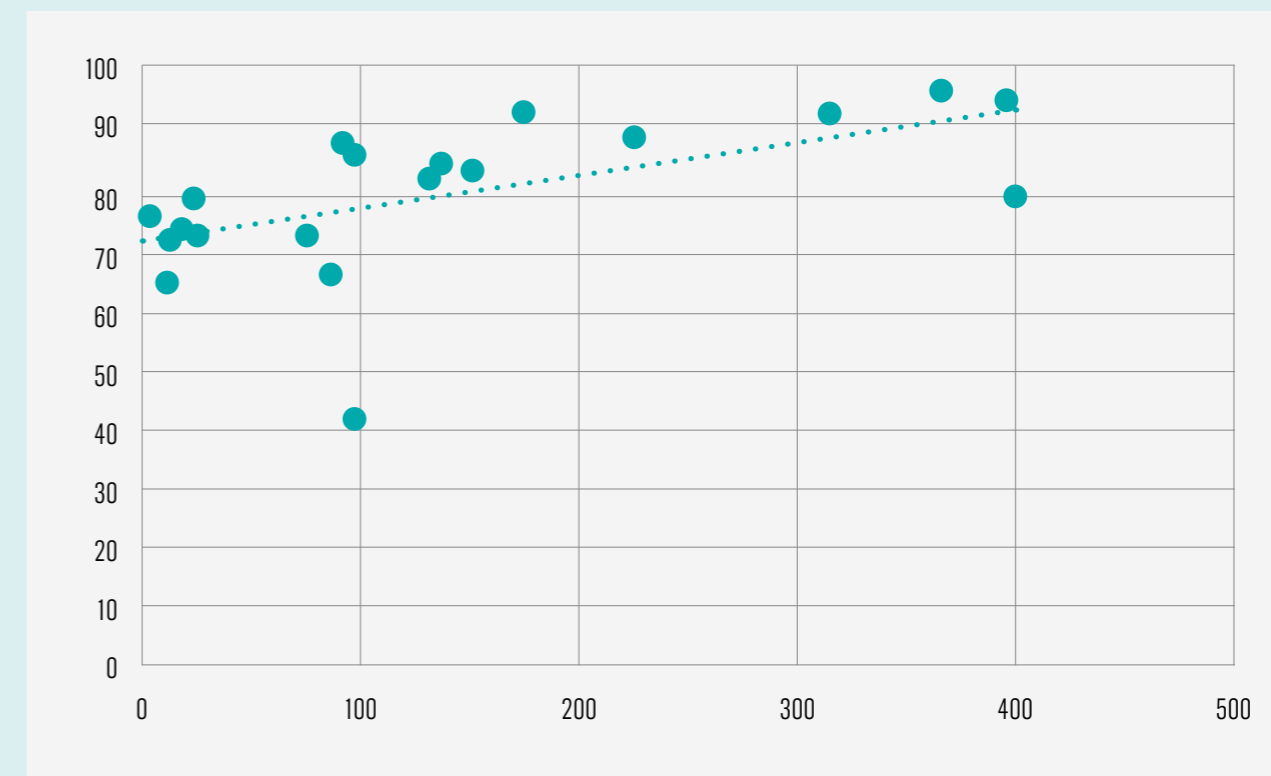
In terms of the number of 'views' this is directly measured audience and participant numbers at events associated with the project. These do not at present include ongoing or passing viewing figures for public art or street art. Nor do these include the likely huge viewing figures for mobile public art projects like FreshLinc Lorries and Boston Waste Trucks. By way of example, assuming conservatively that the Waste Trucks (which travel around every area of Boston town once a week) are looked at least once, by a quarter of the population, then the cost per view would be £3. Giving the fact there is weekly coverage, and media coverage, it seems likely this would be higher.

Excluding the most extremely undercounted public art pieces, there were 25 projects, with CPV ranging from £3.40 to £616. Below we compare low, mid and high cost projects with two indicators; wanting something new, and our composite leading outcome indicator.

Percentage of people 'wanting something new' in each project, against cost per head of the project



Percentage of people with a positive leading indicator of outcomes in each project, against cost per head of the project



Expensive projects are less likely to attract casual audiences and casual audiences generally have less good outcomes. It is worth noting as well that there is no difference between the outcomes achieved working with national and local artists.

Commissioned projects are more likely to attract someone who wants to support something local, but don't necessarily result in better leading indicators. On the other hand, they don't necessarily cost more and it is worth considering what we describe in Question 1 above, that the process of commissioning creates an impetus for the artists to improve through the focus on quality and by responding to constraints, *aiming art at an area which has been identified as 'artless'....that sense of making art to order, was good in some ways. It made us think in a different way, reinvent things – artist.*

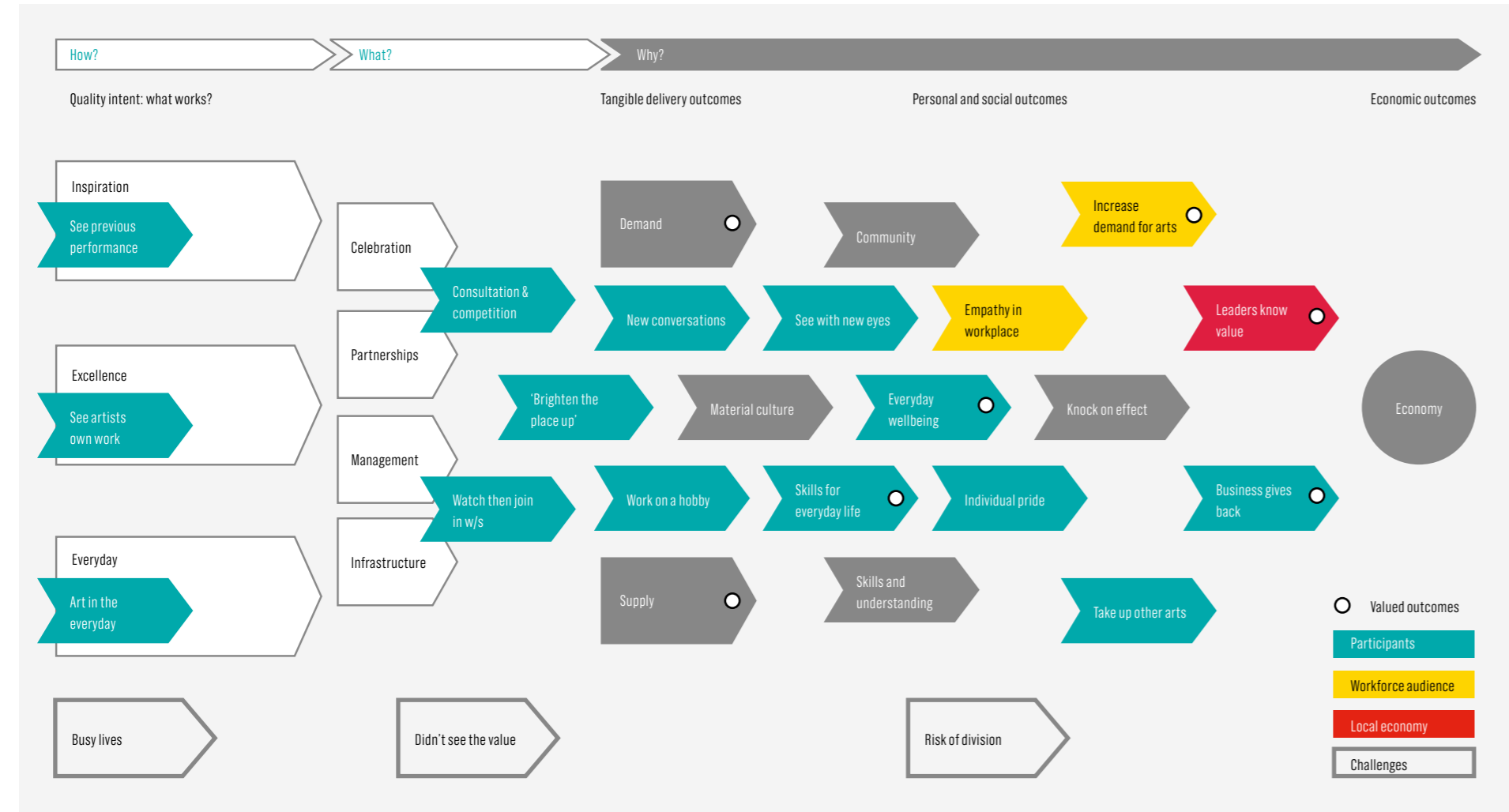
Breaking down barriers with a chain of events

We've described the quality of Transported's art and engagement practice above. We also described much of the delivery process.

Here we explore the chain of events for audiences and participants to introduce the tangible, personal and social results below.

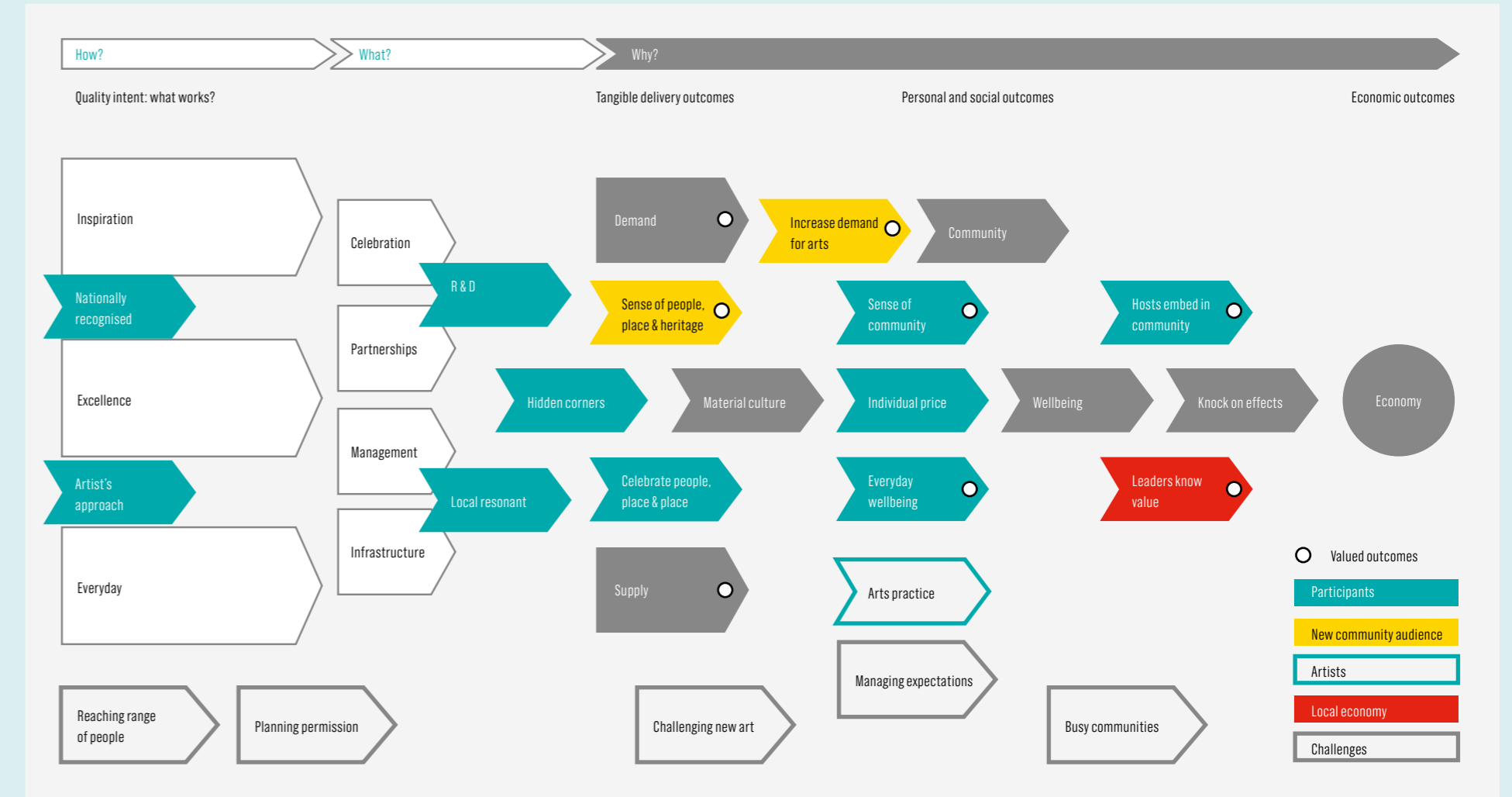


Chain of events, Elsms



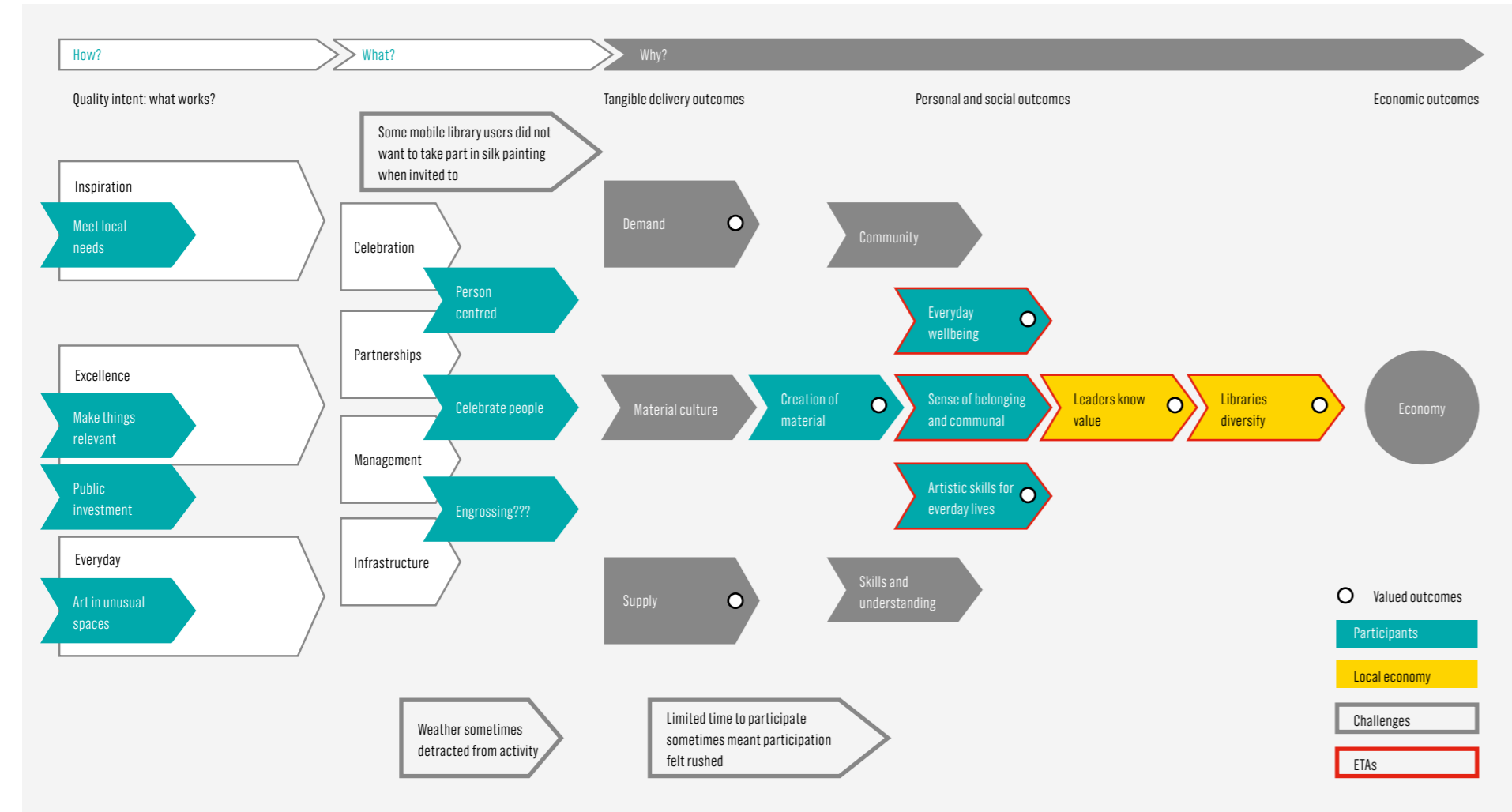
Particular to Elsms was the gradual build up in which participants could see a previous performance, the artist at work and even others participating before they joined in. 'Brightening up' the everyday space was crucial to sharing the outcomes and to participants feeling proud of what they'd achieved. Using photography helped people to 'see with new eyes' and they rubbed shoulders with different colleagues, having new conversations. Several of them were developing a hobby which is good for sustainability, and may make them more open to other arts. The overall positive experience helped the business to 'give something back'.

Chain of events, Spalding



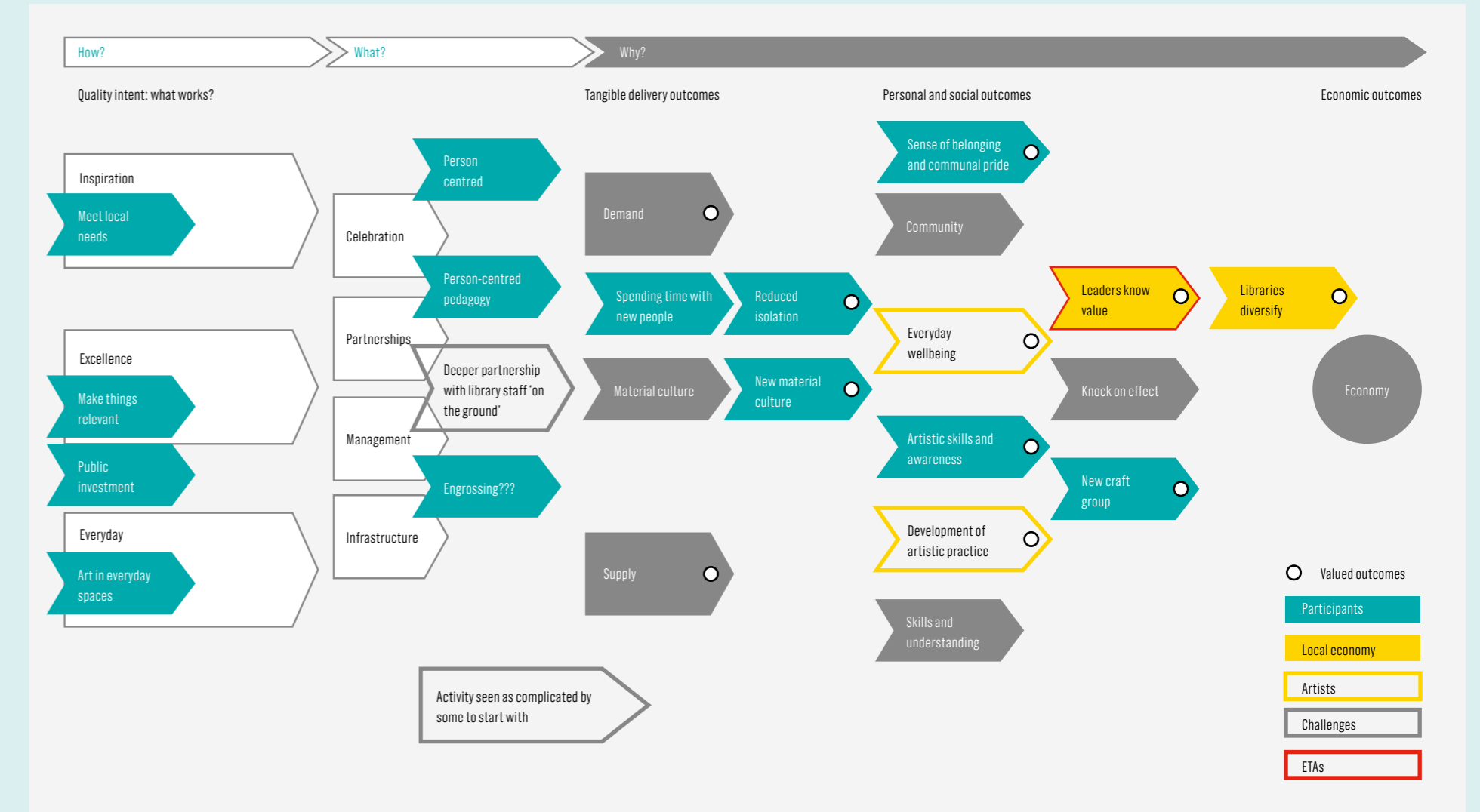
A significant feature in Spalding was the quality of the artist, who is both nationally recognised and an extremely empathic communicator. The project was multi-layered with a significant part of it Research & Development (R&D) and it delved into hidden corners of Spalding to celebrate the people, place and heritage of the town. The people who had sculptures made were immensely proud, though there is a slight risk that others felt left out. The businesses that hosted the sculptures are likely to feel more embedded in their community.

Chain of events, Faceless Arts



In both the library projects the person-centred approach was key in supporting participants to make new artwork, 'material culture' for the community of which they could be proud. In the Faceless Arts, which was on mobile libraries, the project the ongoing impact is more nebulous, because of the transient nature of the venue. The artists needed to develop new techniques because of the tight time and space, and participants sometimes found that challenging.

Chain of events, A Small Library



Meeting local needs with art in everyday space was particularly important for these participants. Though they found the work challenging, they became engrossed in it so that wellbeing was a result for everyone on the project. Spending time with new people was very important in reducing the isolation that several of them felt. A small group went on to establish their own craft group with the support and space of the library, so there is likely to be a long term impact.



3c. Results: Social impact

A note on content

This section explores knock-on social impact on participants and the community, as well as sustainability in relation to the local social, health, creative, cultural and work economies.

The evidence comes from the four in-depth analyses:

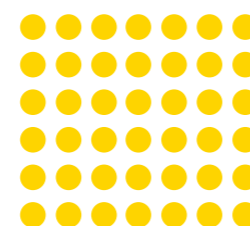
- A Silk painting project as part of Open Book in mobile libraries with Faceless Arts - Transported commissioned Faceless Arts to deliver a high quality, innovative and engaging arts project to tour the mobile libraries and showcase them as key venues for the community and locations for arts activities. Participants were encouraged to take part in silk painting while visiting. The workshop enabled participants to use silk painting techniques to create bookmarks or banners to represent one of the 14 places the mobile library stopped on its route. Each person could return the following session to pick up their book mark and to continue to develop their skills by adding to the banner. Banner were displayed in community centres.
- A paper sculpture project as part of Open Book in static libraries, with the Eloquent Fold (artists Carole Miles and Phiona Richards) - The Eloquent Fold was commissioned to host book and print making workshops at Boston, Long Sutton and Spalding libraries for one morning or afternoon over the course of four weeks per library. Participants were encouraged to book their place in advance. The content of the workshop was designed to enable participants to use printmaking, drawing, photography, calligraphy, stitching, personal memorabilia, collage, and paper engineering to make their Big Ideas books. Each person designed and created one book to keep as well as one book to fill and leave with the Small Library of Big Ideas.
- An art trail installation by Joseph Hillier with Spalding Civic Society and local schools of 3-D sculptures of local people in context - The project is part of Transported's On Your Doorstep programme. Joseph Hillier, an artist, was commissioned to produce sculptures for the town centre that would celebrate the town's market history. Joseph undertook research and development with many groups within the community, he delivered 'scanning workshops' and a launch event was held. The final 14 sculptures were fixed in their locations throughout the town centre in Spring 2016.
- A photography project and exhibition with Elsoms seed company workforce - 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.

These used a variety of evidence techniques, from self-assessment on Transported postcards, through surveys and interviews to detailed observation by the ETAs. For the broader programme we anticipate that our composite 'leading indicator' predicts wider change.

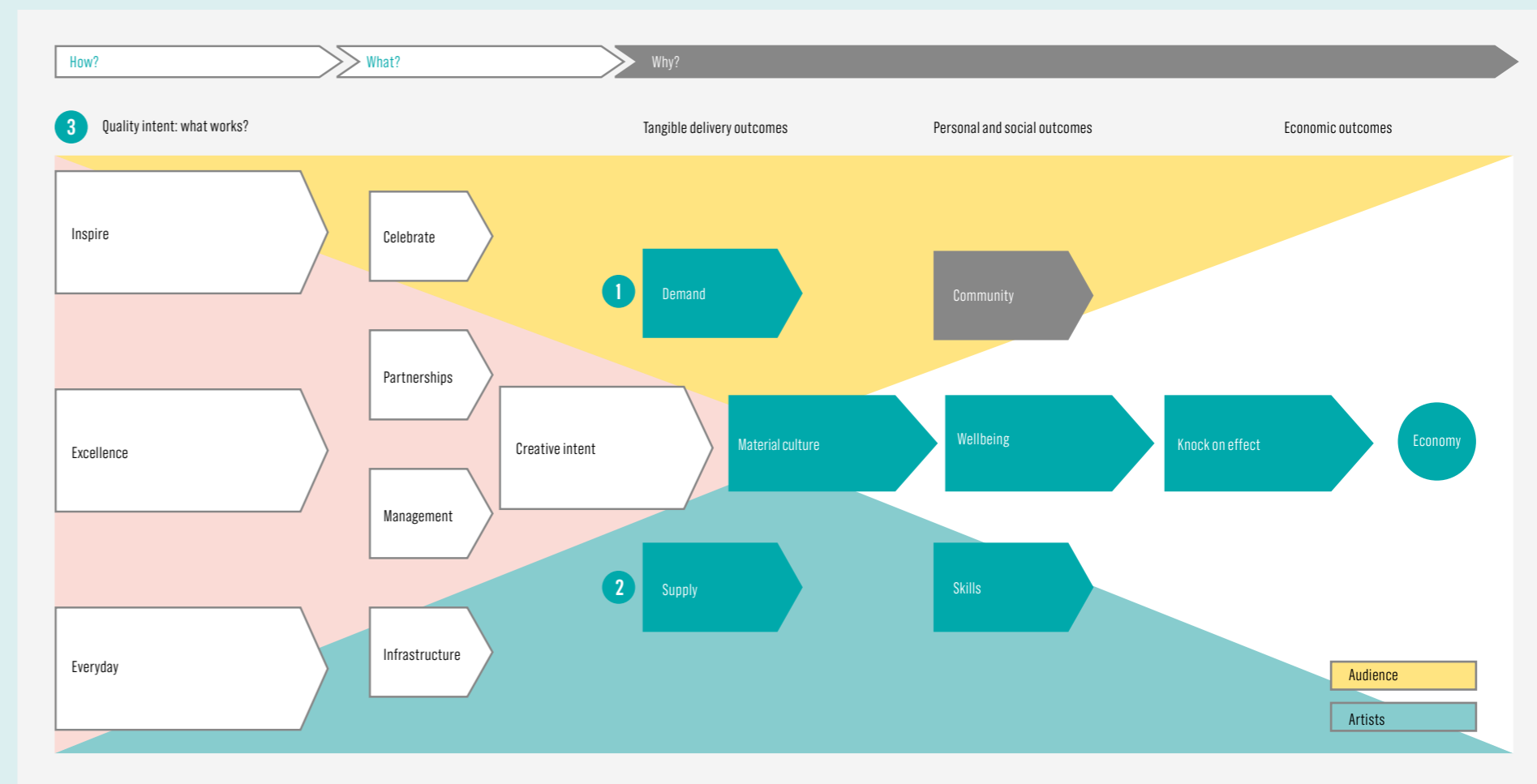
Personal and social outcomes

Audiences

Both audiences and artists experience of Transported is light touch; broad rather than deep. They are two sides of the same coin, where artists are integral to supply and the audiences to demand, with a shared interest in new material culture. We explore audiences and the supply of the arts in detail above in the ACE research questions and and artists more below. The personal and social outcomes of wellbeing, skills and community development that participants experience may be felt by them lightly or not at all, though we describe above how being an audience first breaks down barriers and encourages a move towards participation.



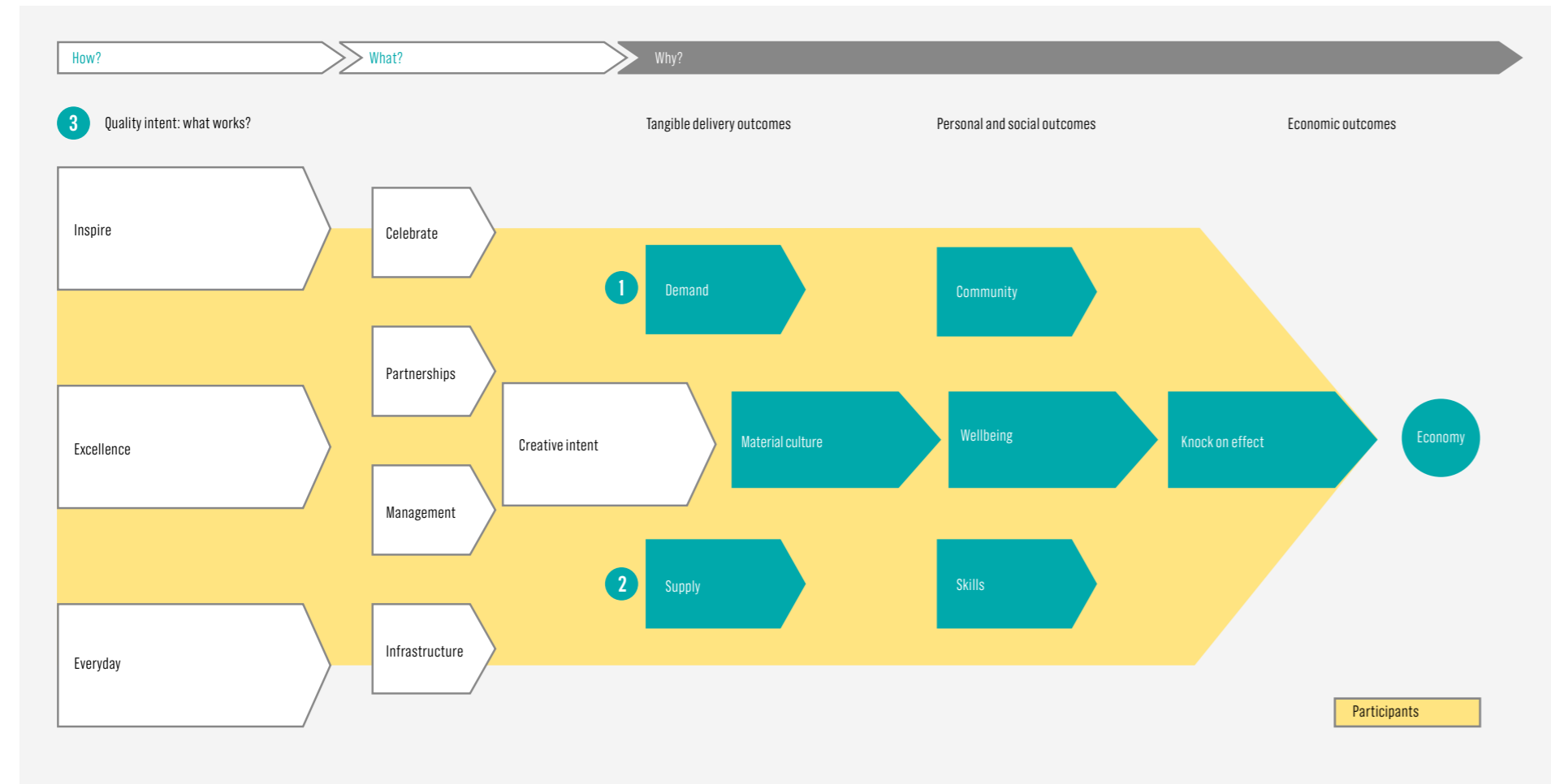
Audiences and artists' Chain of Events



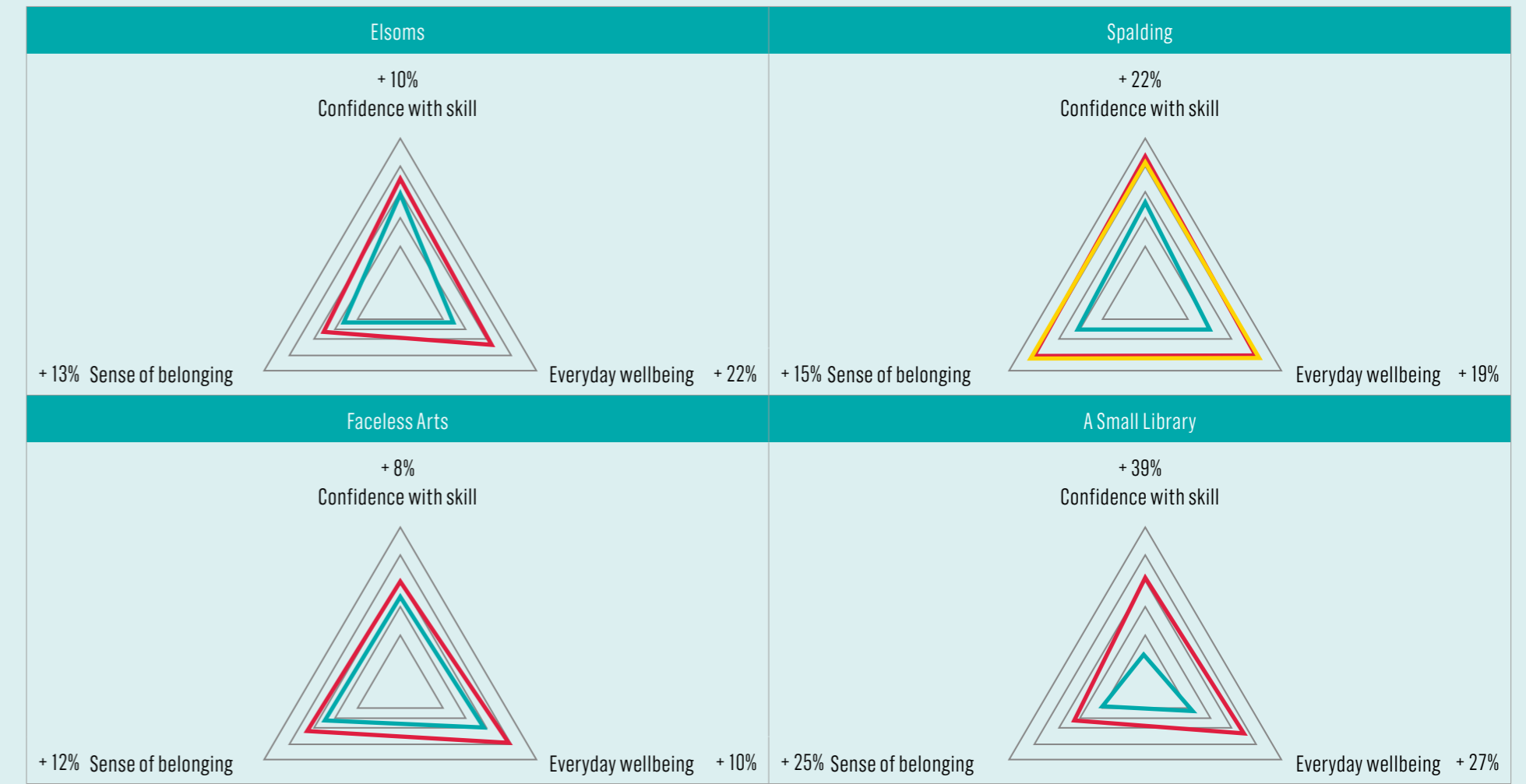
Participants

Participants have a more in-depth experience and developing their skills, wellbeing, and relationships may have knock on effect in their community, family or business.

Participants' Chain of Events



Participant results showing self-assessment against three outcomes before and after Transported engagement. A bigger triangle shows a 'better' result



Before project — (teal line)
 After project — (red line)
 Spalding later on — (yellow line)





These triangles show how people self-judged against the three main participant outcomes before and after their involvement, with the grey triangles being the axis on which the centre is a score of 5 and the outside a score of 10.

It is remarkable that all outcomes in all projects improved. Overall the Small Library project (in static libraries) has the best results with a very high (39%) increase in skills, and sense of belonging (25%) and happiness (27%) also high. The Faceless Arts project (silk painting on mobile libraries) though still positive, has the least strong result. Very few participants were unaffected or negatively affected. These four projects are fairly typical, and it seems likely that these kind of results are happening across the board.

(We should note at this point that we do not know that these results are all down to Transported and we account for that in the SROI analyses – although in Spalding the results were before and after one workshop so are highly likely to be attributable. They were confirmed by an event later.)

Skills, confidence and awareness of the arts

Participatory projects in particular have developed people’s artistic skills (though audiences may also develop awareness).

SROI projects results

	Skills or confidence			
	Before	After	Change	
Elsoms participants	7.8	8.6	0.8	+10%
Spalding	7.7	9.5	1.8	+22%
Open Book – Faceless Arts	7.4	8.0	0.6	+8%
Open Book – A Small Library	5.7	7.9	2.2	+39%

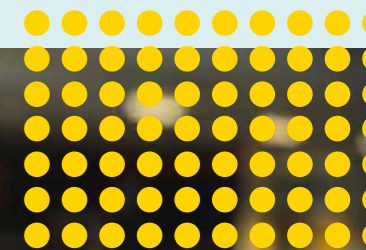
In our SROI projects all participant groups increased their skills. The library projects have the best and least good of all our results here, with the Small Library skills result being the biggest of all the outcomes and the Faceless skills result being the smallest.

A Small Library attracted participants who were quite disadvantaged; one man was unemployed, another homeless, one woman was living with ME and a family came who were between homes. In each outcome their starting point is low. People also had to overcome what at first seemed quite a complicated³ activity and the pieces they made were quite beautiful. They were taken into the library and along with new silk painting manuals, made available to loan. All of them were taken out, as participants learnt more for themselves and shared their sense of pride at home. Both factors may have enhanced their sense of achievement. The Faceless Arts project was very light touch and it was a real challenge to fit it into the brief mobile library stops and the physical space available. The weather was also a challenge both of which may have limited results. At Elsoms (photography project in a seed company) the change was positive, but improvement was limited by the fact that the group was already quite skilled. Similarly, in Spalding the group began quite aware of the arts, but their results were nonetheless very good. We heard repeatedly here about the skills of the artist at engaging participants.

In many Transported projects participants are being taught a skill and especially where these can be taken up as a hobby they have potential for ongoing impact. At Elsoms this came up again and again. One woman bought a flower press after her work, another

³“Personally, at the initial start of the session I did feel it was a little daunting for some of the participants, as they were asked to do a layout plan of the concept of their ideas as to what they were going to put in their handmade book i.e. who, what, when, where. This may seem easy, but for some you could see that it was a bit like being back in the school classroom!!! Especially for those who struggle with imagination and literacy skills. However, this said, they were helped by the artists for inspiration” - ETA.

wanted to know about further workshops, others intended to take photographs in retirement and on honeymoon. A participant at Faceless bought their own kit too, *thank you for everything you’ve done, I’ve ordered a (silk painting) starter kit from Amazon – Faceless participant*. After the Small Library project the group set up their own club to continue meeting which has happened in several other places too.



Open Book. The Eloquent Fold. © Electric Egg Ltd.

Feedback from the final audience survey showed this effect was wider than just the SROI projects. Over half the audience surveyed agreed that there had been an increase in demand for art in the area as a result of Transported, and nearly 80% agreed there had been an increase in supply (amount and range) of art. This was not unqualified – some people put their own increase in demand down to how accessible it was (or wasn’t):

It’s very good that you welcome participation but don’t expect any previous knowledge of the subject, eg the techniques involved in creating the Frampton March sculpture. Makes things easy socially - everybody comes just to have a nice time and learn something.

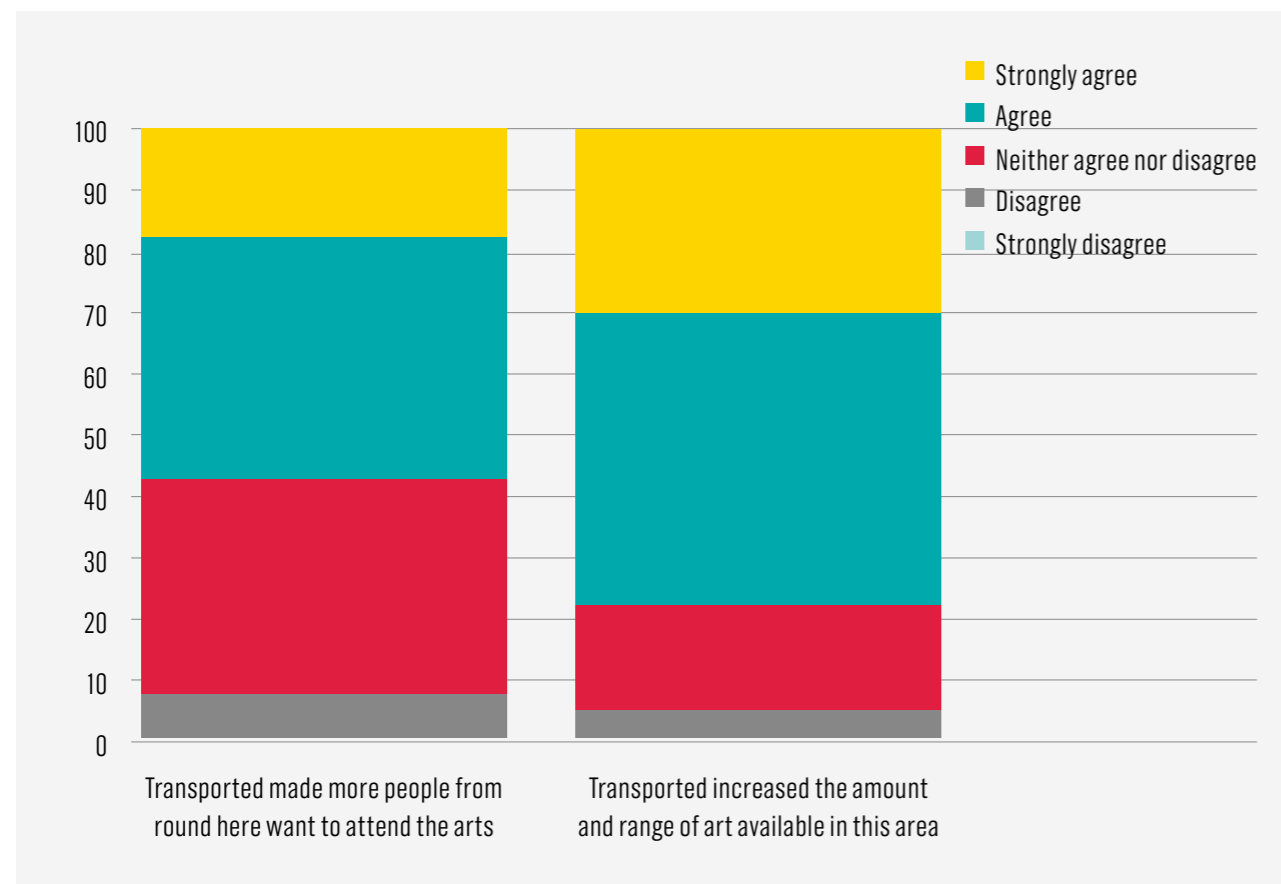
It sort of grew on me, at first I thought it was a bit odd but then I realised how talented and committed everyone involved was.

Have started to draw which I haven’t done since school.

It certainly provided new opportunities. I sometimes felt that they were mainly aimed at people who enjoyed more ‘alternative’ arts. Why not provide something more mainstream, like musical theatre as well.



Effects on arts demand and supply



Everyday Wellbeing

In our SROI projects all participant groups experienced an improvement in their feelings of wellbeing. We only asked about the short-term feeling of happiness, rather than the longer term sense of Life Satisfaction that wellbeing professionals measure, except in Elsoms where we had more access to the participants.

SROI project results

	Happiness			Change	Life Satisfaction	
	Before	After			Before	After
Lincolnshire	7.5				7.6	
Elsoms participants	6.8	8.3	1.5	+22%	6.3	6.9
Elsoms workforce					6.3	6.9
Spalding	7.9	9.4	1.5	+19%		
Open Book – Faceless Arts	8.1	8.9	0.8	+10%		
Open Book – A Small Library	6.7	8.5	1.8	+27%		

Because the Office of National Statistics (ONS) now measures wellbeing, we can compare these with regional averages. In two instances participants had a starting point below the local average. In Elsoms this is likely to be influenced by the fact they were at work, in A Small Library by their demographic. Both Spalding and the Mobile library users are people who are generally happier with their lives. In all cases, the result took participants to higher than the population average. As before the Small Library participants had a strong increase in wellbeing likely to be linked to their pride in their work, but also to a reduction in the isolation that many of them felt.

One lady has ME and got quite emotional at one point but the others rallied round her. This was her first outing to a group, on her own, for 15 years! Quite an achievement! - ETA.

The results were also good for Elsoms, where the lower starting point may in part account for the change.

Interest in wellbeing is a big opportunity for the arts to demonstrate value and well worth Transported's focus. Being engrossed in a participatory activity, or captivated as an audience is a personal experience which prompts reflection. This can enable people to 'get in the zone' or experience 'flow', which tends to create a stronger impact than merely enjoyable experiences^{xi}. On top of which there is increasing evidence that wellbeing leads to better other life chances. So Transported can not only help people feel better, but could also impact on their self-esteem and interest in new skills, including a positive cycle of creativity and confidence^{xii}.



Open Book. The Eloquent Fold.
© Electric Egg Ltd.

We have also learnt about an interesting distinction between the benefits of skills gained alone and in a group - personal wellbeing and social wellbeing are linked as we explore below, but are two distinct outcomes.



We can also see some impact on audiences generally and especially where families are involved. 75% agreed Transported gave opportunities for better family time. People gave a lot of explanations around this, mainly linked to the fact that activities suited a range of ages:

Transported offered a variety of different artistic experiences to enjoy and get involved with. Each time I attended a transported event I came away enthused and inspired.

This is something we would have not done as a family before if it hadn't been held in the village so was good for us to try something new

Sense of belonging and relationships with place and community

Nationally, there is strong evidence that wellbeing is highly correlated to good relationships; happy people tend to be more sociable and to like people better. Coupled with a deliberate focus on surroundings, which at Elsoms resulted in seeing through new eyes and seeing my workplace in a different light, Transported projects can enhance communal spirit; and potentially trust and empathy.

The relationship of people and place is important for all CPP projects and the vision of a local focus and sense of belonging is very strong in Transported. It was also a priority for the Elsoms Chairman, who wanted to create empathy in his workforce, as one artist put it a 'binding experience'. Both of these are with good justification. In the longer term this can affect productivity in business, and even reduce crime and contribute to resilience in communities^{xiii}.

SROI project results

	Sense of belonging			
	Before	After	Change	
Elsoms participants	6.7	7.6	0.9	+13%
Elsoms workforce audience (understand roles of others)	6.1	6.7	0.6	+10%
Spalding	7.8	9.0	1.2	+15%
Open Book – Faceless Arts	7.7	8.6	0.9	+12%
Open Book – A Small Library	6.0	7.5	1.5	+25%

The results in the four studies were all positive. The result is slightly less strong than for wellbeing, though it has the highest value which we explore below. Again results are best in A Small Library, again linked to a low starting point and the welcome reduction in isolation people felt. All the other results are similar. In Elsoms, the increased understanding of roles was exactly the outcome the Chairman sought and this went beyond the participants into the wider workforce. In Spalding, there was a particular cross-generational theme. We discussed above how we expected the local resonance of projects to have an effect on outcomes but that it appeared not to be the case - this should be an area for further action research.

Again with audiences the relationship between art and the sense of community – using the local to engage people, and bringing a new sense of the local through art was referenced repeatedly in the responses to the final audience survey:

It made good use of the village hall, brought us away from television and showed that for very little cost art can be brought to small villages and towns

The silk paintings decorated the town. The light display in the Stump was captivating and brought people into the church. The library projects and bookworm performances engaged people's interest in books (some who may not have wanted to read much before!)

They also refer to cross-generational opportunities, (as a pensioner) I enjoy the company of creative and enthusiastic young people; they bring new things for us to see and think about - uplifting and much appreciated.

The relationship between the personal and social

Interesting learning is starting to emerge that whilst generally social relationships are valued highest of personal and social outcomes, research for the Arts Council has found that the greatest happiness and relaxation comes from participating in the arts alone^{xiv}, perhaps indicating the importance of mindfulness or flow. As a Transported artist describes, *group dynamics can often impact on the overall quality of participants' experience*. In response artists have suggested a drop in artist-in-residence model, which may well impact more on personal wellbeing.

So whilst there is no doubt that spending time with others, reducing isolation and building up empathy is the most significant area to grow value, there is clearly value in working with artists who have both a group-centred and a person-centred approach.

Families

Finally, we know that nearly three-quarters of Transported audiences come with families, and nearly a quarter specifically to be with family and friends. Families are targeted through projects like Family Fun Fridays, but there is also more of an opportunity to bring families to other participatory events. Staff at Elsoms pointed out how celebration events helped created a stronger effect, and families were invited to their dance project. Ensuring families are invited to celebration events, as they will be in the new Taking pART wellbeing project, could generate value for very little investment.

We see this benefit in audiences too:

There is 10 years between my eldest and youngest so finding activities we can all do together can be hard so the painting was great

They are fun, welcoming and offer a chance for low income families to be able to have a fun time with their children. My son and myself always love the activities especially in a town with not much going on.

Moving towards sustainability in the local economy

Transported intends to be sustainable by building an infrastructure amongst private, public and community partners that will be able to commission the arts. Sustainability can also come from artists or participants continuing the project or activity. We saw the latter happening where the work taught could be continued at home, and where participants could discuss amongst themselves 'where do I buy this material' for example.

The following successes from T1 will pave the way for T2.





People in the local economy

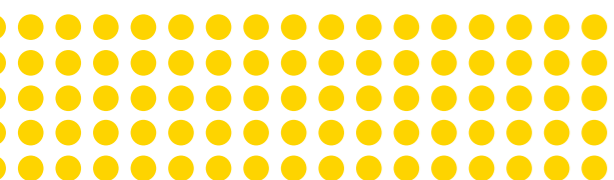
Businesses and communities learn to value the arts

We know partners are valuing Transported, because each partner has continued to be involved for multiple projects. Leaders' ability to understand the arts has increased, distinguishing art from design for example. As one artist says, *in business, they can look at designs based upon look and quality, but in this case there was something missing and we all weren't happy with designs.* Personal stories were important, for example managers' own experience of the art at FreshLinc and Elsoms was what made them more willing to engage on behalf of others. In some cases, this has been transformational. But as businesses first and foremost, the effect on the organisation is key.

Organisational development is not only important for businesses though with organisations like the libraries using Transported to help them diversify. And an explicit focus on organisations allows Transported to begin to develop its new infrastructure. Working with Transported helped libraries to diversify for example, and helped a community centre to be more resilient. At Fenside, increased use of the village's centre helped it rebut the imminent threat of closure, building trust between staff and the community and significantly increasing its use.

Building the community from the middle

Another area of 'leadership' comes from the middle. The Events Team Assistants have become valuable advocates for Transported. They are at the heart of things; and for several their personal experience was profound, and could create a valuable step towards economic impact. This role is a 'para-professional' rather than professional role. It is similar to for example, learning mentors in schools, or Police Community Support Officers. The fact that other sectors invest in similar roles could be seen to legitimise the approach.

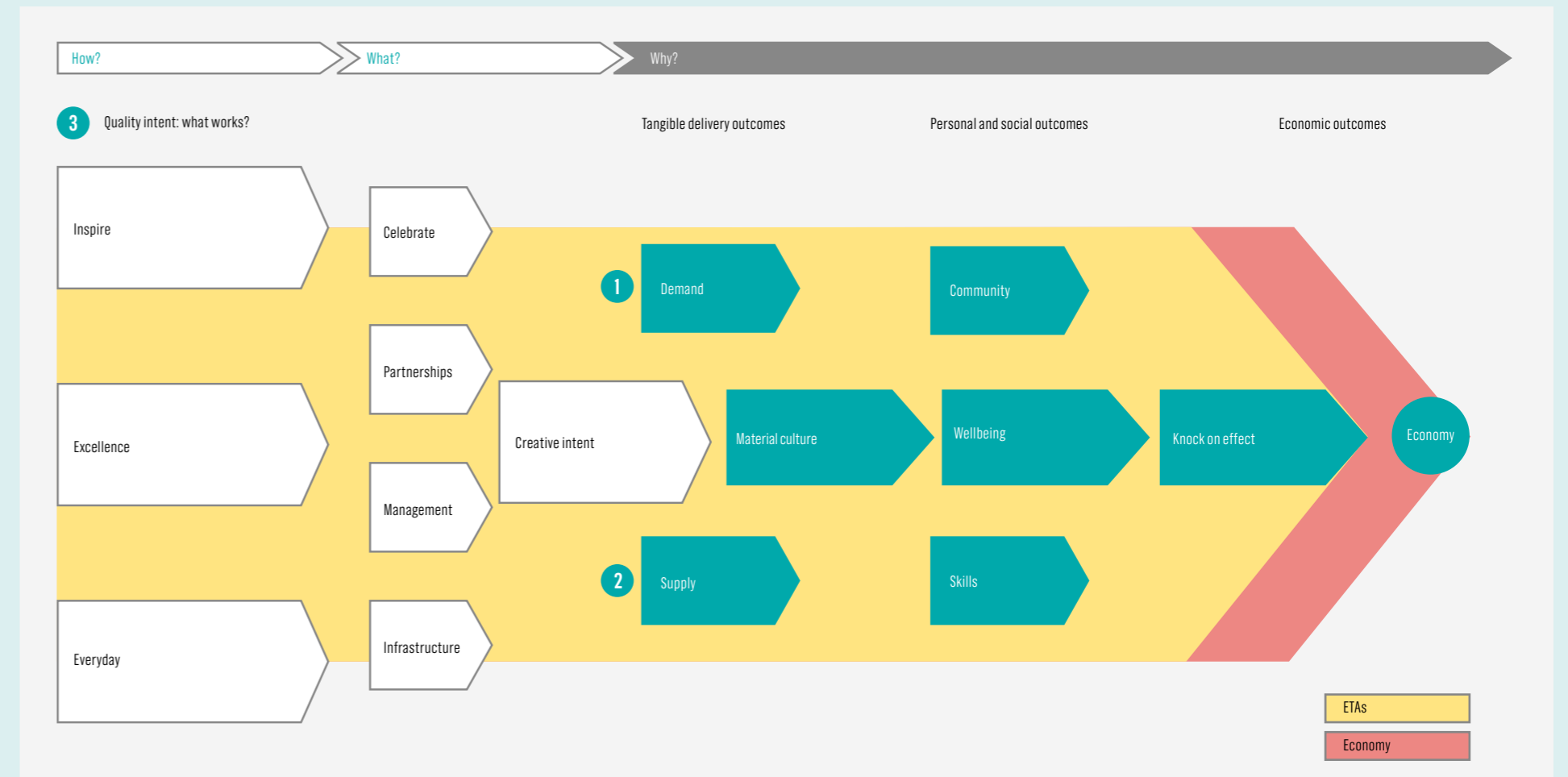


Art and Business. © Electric Egg



Art and Business. Katie Smith ©

ETAs' Chain of Events





The ETAs themselves valued the role extremely high in our focus group and talk about *'building the community from the middle'*. They felt their experience was priceless. Below is a mini-case study of the experience of two of the ETAs:

ETA case study: Joan Rushton and Suu Wernham

Before starting work as an ETA for Transported Joan had worked in finance and Suu was a stage manager and had recently moved to the area. Both saw the advert in the local paper: for Suu it seemed a good way to get to know local communities working in a field that she had some knowledge of. Joan was "intrigued" by the advert, looked up Transported and decided to apply. As well as their other ETA work, and alongside other ETAs, they both played a crucial role within the SROI process, with Joan and Suu each working closely with one or more of the SROI projects.

'A significant member of the team'

Both Suu and Joan were recognised by both artists and Transported team as having a huge impact on the successful delivery of the projects in terms of their ability to encourage participation from the local community, and to make them feel at ease both in engaging with art, and with the evaluation and monitoring which was required. It really helped that Joan and Suu were local and had local knowledge; they could talk and engage people about the local area whilst learning alongside them. One participant reflected that meeting Suu was like 'she'd met a new friend'; she particularly valued Suu's friendly approach and it made her return, and she felt more comfortable when attending

"I have done so many different things"

All ETAs reported increases in the same outcomes as participants; a development of their artistic skill, their sense of belonging and communal pride, and their everyday wellbeing.

Suu particularly enjoyed getting to know the artists, the participants and her Transported colleagues. She felt that it was less pressured than her previous work and that she was learning something as well as contributing to an important social project. She loved being 'hands on'. More challenging for Suu was the time management – balancing the data recording with not wanting to impose on the artistic experience of participants.

Suu developed a love (and talent) for silk painting and has taken it up as a hobby, she also offers free accommodation to artists who are delivering for Transported but not local to the area. Suu would like to continue working with Transported, she is committed to the values of the programme and sees it as 'the most important social arts project I have ever worked on'.

For Joan, what worked was being part of a good team. She gained in terms of new skills and opportunities: "I have done so many different things since joining Transported. I have learnt to do wire sculptures from a single ball of wire and learnt how to draw thanks to the patience of Neil Baker – Artist – from Electric Egg! Having done Fused Glass Workshops with Transported I have since completed a 6 week course which was fantastic. There are too many things to list but I can honestly say that had I not worked for Transported I wouldn't have had the chance to do any of these. I have a much better appreciation of all aspects of the Arts"

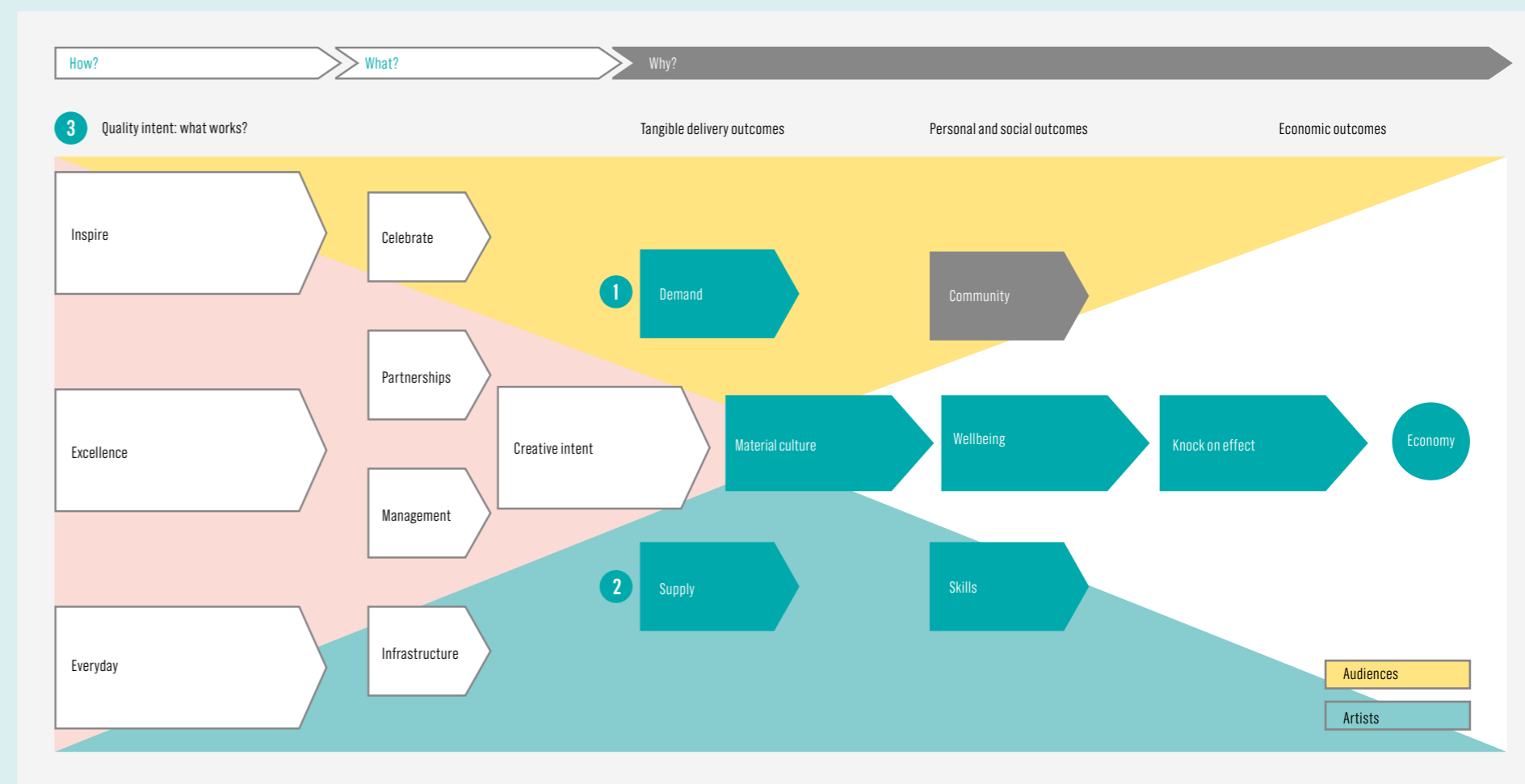
ETAs had a significantly better experience when they had continuity on projects and when they were respected and worked as a team – though they recognised that there was a 'manual' side to the job. They particularly valued working on the SROI projects and developed some useful understanding, commenting about another project,

This event would have been an excellent subject for SROI as there were very clear quantifiable responses to the teaching aspects of this event. Skills were taught and learnt very quickly and there were positive comments about it being a child free event – ETA.

Our findings show the value of these people as trusted, informed interpreters, advocates or champions for Transported. From national research, the closest parallel seems to be the marketing value of Word-of-Mouth, generally considered to be the most trusted form of promotion.

Artists

Audiences and Artists' Chain of Events





Artists' experience of Transported is on the whole light touch; broad rather than deep. In some cases, though, new work with Transported enabled artists to develop their practice.

Though the artists are in effect just doing their jobs, Transported has made a difference beyond other work. The huge variety of arts on offer allowed them to access different arts, with one artist having 'opened his eyes' to theatre. Some improved their skills as a socially engaged artist, reducing the tension they had felt between creating their own work and making it relevant locally, one artist described letting the young people lead in a project in Holbeach for example. For local artists and Transported staff, there is an added benefit to seeing their home town supported in a way dear to their hearts, and giving them the chance to work near home – or work at all. The experience for some is *ridiculously positive – artist*.

In the model we describe that focuses on organisations, one opportunity could be for artists to promote themselves more explicitly as creative consultants in businesses. Transported artists are good at understanding the conditions for quality and authentic relationships; exactly the sort of customer service many businesses struggle with. Coupled with the fun that arts projects can be, these could be very saleable skills to businesses.

Whilst T1 was an action research phase, T2 will require consistent quality if it is to be sustainable by being commissioned locally. Socially engaged artists must be continually trying new things and we describe above how artists pushed their practice in T1. Every project aimed for the best and the 'braveness' and constraints created innovation, though artists felt keenly the responsibility of the large investment and the pressures of commissioning. Balancing arts development with a new commissioning infrastructure will require a new approach.

Opportunities for longer term impact

We have seen emerging from T1 a lasting change in art attendance and a growth of confidence in engaging with arts. In T2 we must more clearly evidence impact in the local economy especially looking at the role of empathy, trust and team-building or community cohesion.

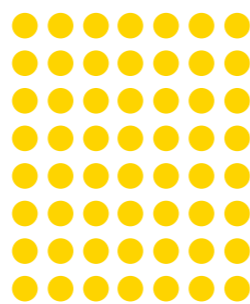
Impact in school and the work economy

Business partners are seeing the benefits of working with Transported. FreshLinc was able to launch a project outside parliament for example, with obvious brand benefits. They also found drivers more proud and careful of their lorries. Many businesses nationally and internationally are now giving time for employees to volunteer, not only to demonstrate CSR⁴, but because they know it builds the team.

Work with businesses has hinted at cost savings, and an increase in morale and trust. This is a very immediate way to realise value. A combination of personal wellbeing outcomes and social outcomes in communities both enhance productivity. Research in the service sector has shown that productivity is increased by 13% in more a trusting workforce^{xvi}, and building empathy is clearly a link in this chain. It is clear that this would only follow from a long-lasting impact, and ongoing partnerships would be key. This is likely to mean better participant results too. The results are not only for private businesses, there was clear evidence for workforce development on the mobile libraries too.

Again, the link between the arts and wellbeing can be brought to bear. Happy people do better at work because they are more likely to be adaptable and have skills to meet new challenges. They are less likely to suffer burnout. They tend to feel more job satisfaction and be judged well by the boss, even earning more. And as we've seen above, with happy people building better relationships they are more likely to get support from colleagues. The benefits are tangible. The culture of an organisation in

⁴ Corporate Social Responsibility



which the workforce has high wellbeing can make a difference to productivity and profit.

With limited tourism and ACE spend, a workforce focus could be effective for Transported, starting with school age children. We know arts participation of secondary school children can increase academic scores by 1 to 2% and they can do better at cognitive abilities including literacy and maths, raising scores by up to 19%. Participation can also make them more likely to plan to go onto further education. In an area where GCSE results are so poor, this focus could be welcome. Similarly unemployed people who are audiences to the arts are 12% more likely to have looked for a job recently compared with other unemployed people (a slightly higher result than those participating in sport)^{xvii}.

There are significant knock-on effects of developing the workforce and businesses. Growth in any sector has an impact on the wider world, known as the multiplier effect. The rates vary; the British Law Society has recently published results showing that for every £1 of extra turnover in the law, there is a multiplier of £1.39 to the economy. For the arts it's £2.01. In the US, the return on manufacturing creates at least \$1.48 in other services and production, and \$0.54 for retail^{xviii}.

Anything that Transported can do to enhance productivity will contribute to this wider effect on the economy, but the most obvious and beneficial impact would be in the creative and cultural sector where for every £1 paid in salary, an additional £2.01 is generated in the wider economy^{xix}.

Impact on the social economy

We have not yet explored a focus on young people although they are targeted by Transported. In addition to the potential for the arts to support them as workers, we know that secondary school children who engage in the arts are twice as likely to volunteer and transferable skills can be increased by up to 17%. Whilst there is a preconception that the arts is less engaging than sport, an evaluation of major events in 2014^{xx} by the Cultural Institute at Kings shows that young people are more likely to go to libraries, museums and historic sites than sports events. 49% consider themselves 'arty' whereas 51% consider themselves sport, habits which continue as hobbies in adulthood in a way that could work well for Transported.

People in Boston and South Holland are low participators. One proposition is that engaging them in the arts, especially as young people, will increase their interest in participating in the arts and other activity more broadly. Recent evidence confirms this. Adult arts audiences are more likely to make charitable donations and 6% more likely to be a frequent volunteer. Arts volunteers are also more likely to be influential in their local communities^{xxi}.

A specific objective might be to build social capital, with the project in Fenside being a good example. The project created a photo album of local people, which resulted in an extra display and Facebook page associated with the community centre, and increased use and trust between staff and locals. Research by the Joseph Rowntree Foundation^{xxii} explores what creates 'attachment' in a place, which is an important part of cohesive and engaged communities. Attachment is related to strong social networks and is undermined by turnover. With a growing immigrant population and Boston recently reported as 'the most divided place in England21', work by Transported to aid social relationships is invaluable and the arts are well-placed. As one ETA noticed *others were so confident despite not speaking any English, it made you wonder what job they did when they were so capable and artistic with a lump of stone – ETAs*.

Impact on the health economy

Figures vary about how likely arts audiences are to report good health, but they are all positive. Transported is already taking this forward with the project Taking pART, for a mixed group including those with mental health issues. With physical arts like dance the results can be even more positive and not just for physical health, but also with loneliness and depression^{xxiv}. There is also a virtuous circle between wellbeing and health. Happy people tend to consider themselves healthier. But happiness can





also impact on long term physical health; reducing respiratory infections^{xvii}, sports injuries^{xviii} and the likelihood of having a stroke for example^{xviii}. More obviously, happy people have better mental health. The All Party Parliamentary Group reported in 2014 that wellbeing is even more important during austerity. By improving how people feel and function, we can reduce demand for expensive public services, an obvious objective for the cultural sector.



Open Book. Faceless Arts. © Faceless Arts

Festivals. Tangled Feet. © Kamal Prashar



Community Events. Robin Woolston. © Robin Woolston

3d. Results: What was due to Transported?

What was due to Transported

With an investment over three years, it is important to explore what would have happened without this funding. We want to ensure the outcomes were genuinely new.

39% of people said they had attended an arts activity in the last 12 months, meaning around 61% were new to the arts this year. And on the whole we saw no evidence that Transported displaced other arts engagement to any significant extent. Across the programme, of those who answered the question (about 600), less than 3% said they'd have been doing anything else that could be classed as arts events outside the house. A few said they'd have been making art or craft at home, and others would have been out at the park or other leisure activities. But by far the majority of those who replied said they'd have been doing either chores or watching TV at home. Given this, there appears to be very little evidence of any displacement effect from Transported

For the businesses and other contributors in the local economy the initiative was genuinely new and influential activity. For ETAs in particular, Transported was an extremely influential addition to their lives

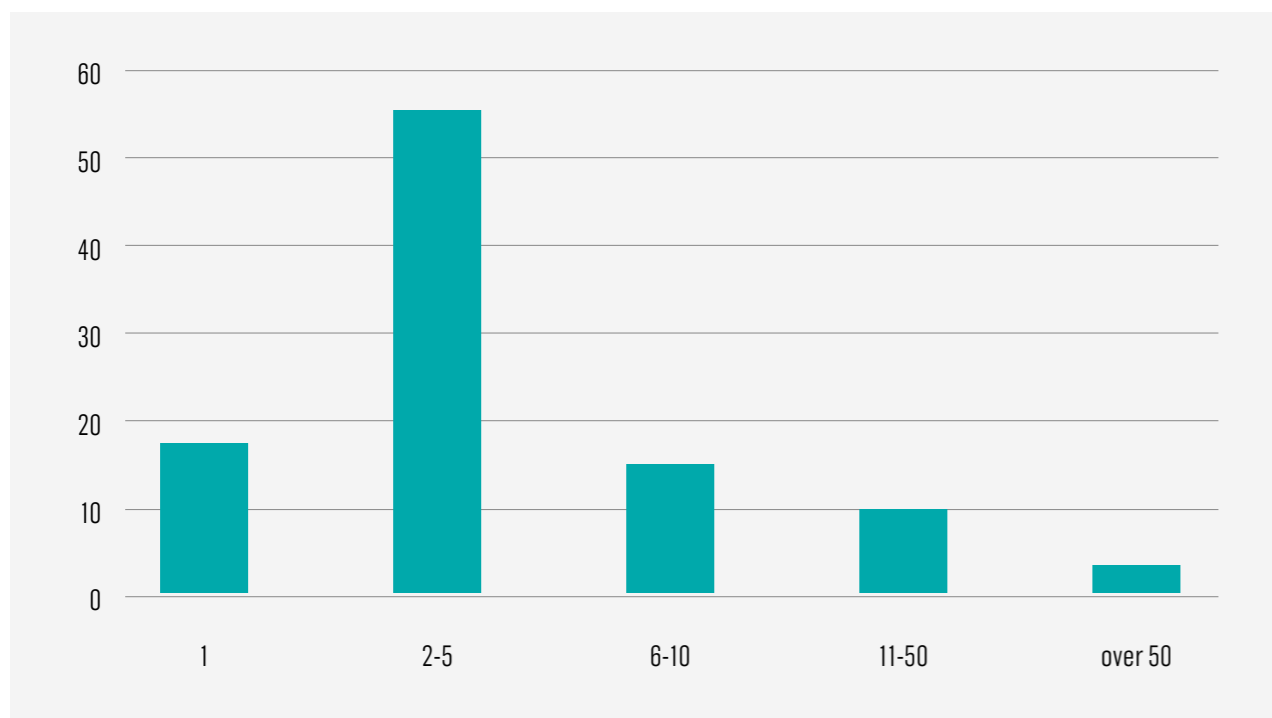
For artists, most would be earning their living through other work, but there was new 'value added' in the form of new techniques for some and a greater focus on the community for others. This was particularly true where local artists appreciated Transported happening so close to home.

In terms of changes in behaviour, from event survey analysis comparing repeat attendance by names, we estimate that at least 8,000 of the total audience numbers are repeat attenders (over 10%), and note that some filled in surveys up to 10 times. From feedback at the events, many didn't agree to fill in surveys again, feeling they'd already given their view, so this figure probably under-represents. This fits with both comments in questionnaires and anecdotal feedback from ETAs that there were lots of people who started coming in 2013 and then continued to attend various events up until the end of the programme.

The online survey sent to all attenders who gave an email address (just under 2/3 of the total) asked specifically how many events people had attended. The responses showed that people tended to have been to 2-5 events (55%), with just under 20% going to 6-10 and just under 20% going to 1. A remarkable 10% had been to 11 or more. They were asked to list which (by name or description) and these spanned the whole range of the programme – from some mid 2013 sessions, to the final few events leading up to Christmas 2015.



Percentage of people attending more than one Transported event



This, combined with people's explanations of how the experience of Transported had changed their engagement with art, points to a lasting change in art attendance, and a growth in confidence in engaging with art that is due to Transported.

Broad and deep extrapolation

We had planned to extrapolate the SROI returns across the programme by matching projects to the four analyses. However, we consider it to be too early. Transported has completed experimental action research in which challenging projects are as valuable as those with easy success. T2 will build strategic partnerships and a targeted marketing approach at which point value should be reliably created.



Creative Consultation. Electric Egg Ltd.
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4. Return on Investment

A note on content

The detail for this section comes from the four SROI analyses and summaries are included in the appendices. The full reports are also available separately.

Measuring Value

There is an increasing national interest in measuring value, and this evaluation uses valuation methods accepted by Treasury and recommended by CASE^{xvii}. It also responds to a challenge from Nesta for the cultural sector to do better, saying that we 'over-complicate in our endless debate... that intrinsic value cannot be measured – when it is obvious that key stakeholders need metrics'. The Warwick Commission and AHRC Cultural Value Project have recently added to the debate. Although Transported is in a local context where tourism expenditure is unlikely there are opportunities to better show the value of the arts, with these examples taken from the Arts Council's review of literature that lists the LGA's ways to boost economies^{xviii}:

- Creating jobs
- Developing skills
- Attracting and retaining businesses
- Revitalising places

We know the response from others may be that this instrumental focus risks dumbing down what the arts are really for. So at the same time we should work with a new policy focus on wellbeing, within which the arts perform so well. For example:

- Wellbeing (life satisfaction) from arts engagement creates a value per person per year £1,084
- Wellbeing (life satisfaction) from library engagement creates a value per person per year £1,359
- Wellbeing (happiness) from visiting museums creates a value per person of £3,200

These compare with other values of £1,127 for engaging in sport (excluding health) £1,160 for adult learning, or £10,000 for employment.

The investment

The investment in Transported was £2.6M from the Arts Council, with a further £28K raised from others against a target of £240K. This was expected to include £96K in-kind, and in the end this was £136K.

For ACE this provides a cost per view of £36 and projects ranged from £3.40 to £616 per head (see our reservations about CPV above).

Costs may be higher than other CPPs because of the financial challenges of this rural area. The most relevant CPPs for comparison in T2 would be First Art and Market Place (both statistical neighbours and rural areas).



Transported's ACE funding expenditure

	Budget	Proportion of total
Salaries	742,035	28%
Overheads	291,846	11%
Arts projects	1,177,165	45%
Marketing	123,001	5%
Development	98,689	4%
Evaluation	183,677	7%
Total	2,616,414	100%

Salaries includes managers and AEWs but not ETAs, who are included in the evaluation budget. Arts projects includes artists' fees as well as resources.

A small amount of income was generated and in Phase III people paid to attend 'taster' sessions. We think this may account for the changing demographic. We also know that on average, travel costs were £2.17⁵.

Other important resources were the contribution of space, especially under-used everyday space, like the canteen at Elsoms or street corners in Spalding. As well as cash contributions, partners also need to contribute significant time and enthusiasm.

To assess the full cost of each SROI analysis we allocated all of the overheads to the projects (adding the salaries, overheads, marketing, development and evaluation costs). We used an accounting driver of staff time (so that overheads were allocated in the same proportion as the time staff spent working on the projects). The overheads are very high, as you would expect from an action research programme of this kind, tending to double costs.

In-depth analyses, project costs

	Project budget	Overheads	Total	Partner contribution	Artist contribution
Elsoms	9,000	21,000	30,000	1,500 cash	1,250 in-kind
Spalding	25,250	20,500	45,750	1,250 in-kind	
Open Book – Faceless Arts	13,750	11,500	25,250	3,250 cash	
Open Book – A Small Library	11,000	11,500	22,500	3,500 cash	1,500 in-kind

Cash contributions have been made where there is one lead partner. In Spalding there were several partners from the community more broadly. In two projects artists contributed significant extra work unbidden (not prompted by Transported).

⁵From a large sample of 686.

The returns

The outcomes that we value are the audience's tangible outcomes and participants' personal and social outcomes along with those for people in the local economy and artists. In the four SROIs this includes:

Audiences

- Creation of new, locally focused material culture
- Increased demand for the arts or library service
- A sense of people, place and heritage

Participants

- Artistic skills for everyday lives and artistic awareness
- Empathy in the workplace, or a sense of belonging and communal pride, or a sense of cross-generational community
- Everyday wellbeing
- Businesses giving something back, libraries diversifying, organisations becoming more embedded in the community

People in the local economy

- Local leaders knowing the value of the arts
- Community advocates (ETAs) knowing the value of the arts

Artists

- Develop quality arts practice with communities

We valued the outcomes 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. These range from £1,085 for participating in the arts annually, to £3,919 for a feeling of belonging in a neighbourhood.
- 'Willingness to pay' type evidence, including proxy values⁶ - what people might pay locally for a photography course, what the chairman at Elsoms 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. These values are in the £10s and £100s.
- We estimate further value to the local economy using research into productivity and marketing by word-of-mouth.

Skills have small value in themselves, but are empowering and especially when they create tangible results are an important link in the chain leading to personal and social impact. Personal wellbeing has substantial value, with multiple research reports showing that personal and social wellbeing are worth thousands to people. Social wellbeing in particular, a sense of community or belonging, is valued especially high. One researcher (Powdwahee) showed that an income of over £15k would be needed to compensate for having fewer relationships. We use a range of figures from Subjective Wellbeing Valuation, the highest being £3919, for belonging in a neighbourhood.

⁶Used where there is no obvious 'market' value





Social Return On Investment

In the table below, we show various SROIs. These are made up of the sum of all the values for the different stakeholders, divided by the investment, so a 2.8 return means that for every £1 invested £2.8 of social value was created.

Although the personal and social outcomes of Transported's participatory projects are excellent, the return on investment was unlikely to be high because the projects were not set up for that purpose. They were action research projects, with a sizeable investment intended to test different methods and find out what approaches worked. Nonetheless we can see three projects around break-even.

We include:

1. The overall return on investment for the whole budget and all stakeholders during this action research period.
2. The return for the strategic partner of this project where there was one lead partner.
3. The return as it would be for exactly the same project and results with a 20% overhead rather than the high, action research overhead.
4. The return for a realistic forecast model of the kind we would recommend, requiring some adaptation:
 - Elsoms – including value of a knock on effect of trust in the workforce onto productivity with a multiplier in the economy. No change to the investment, overheads or results.
 - Spalding – an estimated value if the participants were to have a less positive starting point and therefore more potential for 'distance travelled', equivalent to those involved in the Small Library project. No change to the investment or overheads.
 - Open Book – Faceless Arts – an estimated value with greater outcomes, from a group with a lower starting point for example, or from longer activity. We are least confident of this forecast.
 - Open Book – A Small Library – including value of more diversification in the library service and resultant increased library use.

Project returns from current and recommended models

	Current model		Recommended model	
	1 Overall return	2 Return for partner	3 20% overhead	4 Forecast model (full O/Hs and 20% O/Hs)
Elsoms	0.4	6.8	0.9	1.2 3.2
Spalding	2.8	N/A	4.2	4.7 7.0
Open Book – Faceless Arts	1.1	9.3	1.7	2.4 3.8
Open Book – A Small Library	1.0	7.0	2.1	1.4 3.0

NB these recommended models are medium-term. Longer term developments could generate bigger returns.

From the four projects we saw that value is heightened by a multi-layered approach with lots of opportunities to add value. Key factors include a focus on social outcomes such as the organisation, team, community or long-term generations, the creation of tangible material culture, and an ability for participants to continue with a hobby.

Factors that limit the return include operating under capacity or where participation is limited and working with groups where it is hard to add value.

For Transported generally spending more on projects does reap benefits, but primarily for those who are already committed to the arts. Attaching fun activity to existing festivals is just as beneficial, with a particular strength in attracting new audiences. Either way, more could be done to get a return on expensive R&D, in the words of one artist, *realising you could do a very similarly project with two groups.*

Elsoms

Though the return on the partners' investment was very high and the results were very good - especially in developing empathy in the workforce - overall the value was limited, in the main because of low engagement. The workshops were well below capacity, and there was (by design) not much of an audience for the work, nor were families involved as they had been before. This was a philanthropic project, but in the forecast we look at the bottom-line, with an additional estimate of the value of increased trust, productivity and wider economic benefit. We think generating this extra value could be straightforward, as could including families.

Targeting key members of staff would be another effective approach, though it might be harder. Offering staff time so that those with busy lives can participate may pay off in increased productivity. And artists suggested working on a trading estate, where participation could easily be increased.

Spalding

The value generated by the Spalding art trail is impressive, especially with its high costs. The installations provide the opportunity for at least a five-year impact (and in truth probably a 10 or even 20-year effect) which is cross-generational. It is both community focused in Spalding, and capable of attracting an arts audience from further afield in the region. It is so multi-layered that there are many opportunities to generate and enhance value, from having more people involved in the R&D, to a stronger engagement with schools, more extensive publicity for the shops and businesses that host sculptures, and building on the commitment of local leaders such as a young counsellor who was scanned. The biggest challenge is that this complexity requires more management, and is not such a straightforward infrastructure. There is also not an obvious commissioner.

Faceless Arts

Whilst the Faceless Arts project had positive results, its growth is constrained by the shortage of time and space available, which not only limits capacity but also hinders participants' experience. Delivering at sites where the library stops for an hour or two could help, as could continuing the project over the longer term or supporting an ongoing craft group. It is also attracting audiences who are already fairly well off and targeting people like those in A Small Library, who are isolated or otherwise disadvantaged could create a more valuable project. As it stands it also has less opportunity for knock-on impact than some other projects; the silk banners were displayed in community centres, but as these venues are divorced from the site of the work, the link was not strongly made.



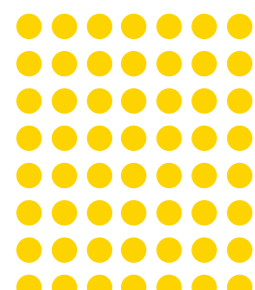


A Small Library

The Small Library project broke-even for social impact, in the main because of the significant impact on participants whose lives were challenging. This was about both replacing isolation with a sense of community, and personal wellbeing. A small group set up their own creative club which the library could host, and this gives tremendous potential for ongoing value and serves as a good model for other projects. There is also the scope for significant impact on the library itself, and some staff were very positive. This could provide strategic impetus to diversification and attract new library users, with significant value to both the library and the user. This could be strengthened with more attention given to the library display and interpretation that can attract a wider audience. Developing a strategic partnership with libraries is good for both partners.



Open Book. The Eloquent Fold. © Electric Egg Ltd.



5. Recommendations

Strategic recommendations

1. Create a strategic approach to value with very specific targeting on:
 - Social and health economies

Work with partners in a multi-layered and diversifying approach, so there are lots of bites at the value cherry. Break down barriers between public services including the arts, libraries, health and schools, especially through considering the personal and organisational needs of the workforce. Target isolation leading to increased trust and social capital, especially through a place-based focus on 'liveability'. Plan for family outcomes. Make permanent installations where possible that can be shared down the generations and include interpretation of the tangible results for long-term benefit.

- Private sector/ work economy

Continue to develop partnerships with the private sector that maximise participation for example on trading estates, and through accessible, hobby based artforms that create tangible results. Work towards the biggest possible impact on the organisation through trust, productivity and profit, and bring in as much of an additional audience as possible, including punctuating the project with celebration and other social events. Discuss targeting specific members of the workforce.

- Creative and cultural economy

Explore where and how making art in everyday places and other constraints of commissioning can help artists to develop their practice. Make sure this is explicitly shared and not lost from the local economy. Work with artists on direct commissioning, including for example as creative consultants in businesses and other organisations.

- Attract groups of those most in need and individuals within organisations

Target demographic groups with significant needs to allow for more value to be added. Target individuals within projects to get them to participate where projects are under capacity. Build on the use of ETAs rather than the arts as advocates, as a friendly, local face.

- Create and explicitly discuss organisational benefits and knock-on effects to the broad economy with long-term development of partnerships to strengthen the infrastructure. Develop existing commissioning skills in artists, including with an approach to promote artists as consultants.

2. Maintain and transfer ETA and AEW skills to community advocates and artists

Develop new community advocates with a promotional plan that considers what is being said, who is saying it and where they are saying it^{xxxi}. Ensure the AEWs role focusing on quality is maintained as far as possible, and manage partners' expectations where quality might drop and where there may also be a gap between the good commissioning practice artists and partners have experienced and upcoming processes with less funding.

3. Develop more partnerships for accountability and advocacy

Share accountability and advocacy so that Transported becomes more embedded locally, taking care not to increase overheads. This could for example include creative colleges.





4. Develop a three (or four) pronged approach to sustainability
 - Consider participant's hobbies as a route to sustainability
 - Support artists to generate their own income, for example by working directly with businesses and organisations to develop customer service and workforce
 - Support partners to commission artists directly
 - Keep an eye on opportunities for large structural arts funding.

Management recommendations

1. Streamline financial management and then reduce overheads and costs as the first step in developing models that non-arts partners can directly commission.
2. Maximise participation rates and 'yield' for every project
 - Ensure projects operate at capacity so that the most can be achieved for the budget
 - Replicate models as much as possible to make the most of R&D costs
 - Be ready to make difficult decisions when, for example, projects are operating under capacity
 - Support sustainability and ongoing work by artists, partners or participants so that outcomes last as long as possible
3. Improve the language and targeting of publicity materials. Create promotional materials that highlight the value of being engaged to the appropriate stakeholders and that show how people can progress.

Delivery recommendations

1. Maintain a varied programme to target and test certain groups:
 - Where there is a captive audience there is a responsibility to make the arts accessible. Accidental audiences may be more open; plan for both.
 - Test impact on social capital by highlighting liveability, local need and local resonance. In both arts development and contracting Transported could usefully distinguish between a person-centred and group-centred approaches, possibly using artist in residence and workshop models.
 - Further research migrant participation and refine focus on Mosaic and AS segments.
2. Emphasise and include participants in the creation of material culture and installations that improve public space, and host celebration events.
3. Implement recommendations from SROI analyses

Evaluation recommendations

1. Continue to use typology coding to learn more about which projects work for whom
2. Continue with effective Full-Cost-Allocation (FCA)
 - Knowing capacity and making sure it is reached for a given budget
3. Develop a new Story of Change and simple social value model
 - Including other potential audiences, like visitors or sub-contractors in a business for example
 - Showing organisational benefits
 - Learn more about Local resonance and address the development of social capital
 - Include family participation and outcomes
 - Ensure a reach into the long-term, including knock-on benefits to the broad economy
4. Consider more national join up including:
 - Benchmark with statistical neighbour CPPs
 - Explore the hub town model with other CPPs and ACE
 - Themed groups looking for example at infrastructure, recruitment and working conditions for artists, large-scale volunteering (see the National Trust)

Open Book. Eric MacLennan. © Electric Egg Ltd.



APPENDICES



Past Inspired © Electric Egg Ltd.



On Your Doorstep © Electric Egg Ltd.

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Lightships. Francois Matarasso © Electric Egg Ltd





Context

Arts Council CPP intentions

In addition to its three research questions,

1. Are people from places of least engagement experiencing and inspired by the arts?
2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
3. Which approaches were successful and what were the lessons learnt?

ACE highlighted that the CPP programme would focus on:

- more people from places of least engagement experience and are inspired by the arts
- communities are empowered to take the lead in shaping local arts provision
- the aspiration for excellence is central to the activity ACE will support - this covers both excellence of art and excellence of the process of engaging communities
- the programme will learn from past experiences and create an environment where the arts and cultural sector can experiment with new approaches to engaging communities
- the programme will learn more about how to establish sustainable arts and cultural opportunities and make this learning freely available across the cultural sector
- the programme will encourage partnerships across the subsidised, amateur and commercial sectors (which be reflected in the choice of SROI analyses)
- through these projects the programme will demonstrate the power of the arts to enrich the lives of individuals and make positive changes in communities

Transported Management group

<http://www.transportedart.com/about/transported-management-group/>

Member	Position	
Dennis Bell	Chair	Dennis has a background in leisure in local government and has held a variety of positions in the voluntary sector
Rebecca Clark		Rebecca is the External Funding Manager at Boston College which works in partnership with Transported as a gateway for Transported to reach the local community.
Leszek Dabrowski		Leszek was a founder member of Bigos-Artists of Polish Origin, Great Britain. He is a member of Blackfriars Arts Centre, Boston and of the Visual Arts Committee and he has been Chairman of Lincolnshire Arts Society and exhibited widely in Lincolnshire and beyond.
Yvonne Gunter		Yvonne had her own business in crafts for many years, has worked as a wedding planner and spent some years at Boston Borough council as a Councillor.
Mauro Magilone		Mauro teaches art in cross cultural settings, collaborating with universities, conservatories, academies and schools. He has worked as an artistic manager and produces public events, music, cinema, dance, performing arts and exhibitions in collaboration with different city councils.
Sue McCormick		Sue is a freelance producer and consultant who has worked for over 20 years across the theatre and live performances sector in the UK and internationally.
Lincolnshire Community and Voluntary Service (represented by Gill Williamson)		Gill Williamson is a Senior Volunteering Officer for Lincolnshire Community and Voluntary Service based in Spalding.



Local area

To demonstrate levels of participation, both in the arts and in social activism, we include the following maps. NPOs are Organisations in the Arts Council's funded National Portfolio. Transition Towns is an international grass-roots movement in communities, and Fun Palaces a national activist arts campaign:

NPOs by resident postcode 2015/18

Figure 7 – National portfolio organisations (2015-18) by resident postcode



Unique post codes toured to by NPOs 2012/13

Figure 16 – Unique postcodes toured to by NPOs 2012/13



Transition Towns registered on www.transitionnetwork.org



Fun Palaces

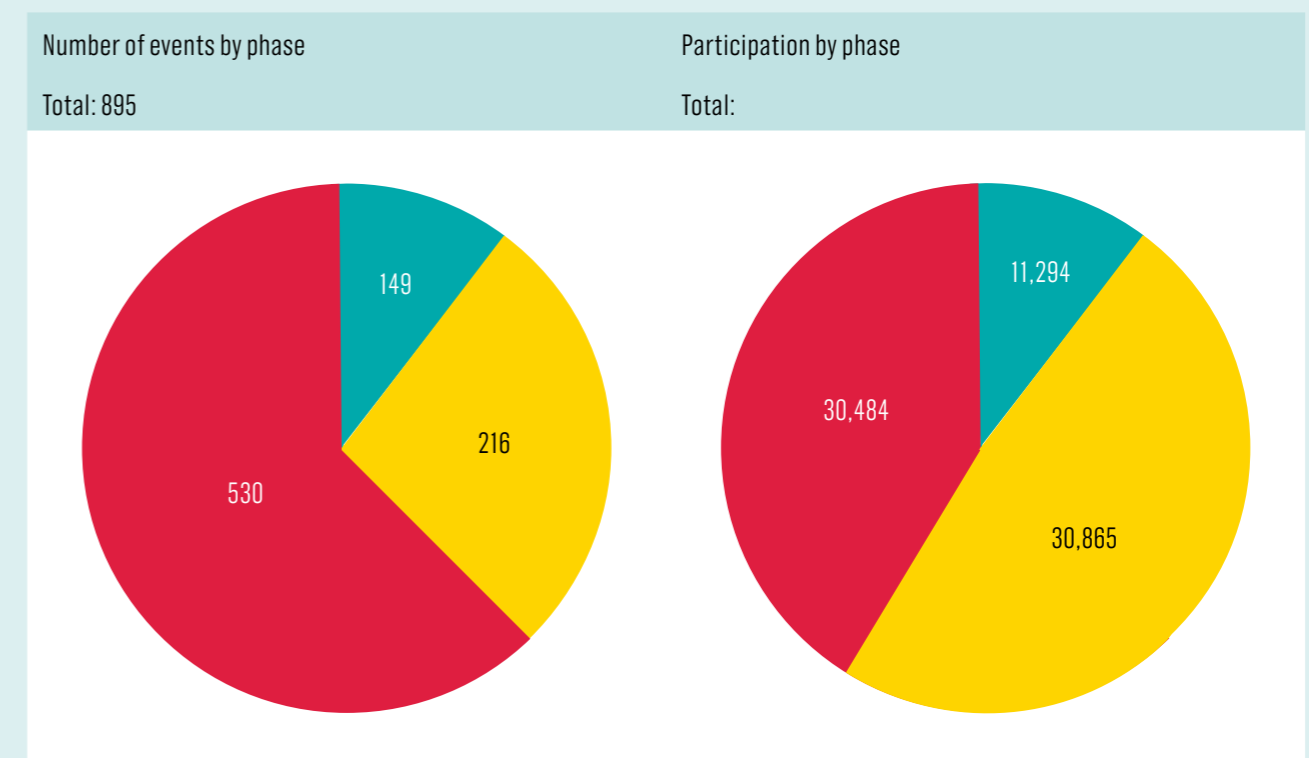


Transported delivery

Key

Phase I	Consultation	May 2013 – August 2013 (Funded August 2012, launched May 2013)
Phase II	Diverse delivery through 11 Strands	September 2013 – December 2014
Phase III	Focus on partnership and sustainability	January 2015 – March 2016

Number of events and participation levels



NB Phase I includes large launch event that 4,000 attended



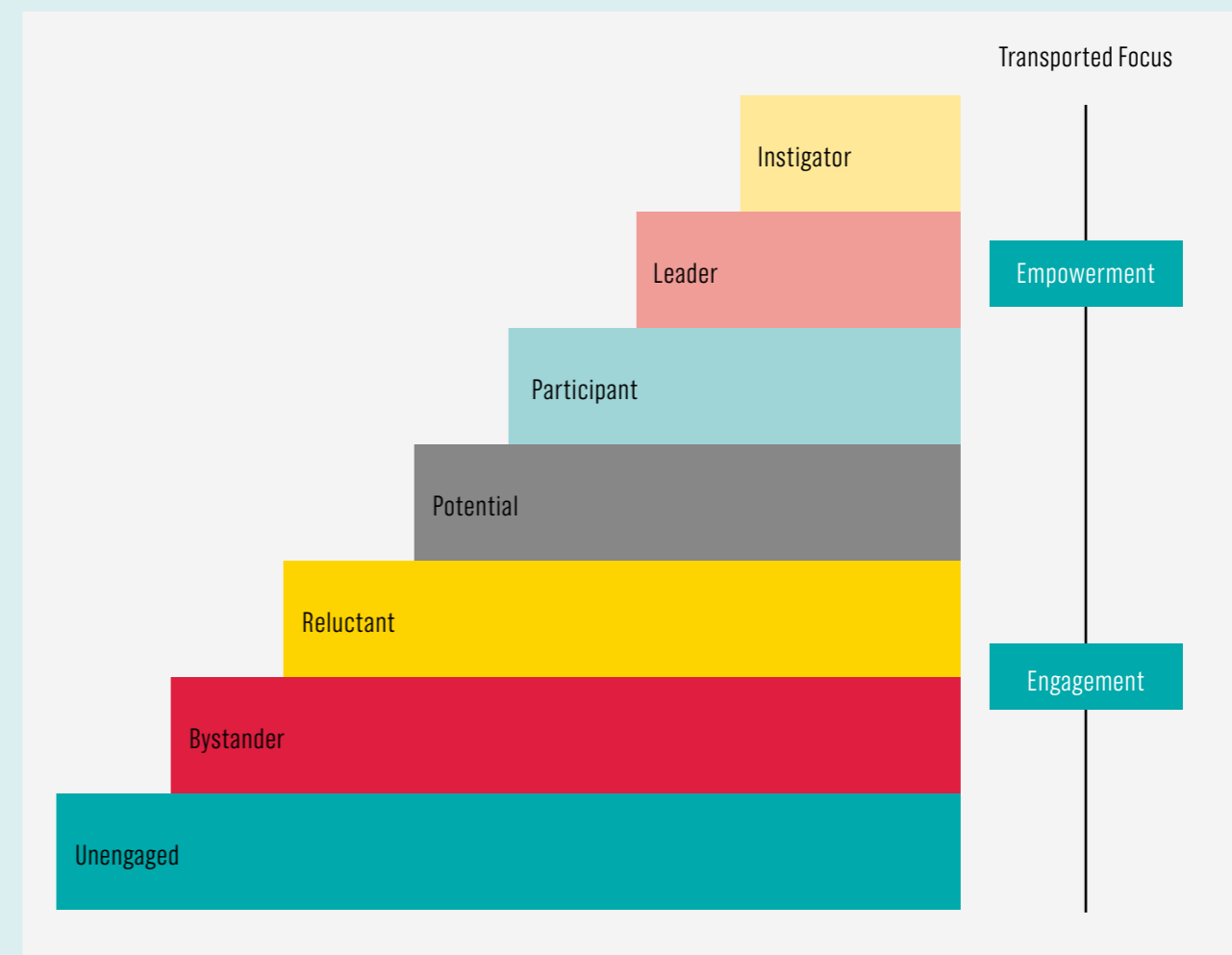
Number of events and attendance in towns and villages

Location	Number of attendances	Number of sessions
Boston	24,379	378
Spalding	12,730	212
Long Sutton	987	80
Holbeach	1,272	45
Swineshead	623	43
Gosberton	688	36
Unknown	1,920	33
Quadring	312	32
Crowland	540	24
Moulton	382	23
Whaplode	377	16
Wrangle	2,527	14
Algarkirk	91	11
Fishtoft	896	10
Pinchbeck	477	10
Surfleet	555	10
Moulton Seas End	164	9
Frampton	1,885	8
Holbeach St Marks	406	8
Donington	893	7
Lutton	87	7
Saracens Head	52	7
Sutton St James	147	7
Tydd St Mary	19	7
Bicker	274	6
Gedney Dyke	17	6
Gosberton Risegate	11	6
West Pinchbeck	76	6
Cowbit	303	5
Kirton	132	5
Sutton Bridge	616	4
Frieston	58	3
Moulton Chapel	127	3
Sutterton	423	3
Wyberton	428	3
Holbeach St Johns	121	2
Gedney	4	1
Gedney Drove End	138	1
Weston	1	1

Participation at Locally Resonant events

Transported's engagement and empowerment plan

The aim beyond engaging locals with the arts, is to move them up a 'ladder of participation' by being either a passive but engaged audience member, or actively taking part.





Featured projects

- Two projects from Open Book in mobile and static libraries; a silk painting and a paper sculpture project, with Faceless Arts and the Eloquent Fold
- An art trail installation by Joseph Hillier with Spalding Civic Society and local schools of 3-D sculptures of local people in context
- A photography project and exhibition with Elsoms seed company workforce
- Reference to Elsoms' previous dance project with Assault Events
- Reference to FreshLinc's Art on Lorries
- Reference to Fenside community photo album project
- Reference to the Lightships creative book commission in 14 churches

Dashboards

See dashboards for the projects referred to below



Haulage. Alicia Miller © Electric Egg Ltd.

Project dashboard

Inspire, consult, build, empower, deliver

Drivers - How the project came about

Part of Transported Live, to take projects to the workplace and those that wouldn't normally engage with the arts. Assault had worked in Lincolnshire before so were familiar with the area & had worked with people who didn't usually access professional arts. Were excited about the chance to work in a factory environment Elsoms were keen to be involved in something 'different' and wanted to do something to complement staff's own initiatives outside work e.g. charity fundraising.

427 people attended the performances and workshops

Lead: TransportedKristina@itc.org.uk
 Strand: Transported Live
 When: June 2014 to October 2015
 Where & what: Contemporary dance, Elsoms factory/warehouse site
 Key people: Assault Events staff (artists), Roger Keeling - Elsoms Chairman, Transported Arts Engagement Workers - Natalie and then Kristina, Simon Hollingworth ('quality czar!'), Elsoms staff

Features for success

- Commitment of Elsoms to take a risk and host 6 week residency
- Quality - 'it is so important that people who find it difficult to access the arts get the best we can offer.' (Artist)
- Spalding High relationships with Transported, Elsoms and wider
- Access to and involvement of Elsoms's staff at all levels, ability to work in the shared canteen space, having access to 'kit'
- Right artists for right project - building on experience of creating performance together with people in their own environment

Delivery - What the project did

A six week residency in which Assault dancers, director and choreographer developed the work in the communal canteen area whilst having access to the factory, warehouse and offices of Elsoms to talk to people and see how everything worked. Assault wanted to create a show which would reflect stories that staff at Elsoms would be interested in and would reflect their work and experience at Elsoms. The work was developed in the shared canteen space so Elsoms staff were able to see what was happening on a day by day basis. This developed the interest of people who might well not have 'signed up' without that insight. Students from Spalding High took part in workshops and came to performances too.

Learning and challenges

- The constantly moving workspace - warehouse only finished 2 weeks before performance & kit constantly moved around. Needed flexible structure and adaptable performers
- Contemporary dance 'doesn't have the reputation as the most accessible of art forms'. (Artist)
- Busy time of year for Elsoms field based staff and those in the labs so they didn't have the same opportunity to participate

Difference made - Why it was done

'We try to de-mystify the difference, there's not much difference being a dancer or working in a factory, they're just different jobs. We are making the art something everyone can access.' (Artist)

Elsoms felt that the process and the performances had created a sense of pride and boosted the sense of community amongst the workforce - 'The final piece was uplifting and reflected positive things people had said about Elsoms; people came away feeling uplifted.' (Chairman) One older man cried when he saw the performance. He said he didn't know why but he that he was touched by it and he felt it was uplifting. Another woman hadn't played the violin for 20 years but played in the performance and said she didn't want to stop. There was an additional performance at 5pm and many of the staff brought their families and friends to it having seen it themselves earlier.

The school now sends students to other Transported events and an arts residency beyond the programme with Highly Spring. They have work experience at Elsoms and are more embedded in the community. Assault wanted a positive focus and to create a sense of pride in an amazing workplace - 'there's a great feeling of family with a history going back a long time. Side by side you've got a working machine which is 100 years old and a new one costing millions of pounds... we wanted to reflect all that in a way people could recognise and feel a sense of pride.' (Artist)

Beyond 2014

Transported and Elsoms agreed another artist residency using photography and upskilling staff, to record and curate an exhibition on harvest past and present. Elsoms will host a business lunch to promote the value of arts in the workplace.

South Holland Centre will trial ticket promotions to track staff from workplace to public arts performances. Assault have been given the confidence to take their method to other workplaces.



Project dashboard

Inspire, consult, build, empower, deliver

Lead: TransportedRosie@litc.org.uk / Kristina@
Strand: Transported Live
When: July 2014 to September 2015
Where & what: Development in three schools and performance locations on 'the back of a lorry': 4 x park, 2 x Boston, 2 x Spalding, 2 x Sutterton.
Key people: Russell Dean (Artistic Director, StrangeFace), Simon Hollingworth (Quality Assessor) Rosie (AEW), Andy Tubb (FreshLinc driver), Ashley Holland (FreshLinc).

Drivers - How the project came about

StrangeFace applied for a Transported Live (restaurant workplace) commission. They were interviewed, and Transported felt they would work better on this project - with a food packing company, FreshLinc, specifically performing on the back of FreshLinc lorries. The project was aimed at the communities of Boston, South Holland and Sutterton, including those whose second language is English.

Delivery - What the project did

The approach StrangeFace takes (with mask and puppets) is a great way to engage with people whose first language isn't English as it is more about physicality than speech. StrangeFace designed a performance called FenBoy which was unique to the location. School activity developed the piece and then 10 performances on five days took place on the back of FreshLinc lorries around the area. Interactive 'behind the scenes workshops' were delivered after each performance. StrangeFace developed their usual techniques further to meet the challenge of attracting attention to the back of a lorry. The ideas worked well for those who saw it and for FreshLinc. It has created a bit of a buzz amongst staff and participants.

Difference made - Why it was done

- 'I have always thought that it would be great to see a desire to make art different become a reality - a way of diffusing theatre. Having art in work places / cafes / out in the open helps to break down the barriers - people can enjoy themselves and see that theatre is not a product it is an event. We are a catalyst for this'. (Artist).
- StrangeFace went into some schools to deliver mask workshops. Schools were ENORMOUSLY supportive. The nature of masks and creativity was different to ordinary teaching, it can be transformative.
- 'When FenBoy goes into a space, the space transforms. This permeates into the space and people remember spaces differently. People just associate Boston and South Holland with shopping and being part of the 'function' in society. FenBoy (and art) changes the space and makes the space different, it will be different in peoples memories and it gives the space back to the community.' (Artist)
- Sharing a different way to be involved in art and trying to get away from celebrity culture....this helps to break down the lack of equality that can be associated with art. It is political.
- Professional development - staff knowledge (particularly about health and safety considerations) has increased significantly.
- FreshLinc drivers came with their families to see Fen Boy and were inspired to buy pantio tickets for the first time.

2740 people attended the mask and puppet performance, mostly adults

They came from across Boston, South Holland and beyond. For most this was new activity

Participant addresses
Events in Boston, Spalding

Most attended by chance (in the area) ... but would still recommend

Project dashboard

Inspire, consult, build, empower, deliver

Lead: TransportedLauren@litc.org.uk
Strand: On Your Doorstep (public art)
When: August 2014 to November 2014
Where & what: Photography at Fenside Community Centre (artwork on the outside, exhibition and album inside).
Key people: Lauren (AEW), Sandra (Community Centre Coordinator), Paul Floyd Blake (Artist), community centre volunteers, Paul Kenny (Mayflower participation officer and ex-mayor) and Mick Taylor

Drivers - How the project came about

Consultation led to On Your Doorstep, which invites communities to nominate spaces to be improved with art. Sandra heard from the CVS, and nominated an under-used community centre in a deprived community with a lot of tension, including with the migrant community. Sandra wanted to bring people into the centre to tell their stories. Conversations with Transported ensued and Paul Floyd Blake was appointed after a rigorous interview process.

Delivery - What the project did

The 6 day project launched with a day at the community centre, which no-one attended. The artist and former mayor walked the streets on day 2 to meet people in the community. They told their stories and shared photographs. The artist took new photographs and with support from staff and volunteers, people brought their photos into the centre. A photo album was designed and created and is now a live history book in the centre. There is also an exhibition inside the centre that staff and people from the community curated together. Photos of people will be attached to the outside of the centre; launch 16 January 2015.

Difference made - Why it was done


- People use the community centre more now, making its existence more justifiable - it is currently vulnerable as it is next to land being built on with flats. Some who haven't been for years came back to the launch.
- Sandra and team can consult with the community now that they attend. There is greater trust between staff and the community.
- The community centre is more vibrant - the exhibition and photo album were impromptu (the exterior pictures were the intended result) but as a result the centre is more welcoming. They create a reliable talking point.
- The Facebook page is used by people to continue to talk about their stories. For example, photos have been uploaded of babies born since the project which will also be added to the album.
- Fenside has a history and it is valued and recorded.
- The community learnt a lot - Paul explained why he took a photo in a certain way to them and shared basic skills, which was not commonplace at the centre. The community were interested in learning. 'Communities like to be involved and commit - too many people are divided and put down (especially working class and unemployed)... people do want to contribute... when people had the chance to tell their stories they got animated and were proud and were validated.' (centre coordinator). A coincident careers cafe project has seen clients show great interest in the artwork.

118 people attended the events

Participant addresses
Event in Boston

Portraits

Project dashboard



Inspire, consult, build, empower, deliver

Lead: TransportedKate@litc.org.uk
Strand: Haulage
When: July 2014 to April 2015
Where & what: Designs on the side of ten FreshLinc lorries
Key people: Artist - Alisha Miller, Arts Engagement Worker - Kate Thomas, all levels of staff at Lincolnshire Field Products and some at FreshLinc, especially Ashley Holland and Lee Juniper

Features for success

- Project launched at Parliament
- Well resourced, allowed artist to develop ideas like a 'Mind Map' for non-English speakers; gave confidence people liked her ideas
- Lincolnshire Field Products manager gave time, access to staff and aspects of the business, and space on ten lorries for the designs. Other staff were generous and complimentary
- Experience of the artist working with people in their workplaces
- Attracted TV coverage from Look North

Learning and challenges

- Challenge getting access to drivers at FreshLinc - 300 lorries, but only managed to reach a few
- FreshLinc office sometimes seemed too busy to be able to get people involved - 'it was like the stock exchange!'
- Artist had wanted to do more sketches in the fields but felt it risked alienating people by taking too much time so relied on photos instead

Beyond 2014

Transported will commission Art on Lorries 2 with new artists and had introductions to other businesses through FreshLinc. In addition to being displayed on the lorries, some of the artwork might be made into billboard posters, maybe before they are put on the lorries, like a film 'trailer'. Online descriptions of the work by the artists will share with participants and new companies.

Drivers - How the project came about

Transported wants to break down barriers to accessing the arts and they asked FreshLinc to be a partner; Art on Lorries is a mobile art gallery that also reflects South Lincolnshire. Staff at FreshLinc were involved in initial consultation before the brief was agreed. The artist got involved after seeing a brief published. It appealed to her passion and background using trailers as an enormous travelling canvas, and working with people in their workplace.

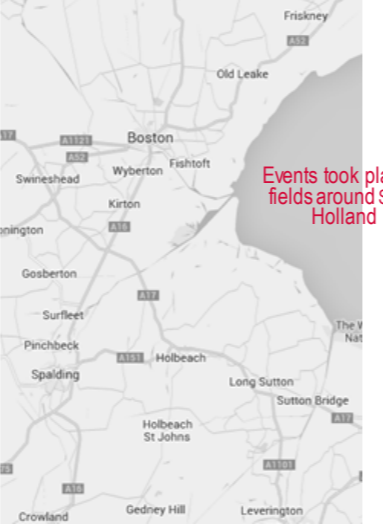
Delivery - What the project did

The main approach was for the artist to meet farmers, pickers and packers who grow and pick the produce for FreshLinc, as well as local communities, and then to follow the produce from the farm stores to loading onto lorries. The work started where people were - at work - and focused on their existing experiences, such as appreciating the design of someone's tattoo. The artist used postcards for people to write down ideas in response to the question: 'If I was to create a landscape about Lincolnshire what would I need to include?' both at work and at Spalding Pumpkin Festival. The artist created Mind Maps in the FreshLinc offices and finally made the lorry designs. The designs will be live early 2015.


Difference made - Why it was done

It is early to see the results, but with 60 out of 250 postcards returned there was certainly enthusiasm for the work. Leaving the Mind Map (for non-English speakers) in the office space prompted some replies which were hand painted. The artist hopes that when she goes back to see the pickers and packers they will feel that the artwork values their role in society - 'People don't really think when they buy a cabbage from Asda that someone has stood in a field and cut it with a knife. Broccoli and pumpkins are also handpicked by someone, I hope they see it as a validation of their work.'

'A lot of the guys said they liked working outdoors and that me going there looking at things like the sunrise or the colour of the brussell sprout leaves made them think about it a bit differently.'



Events took place in fields around South Holland



Lorry artwork

Project dashboard

A Journey to the Centre of Your Heart

Inspire, consult, build, empower, deliver

Lead: TransportedRosie@litc.org.uk / Grace@
Strand: Open Book/Libraries
When: 19 performances from 19/6/14 - 28/6/14 (one week development)
Where & what: Interactive performance in 5 libraries
Key people: Eric MacLennan - creator and performer; Craig Byrne - early support; Arts Engagement Worker - Rosie, Simon Hollingworth (Quality Assessor); all library staff especially Trude at Pinchbeck

Features for success

- Performers being actively welcomed by library staff
- Transported support on development, practicalities and marketing
- A week's 'R&D' at the beginning at the libraries themselves
- Built on 'Pestiferous' in Health & Wellbeing week, so the team knew site-specific performances worked
- Ability to offer one-to-one experience to people for free

Learning and challenges

- Travelling between libraries on one day was logistically difficult
- Could have extended reach by arranging school visits, as well as involving younger children with parents and others after school
- Sutton Bridge Library is volunteer-run; harder for them to support as no one had authority for decision making
- Some of the work a bit 'challenging' for the library users, but Transported wanted to take the risk
- One on one piece about depth rather than numbers of people

Beyond 2014

Another library piece called Book Worm will tour most libraries. Eric has been commissioned (beyond Transported) to make an installation A Voyage Around My Bedroom as a result of this work. He has also taken the work he developed for Transported to other audiences. 'What the project has enabled me to do is to investigate the ideas on a bigger scale. They are all potentially ongoing pieces. All have a recording and documentation that is growing'.

Drivers - How the project came about

Transported were keen to work in libraries as community hubs beyond ordinary library use, and library managers saw an opportunity to do something different at a difficult time for the library service itself. Eric made a pitch for the commission having just completed a piece for Birmingham Library. He had already developed some ideas, inspired by the philosophy of Xavier de Maistre - looking at the everyday so its extraordinary and new, and even tiny journeys with the outlook of a great explorer are filled with discovery and surprise!

Delivery - What the project did

Eric spent a week on 'R&D', and two weeks performing in 5 libraries across Boston and South Holland. Visitors were taken in a 'warm and gentle way' to look on before deciding if they wanted to participate and they had a choice of three pieces: 1. Suitcase - a chance for people to look at everyday objects chosen and/or offered by previous audience members; 2. Journey to the Centre of your Heart - a 14 yard journey across the library involving different encounters and experiences along the way; 3. A 'spoo' lecture - A short history of the fork inspired by the least borrowed book in all Lincolnshire!

Library staff were particularly instrumental in supporting performances and in some cases also participating.

Difference made - Why it was done

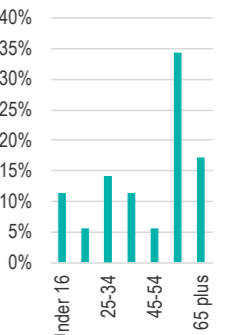
Eric wanted to help people see the extraordinary in everyday objects and experiences. 'One of the great things is that you are offering an arts experience that is free. The economics of this are such that you can't really sell tickets for one to one performance. It needs funding to enable it to happen. It's a chance to offer something which is quite innovative and experimental to people who have no preconceptions.'

'It's a bit of a bold claim but these three pieces are showing the extraordinary about the mundane. If the penny drops with that then it does give people the chance to see the world in a different way.'

The project was a chance to connect for people - especially those who might be ignored in society like some older people. One retired woman came to Holbeach and returned to see the performance in Spalding, bringing a contribution to add to the collection of objects for the suitcases. 'Little things like that give an indication of the fact that the project touched people.'

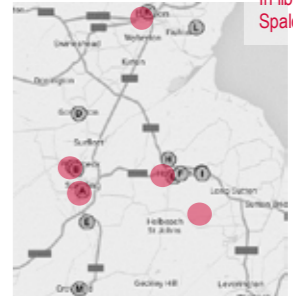
From a library perspective it helped provide an alternative focus at a time when the library service itself has been under great strain and disruption. It also showed that the library can offer a wider service and support its customers in different ways.

508 people attended the performance of all ages




Age Group	Percentage
Under 16	10%
16-24	5%
25-34	15%
35-44	12%
45-54	5%
55-64	35%
65 plus	18%

Participants came from across Boston and South Holland. For most this was new activity




Participant addresses in libraries in Boston, Pinchbeck, Spalding, Holbeach, Sutton St James




Activity Type	Percentage
New activity	80%
Not a new activity	14%

Most wanted something new or local ... and would recommend to others



Reason	Percentage
Try something new	45%
Support local events	20%
General appeal	20%
Time with family/friends	10%
Happened to be in area	10%



Recommendation Status	Percentage
Would recommend	83%
Would not recommend	9%

Project dashboard

The Lightships

Inspire, consult, build, empower, deliver

Lead: TransportedLauren@litc.org.uk
Strand: Creative Consultation

When: May 2014 to November 2014
Where & what: 13 churches and 14 locations
Key people: Francois Matarasso - Artist, Church Wardens. Arts Engagement Worker - Lauren.

Drivers - How the project came about

Transported had not yet worked with any of the 14 villages and wanted to complete consultation with all villages in Boston and South Holland by beginning a dialogue with the communities about what they might be interested in. It was a creative commissioning process. 'People in the villages didn't need the project' (Artist). The artist's idea was based around the importance of churches in the community - lots of people care about churches without being 'church goers'.

120 people consulted in *Bicker, Cowbit, Fishtoft, Gosberton, Holbeach St Marks, Moulton, Moulton Chapel, Moulton Seas End, Pinchbeck, Quadding, Sutton St James, Swineshead, Whaplode, & Wrangle*

169 people at celebration events in 4 villages (providing this data)

Features for success

- The Transported team 'were brilliant', Lauren in particular. Francois couldn't have asked for better support. They knew a lot about the work and quickly connected to the villages
- As a 'Creative Consultation' - the project was based on listening to stories/ memories/ feelings about the church, what matters to people and what they want to do next
- The book - the end point of the consultation process was something tangible that can outlive the project itself
- Celebration Events - a great end and book launch

Delivery - What the project did

This principally involved people who have a connection with the churches and chapels in the 14 villages that Francois worked in. They were not necessarily part of the congregation. An underlying idea / principle of the project is that those involved are co-producers of the work. Meetings with the community were set up by Francois or Lauren (AEW), with support from Church Wardens. Francois recorded conversations with people and from that he ended up with approx 80-90k words of transcripts. The heart of The Lightships book is entirely the words of the people that Francois met; edited into a big conversation, with nothing added. Community events have been held to celebrate the work and gift those involved with a book. The book has been published 100 given to each church for fundraising or giving away. It is also

Learning and challenges

- Cost and capacity - The project took about twice as long and a greater budget than planned, so may not be replicable
- Accessibility of the website created and lack of email addresses - many community members do not access the internet. As a result the website became a public-facing 'telling of the story' and people had to be written to
- Church Wardens were crucial in brokering relationships with community members.

Difference made - Why it was done

1. People feeling valued and that their life, experience, village, and what they care about is valued. 'That is the strength of a book. In the world we live in books pertain a significant value and status. Something in a book is deemed to be important. It can be of significance'.
2. Possibly financial - Each of the churches will get 100 copies to sell at flower festivals and to visitors. Transported are using the church as a mechanism to distribute the books to give them a return (the church will keep the money and it will go into church funds). If the book sells (it is also listed on Amazon)...Transported will recoup a certain amount of money (sale of £5 per book).
3. People from the communities see their churches in a different light - more people have visited them as a result and may use them again in the future.

Beyond 2014

In 2015 Transported has consolidated taster sessions to five art forms which were preferred by the community. Taster sessions are planned for March / April informed by audience surveys. Conversations with Waterstones and local sellers are taking place about stocking The Lightships in store as well as with Amazon online.


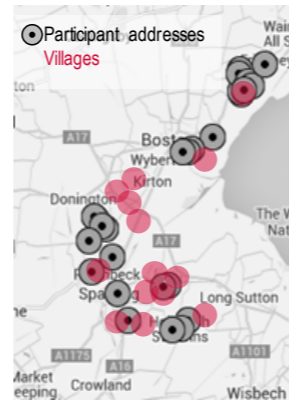
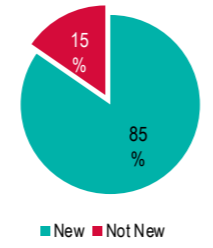


Image from *The Lightships*

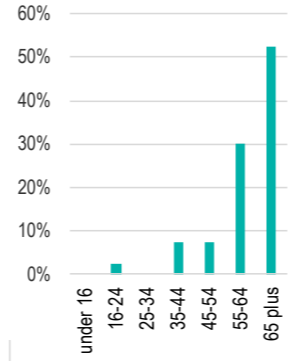
Most were new, and this was an older age group



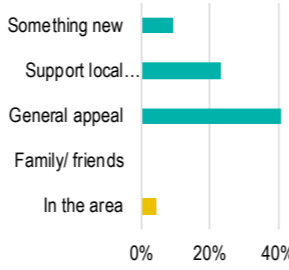
Participant addresses
Villages




85% New
15% Not New



As a celebration, few attended by chance and all recommend



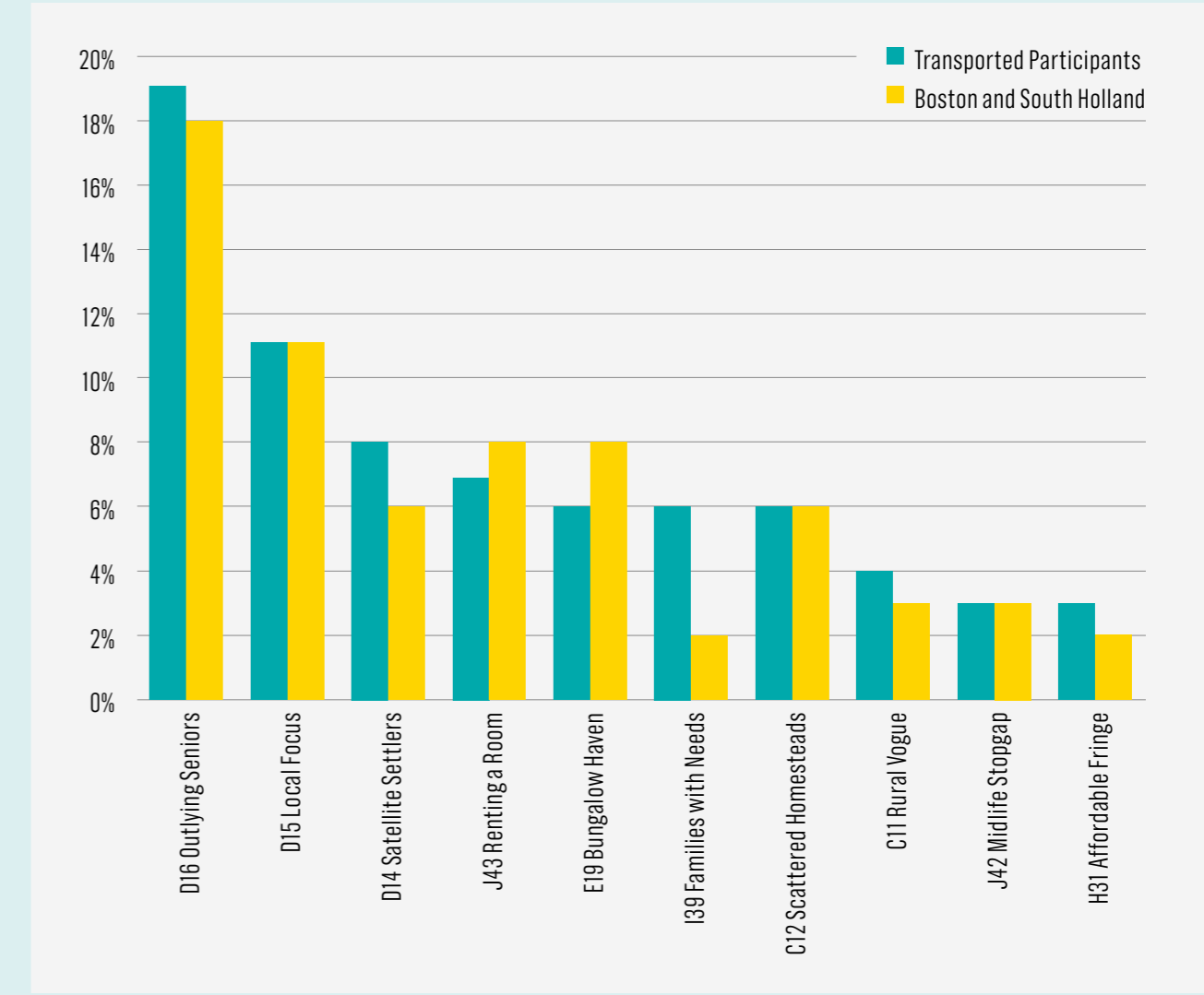
Something new
Support local...
General appeal
Family/ friends
In the area



100% of people would recommend

Attendance by Mosaic

Local population and attendance by Mosaic sub-code





Evaluation

Event survey questions

Event name:

Event location:

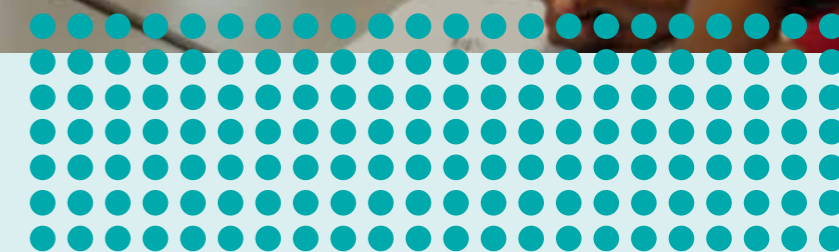
Event date:

1. Why did you choose to attend today?
 - The general appeal of the activity
 - To support local events
 - Happened to be in the area
 - Spend time with family/friends
 - Try something new
 - Other (Please specify)
 2. Who have you come with today?
 - Alone
 - My friend(s)
 - My family
 - My group (please specify)
 3. How many people have you attended with apart from yourself?
 - Adults:
 - Under 16s:
 4. What would you say was the best thing about this activity?
 5. What would you suggest we change to make this activity better?
- How much to you agree/disagree with the following statements
6. The type of activity is new to me
 7. I would like more activities like this in my area
 8. This is something I would recommend to other people

9. How did you find out about this event?
 - Came across event
 - Word of mouth/from a friend
 - Transported
 - Poster or flyer
 - Transported website
 - Transported meal
 - Facebook
 - Twitter
 - Local radio
 - Local press
 - Council website or publication
 - Via venue
 - Other (please specify)
10. How did you travel to the event today?
 - Car
 - Train
 - Taxi
 - Bus
 - On foot
 - Bike
 - Other (please specify)
 - About how much did it cost you to travel to this activity?
11. Have you done any of the following in the last 12 months?
 - Visited a museum or gallery
 - Visited a public library
 - Visited a heritage site
 - None of these
 - Engaged with the arts (eg live music, theatre, crafts etc)
 - If you have engaged with the arts please specify below
12. After today's activity do you plan to engage with other arts activities in the next 12 months?
 - Yes
 - No
 - If yes, what sort of arts activity would you plan to do?

13. What would you be doing if you hadn't come to this activity today?
 - Yes
 - No
14. Are you aware of Transported?
 - Yes
 - No
15. Have you been to a Transported event before?
 - Yes
 - No
 - If yes, please indicate which ones:
16. Are you:
 - Male
 - Female
 - Other
 - Prefer not to say
17. Please indicate your age
 - Under 16
 - 16-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64
 - 65 plus
18. What do you consider to be your ethnic group?
 - White British
 - White Other
 - Black
 - Asian
 - Mixed
 - Other
 - Prefer not to say
19. What is your main language?
 - English
 - Latvian
 - Lithuanian
 - Polish
 - Russian
 - Prefer not to say
 - Other (please specify)

20. Do you consider yourself to have a disability?
 - Yes
 - No
 - Prefer not to say
21. Name
22. Email
23. Postcode
24. Please tick here if you would like to hear about more Transported events in the future
25. Do you have any additional comments?



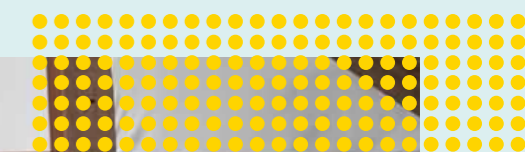


Mosaic codes

Numbers and % attendance by Mosaic group, showing subgroups that are well represented

Mosaic code			Transported participants	
Group Name	Sub-group	Definition	Count	%
A City Prosperity		High status city dwellers living in central locations and pursuing careers with high rewards.	2	0%
B Prestige Positions		Established families in large detached homes living upmarket lifestyles.	6	0%
C Country Living		Well-off owners in rural locations enjoying the benefits of country life.	241	11%
	C12 Scattered Homesteads	Older Households appreciating rural calm in standalone houses within agricultural landscapes		
D Rural Reality		Householders living in inexpensive homes in village communities	807	38%
	D14 Satellite Settlers	Mature households living in expanding developments around larger villages with good transport links		
	D15 Local focus	Rural families in affordable village homes who are reliant on the local economy for jobs		
	D16 Outlying Seniors	Pensioners living in inexpensive housing in out of the way locations		
E Senior Security		Elderly people with assets who are enjoying a comfortable retirement	142	7%
	E19 Bungalow Haven	Peace-seeking seniors appreciating the calm of bungalow estates designed for the elderly		
F Suburban Stability		Mature suburban owners living settled lives in mid-range housing.	107	5%
G Domestic Success		Thriving families busy bringing up children and following careers.	88	4%
H Aspiring Homemakers		Younger households settling down in housing priced within their means	135	6%

I Family Basics		Families with limited resources who have to budget to make ends meet	158	7%
J Transient Renters		Single people privately renting low cost homes for the short term.	297	14%
	J43 Renting a Room	Transient renters of low cost accommodation often within subdivided older properties		
K Municipal Challenge		Urban renters of social housing facing an array of challenges	58	3%
L Vintage Value		Elderly people reliant on support to meet financial or practical need.	47	2%
M Modest Traditions		Mature homeowners of value homes enjoying stable lifestyles.	40	2%
N Urban Cohesion		Residents of settled urban communities with a strong sense of identity.	2	0%
O Rental Hubs		Educated young people privately renting in urban neighbourhoods.	9	0%



Creative Consultations. Katie Smith.

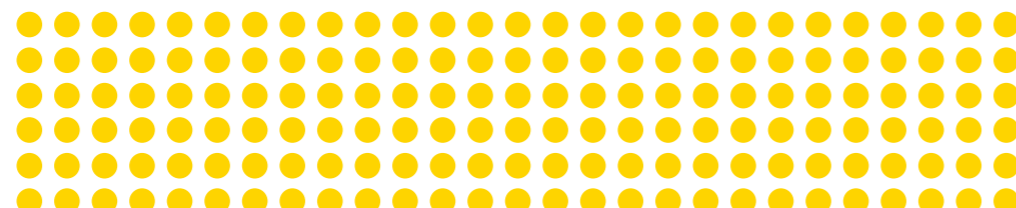




Audience Spectrum codes

Numbers and % attendance by Audience Spectrum Group, listed in order of likelihood to engage, showing pen portraits and longer descriptions for those that are well represented.

AS Code	Description, 'Pen Portrait'	Transported participation	
Group name	MB longer definition	Count	%
Metroculturals	"Prosperous, liberal, urbanites interested in a very wide cultural spectrum"	3	0%
Commuterland Culturebuffs	Affluent and professional consumers of culture	33	1%
Experience Seekers	Highly active, diverse, social and ambitious, engaging with arts on a regular basis	15	0%
Dormitory Dependables	Suburban and small towns interest in heritage activities and mainstream arts Tend to be are thriving, well off mature couples or busy older families, about two thirds of households have an income of over £25,000 per year. A quarter have done some form of voluntary work in the last 12 months. Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts. Culture is more an occasional treat or family or social outing than an integral part of their lifestyle. Arts and cultural organisations' websites are widely used as a place to find out information about events, artists, performers and venues.	486	13%
Trips and Treats	Mainstream arts and popular culture influenced by children, family and friends Tend to be comfortably off and living in the heart of suburbia. Children range in ages, and include young people still living at home. Enjoy active lives which involve arts and cultural engagement for predominately social and educational reasons. They are more likely to engage with cultural events promoted as fun, family friendly and educational and have above average attendance at museums, galleries and particularly heritage sites. Many are also involved in craft, photography and playing a musical instrument. Salaries, while not high, do offer a comfortable standard of living. This group has an average level of education for the population, and is mainly employed in mid-level professions or lower management, with some in supervisory roles in highly skilled. The group contains a broad spread of ages up to 60 years old with 58% aged between 31- 50. 50% are households with children and most live in family homes where older children may have either left, are frequently coming and going, or still resident.	842	22%



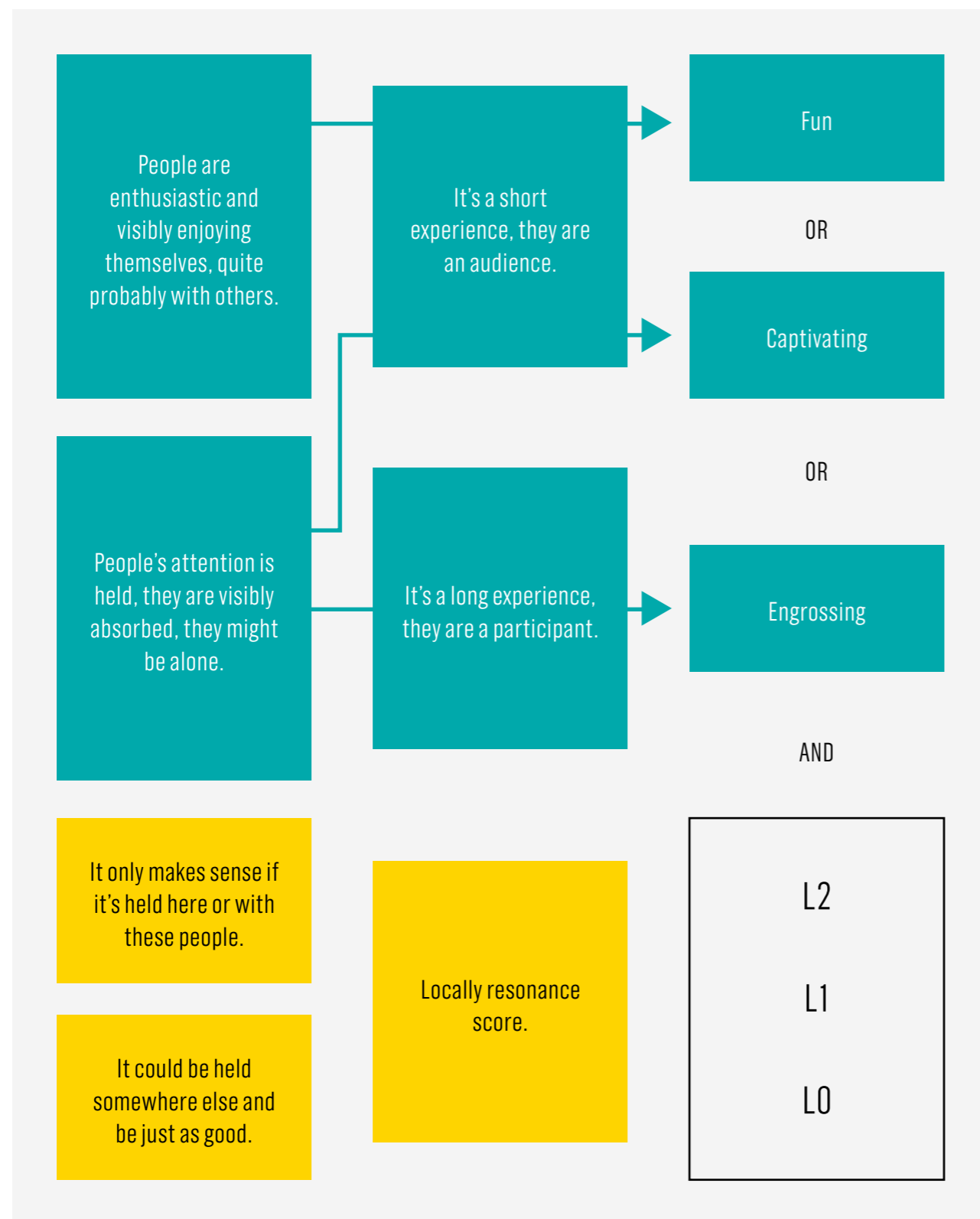
Home and Heritage	Rural areas and small town, day-time activities and historical events Older people, 97% are aged 60+, half are in couples and half are widowed with no children at home. There is a bias towards single females. This is a not a highly engaged group, limited by physical access to an appropriate arts and cultural offer and the means to get there. They have clear preferences for familiar, mainstream programme offers and a leaning towards classical content across a range of artforms. They are the least likely segment to use any social networking sites. Although generally comfortable, the large majority are retired, living on a household income of less than £20,000 per year.	489	16%
Up Our Street	Modest in habits and means, popular arts, entertainment and museums Mostly aged between 51-65 years old and heading towards retirement. There is a significant proportion of singles (44%) in this segment, along with older married couples and families with grown-up children and grandchildren. Living on average or below average household incomes, so access in all its forms can be an issue. Most rely on lower to middle incomes of between £15,000- £25,000. They lead modest lifestyles, enjoying inexpensive hobbies and occasional treats. While neither frequent nor adventurous attenders, people in this group do engage with a range of cultural experiences particularly locally based activity that's tried and tested, outdoor festivals, theatre and music or live streamed events.	462	17%
Facebook Families	Younger suburban and semi-urban, live music, eating out and pantomime Younger families, mainly under 50 years old. Particularly likely to respond to Free Family friendly offers – local with a more popular or community focus. With 84% on salaries less than £25K and 26% on less than £10K, these families are financially squeezed and many are claiming multiple benefits to make ends meet. This group, of all the segments, have amongst the highest use of the internet and email. They are the most likely to use Facebook every day amongst other social media and make extensive use of texting and free messaging. This group are least likely to feel that culture makes a difference to their area or benefits them, although there is a sense that they do feel it is important, perhaps for others who have the time, money, access or opportunity.	814	19%
Kaleidoscope Creativity	Mixed age, low level engagement, free local events, outdoor arts and festivals	79	1%
Heydays	Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library The vast majority are retired, and living on low incomes. More than half have long-standing health problems, for which regular care and/or support is required. This group is the least likely to attend or take part in arts or cultural event. If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.	459	11%





FEC/L coding

All projects coded according to what type of delivery was PLANNED.



		Essential features	Likely features
1. Wellbeing generating	Audience - 'pleasant'	Fun – a light touch experience for audiences which tends to be social and energetic. An example is the festival events.	<ul style="list-style-type: none"> Outdoors or larger scale, festival style Tried and tested approaches People tend to be socialising or interacting Physicality or energetic
		Captivating – a light touch experience for audiences which tends to be aesthetic and reflective. An example is the one to one experience in the Whale at Tulipmania.	<ul style="list-style-type: none"> Beautiful or attention grabbing in some way Tried and tested approaches People tend to be alone or in small groups Style is reflective rather than energetic
1. Wellbeing generating	Participant - 'meaningful'	Engrossing – a deep experience for participants which allows them to experience 'flow'. An example is the participants in the dance project at Elsoms.	<ul style="list-style-type: none"> Exposure to something new People are stimulated People are inspired and take up opportunities to do it again
		<ul style="list-style-type: none"> People visibly absorbed People are active (either physically or mentally) and in some way involved Longer experience People want to do it again 	
2. Locally resonant	Either	Locally resonant – an experience which is particularly rooted in the cultures, place and heritage of people who live or work here. It is site specific. An example is the Long Sutton installations.	<ul style="list-style-type: none"> Exposure to something new People discuss with others People are visibly connected to their place or community The work had 'meaning'
		<ul style="list-style-type: none"> The work has to happen here or with these people, however brief or in-depth This is about cultural, not just social or artistic focus 	





References

WolfBrown for LARC

- **Captivation:**

The extent to which the audience member was absorbed in the performance or exhibition. Captivation is the lynchpin of impact – if you are captivated, other impacts are likely to happen, whereas if you are not captivated (or, worse, if you sleep through a concert), other impacts are less likely to happen.

Example: Did you lose track of time and forget about everything else during the performance?

- **Intellectual Stimulation:**

The degree to which the performance or exhibition triggered thoughts about the art, issues or topics, or caused critical reflection.

Example: Afterwards, did you discuss the performance with others who attended?

- **Emotional Resonance:**

The extent to which the audience member experienced a heightened emotional state during or after the performance or exhibition.

Example: What was your emotional response to the performance?

- **Spiritual Value:**

Being inspired, transported to another plane of existence for a period of time, or leaving the performance or exhibition with a feeling of renewal or empowerment.

Example: Did the performance have spiritual meaning for you?

- **Aesthetic Growth:**

The extent to which the audience member was exposed to a new style or type of art, a new artist, or becomes a better appreciator of art.

Example: Did this performance expose you to a style or type of theatre with which you were unfamiliar?

- **Social Bonding:**

Connectedness with the rest of the audience, new insight on one's own culture or a culture outside of one's life experience, or new perspective on human relationships or social issues.

Example: Did you feel a sense of connectedness with the rest of the audience?

Culture Counts (formerly Quality Metrics)

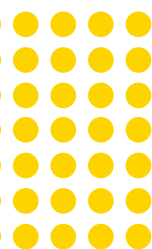
Self, peer, public

Dimension	Metric Statement
Rigour	'It was well thought through and put together'
Distinctiveness	'It was different from things I've experienced before'
Captivation	'It was absorbing and held my attention'
Relevance	'It has something to say about the world in which we live'
Meaning	'It meant something to me personally'
Challenge	'It was thought provoking'
Enthusiasm	'I would come to something like this again'
Presentation	'It was well produced and presented'
Local impact	'It is important that it's happening here'

Self and peer only

Dimension	Metric Statement
Concept	'It was an interesting idea / programme'
Originality	'It was ground-breaking'
Risk	'The artists / curators really challenged themselves with this work'
Excellence (global)	'It is amongst the best of its type in the world'
Excellence (national)	'It is amongst the best of its type in the UK'





SROI reports

Elsoms SROI

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.

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 an important feature for Transported to 'make the everyday exceptional'.

Out of a workforce of fifty-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:

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:

2. 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 Elsoms being a:

6. **business that 'gives something back'** to the workforce. The staff appreciated the Chairman role modelling constructive

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.

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:

8. 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.
9. 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 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 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,

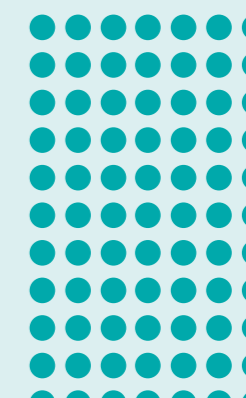
- National research into Subjective Wellbeing Valuation – this equates the increase in a person's wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. We use values that have been robustly researched to quantify both the wellbeing participants 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 £11K. 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.

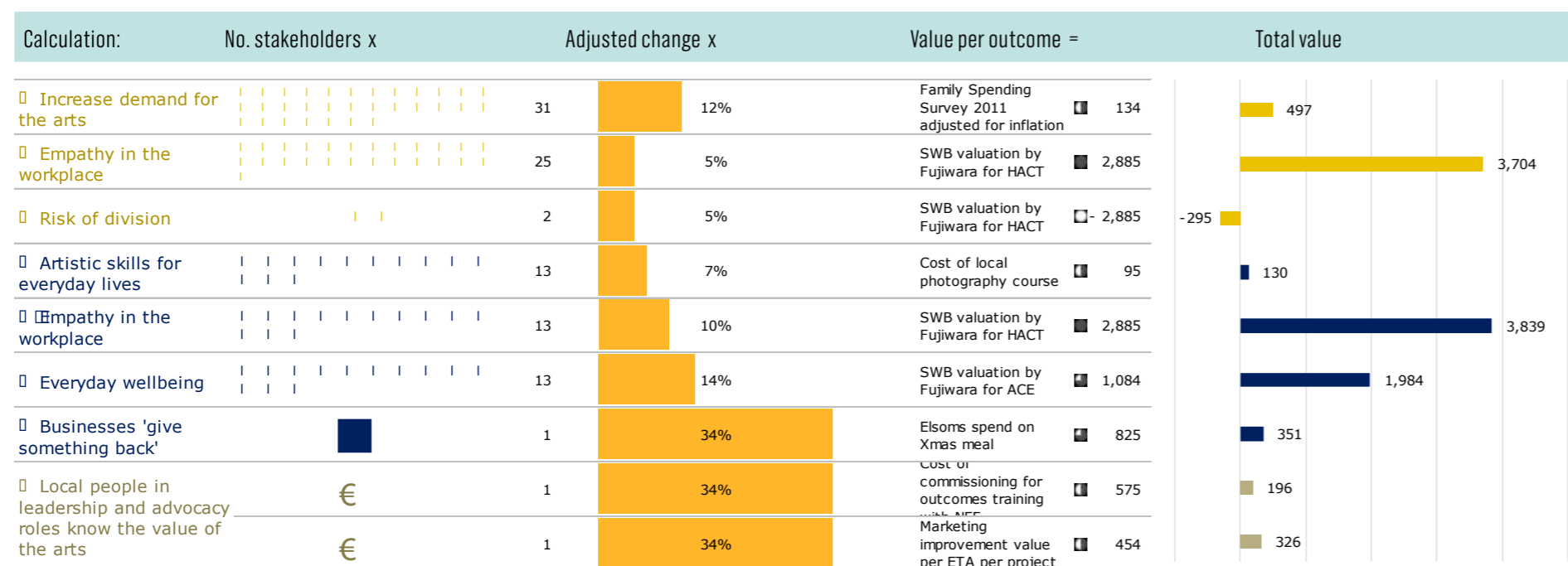
The overwhelming bulk of the value comes from increasing empathy, which makes up over two thirds of the value.

² Deadweight, displacement and attribution

³ Used where there is no obvious 'market' value



Where does the value lie in the Elsoms project?



Notes

Outcomes colour coded by who experiences the value:

Workforce
Participants
Local economy

Levels of participation include one leader and ETA, 13 participants and 25/31 (depending on outcome) from the wider workforce. There is one business affected.

Adjusted change 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 helps us see where most value lies. It is a combination of the number of people experiencing change, 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 a year after the project.

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 £1K 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.
- 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.

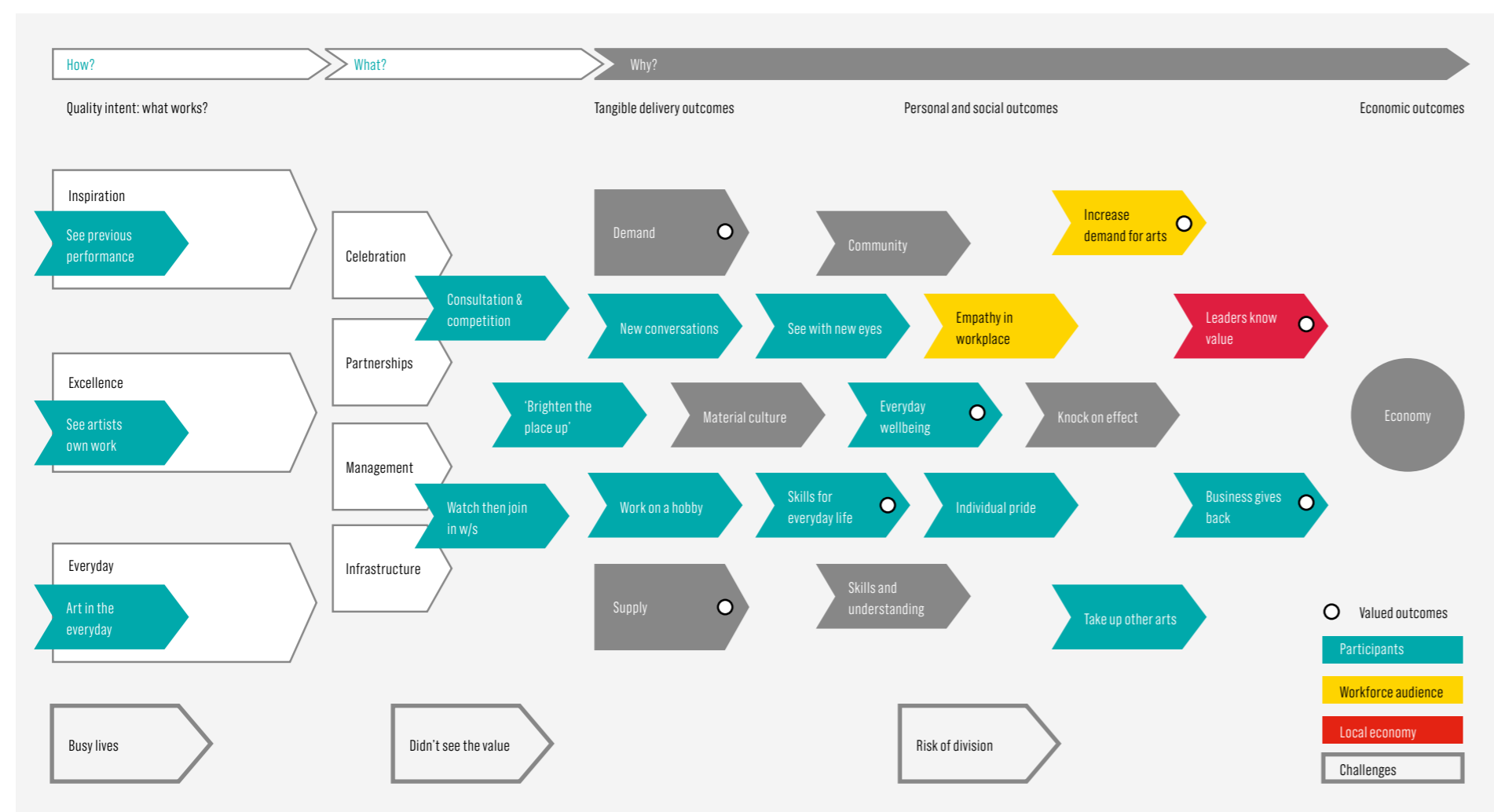
Recommendations from the Elsoms experience

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.



Chain of events for the Elsom's project



Spalding SROI

What happened and the difference it made

The project is part of Transported's On Your Doorstep programme. Joseph Hillier, an artist, was commissioned to produce sculptures for the town centre that would celebrate the town's market history. Joseph undertook research and development with many groups within the community, he delivered 'scanning workshops' and a launch event was held. The final 14 sculptures were fixed in their locations throughout the town centre in Spring 2016.

The investment was £47.6 from Transported. The project was free to participants and new audiences and there was limited travel involved for those who lived outside of the town, so a small investment from them.

John Charlesworth of Spalding Civic Society, was the main champion for the project and completing the project was a realisation of a personal goal of his for many years. Transported used its 'quality intentions'⁴ to deliver something that celebrated the people, place and heritage, in under-used everyday spaces: the hidden corners of the town centre. It is an important feature of Transported to 'make the everyday exceptional'.

From the local area, 94 people had personal contact with Joseph during the research and development stage, 44 people were scanned, and 60 came to the launch event. There were five expected outcomes for participants, and a further two for the wider audience.

The wider audience is the community in Spalding, although we also found people came from further afield. It is anticipated that their outcomes will be:

1. An increased demand for the arts for those who actively use the trails
2. Sense of people, place and heritage

Before and after self-assessment with scanned participants (20 respondents) showed positive change across three outcomes. Participants:

3. increased their **artistic awareness** (+24%), specifically confidence working with an artist and learning about a new art process;
4. increased their feeling of **a sense of community** (+15%), linked to sharing stories and developing more knowledge of the history of Spalding;
5. increased their own **'everyday wellbeing'** a sense of being happy in the moment (+16%).

The local average for everyday wellbeing and happiness is 7.5. In Spalding, the participants started at 7.9 which is already above the average. Their scores increased to 9.2 which is remarkable, and demonstrates the impact of their immediate experience.

⁴ 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.





It was also anticipated there would be wider benefit within Spalding:

6. **Organisations becoming more embedded in the community.** Though it's early days, the pride of the businesses which are hosting a sculpture and the camaraderie of being part of a small group seems likely to help these businesses embed more as a valued community asset.
7. **Local people in leadership roles knowing the value of the arts** was achieved through the participation of Spalding Civic Society and by local leaders participating in the scanning workshops.

For Joseph Hillier, the artist, there was one outcome that he highlighted:

8. **The development of his arts practice** as a result of working on the project. He worked very openly with the participants and encouraged them to take ownership of the process.

One further outcome common to Transported projects was not achieved: Families were not specifically involved so there was no benefit to them. However, it was observed that there was cross-generational activity taking place as part of the work commissioned. This created a change of perception between the generations and could help create strong ties across families.

There was another further outcome that was unexpected:

9. **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.

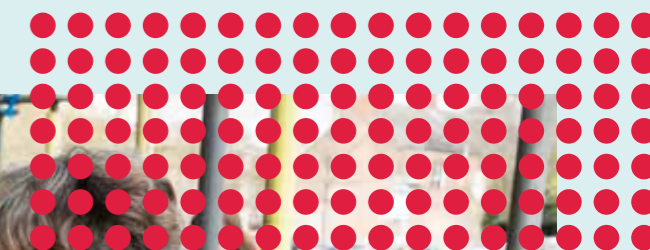
What stands out the most for this project is the natural ability of Joseph Hillier to engage with those he spoke to, to build rapport and to represent the local history in a sensitive yet exceptional way.

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 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 effect⁵. This reduces considerably what we can 'claim' for participants, because they are already a relatively engaged and happy group, and similarly for audiences because there will be many other influences brought to bear. As far as the wider benefit to Spalding businesses and leaders goes, we can be less cautious about our claims as this was a genuinely new and influential activity for them.

⁵ Deadweight, displacement and attribution



On Your Doorstep. Joseph Hillier © Electric Egg Ltd.

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 values⁶ - what people might pay locally for an art appreciation course, what businesses might pay to advertise and what might be spent on CPD for the artist.
- We estimate further value to the local economy using research into marketing by word-of-mouth.

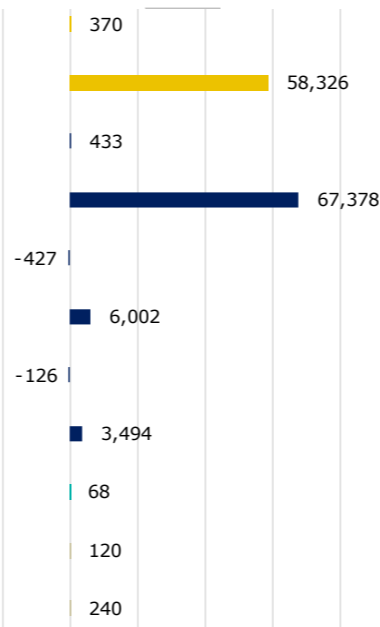
In total the value of the investment is £47.6K. The value of the return, as experienced by the participants and new audience in the main, is £132K. This is a return of 2.8 to 1. The two areas that stand out are the sense of people, place and heritage for residents, and communal spirit for participants.

⁶ Used where there is no obvious 'market' value



Where does the value lie in the Spalding project?

Calculation:	No. stakeholders x	Adjusted change x	Value per outcome =	Total value
□ Increase demand for the arts		950	0.29%	Family spending survey □ 134
□ Sense of people, place and heritage		15450	0.29%	SWB valuation by Fujiwara for HACT ■ 3,919
□ Artistic awareness		138	6%	Cost of art appreciation course □ 54
□ □ Communal spirit - cross generational		140	4%	SWB valuation by Fujiwara for HACT ■ 3,919
□ □ Communal spirit - cross generational		-3	4%	SWB valuation by Fujiwara for HACT ■ 3,919
□ Everyday wellbeing		143	4%	SWB valuation by Fujiwara for DCMS □ 1,084
□ Everyday wellbeing		-3	4%	SWB valuation by Fujiwara for DCMS □ 1,084
□ Organisations more embedded in the community	■	21	8%	Cost of 5 years local advertising □ 600
□ Develop quality arts practice with communities	€	1	23%	Cost of day training/CPD □ 300
□ Local people in leadership and advocacy roles know the value of quality arts	€ € € € € € € €	8	13%	Cost of art appreciation course □ 54
	€	1	50%	Value of WOM promotion/champion □ 227



Notes

Outcomes colour coded by who experiences the value: New audience Participants Artists Local economy

Levels of participation include eight leaders and one ETA, 143 participants and 950/15,450 (depending on outcome) new audience.

Adjusted change show the % change experienced by the stakeholder taking account of what else might have had an effect. For example, participants were already quite involved in the arts, (including other Transported events) so this reduces quite a lot what this project can 'claim'.

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 helps us see where most value lies. It is a combination of the number of people experiencing change, the amount of change and the value of the change. For example 'increased demand for the arts' is 950 new audience x 0.29% change x 134 of value = 370. Because the effects will be long-lasting, these values also include knock on impacts for up to five years beyond the project.

What if and what next?

- The following scenarios would allow the project to increase its return on investment:
 - Reduce overheads - Overheads are high at £21K and Transported would need to reduce these to be in line with the industry norm and to see an increase in the return.
 - Increase number of research and development individuals - This could be achieved, for example, by working with more voluntary groups.
 - Engage with people whose wellbeing and happiness is below the local average.
 - At an industry norm overhead of 20%, the return would increase to 4.2.
 - Increasing the number of those participants who were involved with the research and development activities could see an increase in return to 3.2.
 - Engaging with people who are below the local average for wellbeing and happiness could see a significant increase in value to 4.7. This can be seen elsewhere in Transported projects. Doing this alongside a reduction of overheads could see a return of 7.0.
- We test two other assumptions in sensitivity analysis.
- Reducing the projection of the project from five years to one year would decrease the return marginally to 1.8.
 - If the project did not reach any of the wider audience, the return would still be 1.5. This demonstrates that even if only the participants have experienced a change, the project still exceeds breaking even.

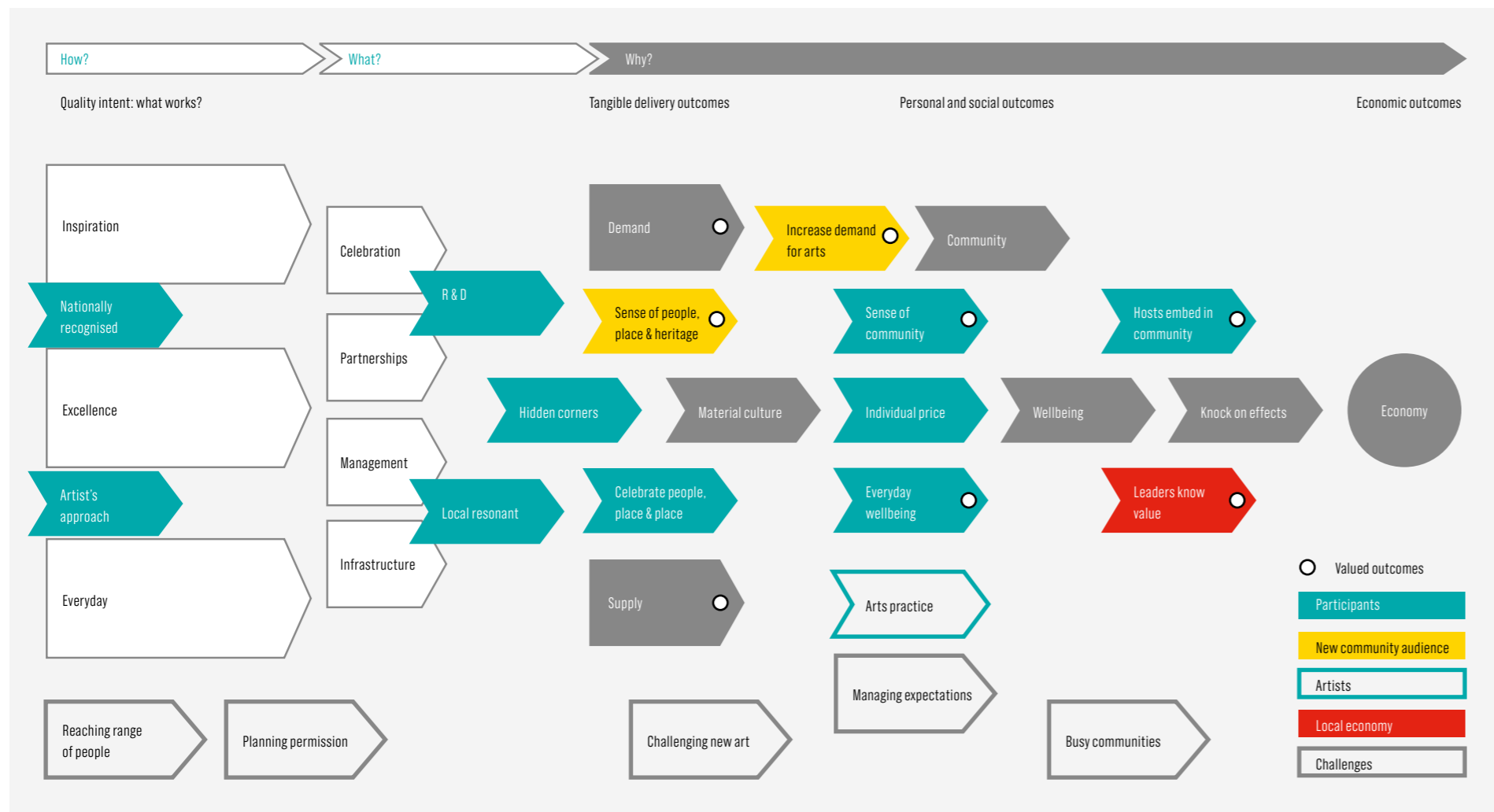
Recommendations from the Spalding experience

The value for this project, that is not seen in others, is that there are a lot of people involved. There were many opportunities for people to interact with Joseph during the research and development phase, which allowed the gradual build up of the impact. This approach provides many opportunities to generate and enhance value.

The challenge of working with communities can be the lack of infrastructure which can hinder reach to a wide range of people and the gathering of evaluation evidence. By focusing on engaging with the schools, this would support reaching new and different communities, and in turn, fully utilise the 'ripple effect'. Engaging with the schools would also strengthen the case for arts and provide more structure for evidence to be gathered and an ongoing infrastructure to develop.

Transported could also target an increased level of engagement with those who are below the local average for wellbeing and happiness and therefore an increase in the return.

Chain of events for the Spalding project



Open Book – A Small Library SROI

What happened and the difference it made

The Open Book strand commissioned The Eloquent Fold (artists Carole Miles and Phiona Richards) to host book/print making workshops at Boston, Long Sutton and Spalding libraries for one morning or afternoon over the course of four weeks per library.

Participants were encouraged to book their place in advance of the workshop. The workshops enabled participants to use printmaking, drawing, photography, calligraphy, stitching, personal memorabilia, collage, and paper engineering to make their 'Big Ideas' books. Each person designed and created one book to keep as well as one book to fill and leave with the Small Library of Big Ideas.

The investment was £22.5k from Transported, with a further £3.5k from the Local Authority Library Service, in-kind. The project was free to staff and participants. Some participants walked to the workshops, whilst others came from further afield and arrived by car or used public transport. The average cost of travel for participants was just under £3. In addition, participants committed their time and sometimes gave a small donation to Transported too. The artists chose to contribute more than their contract at around £1.5k of in-kind work.

The overarching purpose of the Arts Councils Investment in Transported is to create new audiences for the arts, from places of least engagement. This phase of the Open Book programme aimed to focus on creating sustainability for the arts within libraries and for the people living in and around Boston Borough and South Holland, Lincolnshire.

It is also an important feature for Transported to 'make the everyday exceptional' and Transported also used this and other 'quality intentions'⁷ to deliver something that celebrated the people, place and heritage in everyday spaces, in this instance, local static libraries.

Ron Frayne, Area Manager Libraries East, was a champion of the project. Transported worked alongside Ron to find new and unique ways to diversify their service. Ron moved job positions mid-way through the project and Nicola Rogers came into the post.

Between 4-9 participants were present at each workshop including children, young people and adults. There were 40 unique participants over the three weeks of delivery when evaluation postcards were completed. Fifteen of these participants were return attenders some of whom were living in disadvantaged or challenging contexts; including one woman living with ME, a man who was unemployed, a family who were moving between homes and another man who was homeless.

There were two outcomes for the audience, and seven for participants.

Library users who read or borrowed the books made by participants, are the **audience** for this work.

1. Participants of the project created books either about themselves, an area of interest to them, or to promote a local group. This led to an increase in **new, locally focused material culture**. This material culture (the books), was placed on display at each library for 3 months after the project ended, and was available to borrow. In some instances, library staff provided interpretation, explaining what the display contained and information about the project.

⁷ 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.





2. Whilst there was no evidence of the impact of this new material culture to the audience members (library users), there was evidence to demonstrate that some books were issued and that the displays were viewed. In the future, more active promotion of the book displays, combined with more focused participation or engagement activity (connecting the local community with the books created by participants), could **increase demand for the library service** to existing and new library users. In addition, consideration about how this engagement could be quantified would provide greater insight about the impact of this type of book display.

Participants who attended the workshops across the three libraries are the **participants** of this work. Before and after self-assessment with participants as well as observations by Transported staff, saw notable positive changes across three expected outcomes:

3. Despite (or perhaps because of) some individuals initially experiencing the workshop activity as 'complicated', participants reported an increase in **artistic skills** (+38%). This noteworthy outcome was achieved for a number of reasons; the starting point of the participants; the duration of the workshops being spread over a period of four sessions, allowing participants to develop their skills over time; and the result of high quality, person centred pedagogical approach of artists, Phiona and Carole.
4. An increase in their **sense of belonging and communal pride** (+26%) is also substantial. This outcome is directly linked to participants being able to create **new, locally focused material culture** (the books) about themselves, something of interest to them, or a local group. This was a deliberate delivery intention of Transported and the artists. The artists also took photos of every page of every book made, creating an online archive of the project.
5. An increase in their own **'everyday wellbeing'** a sense of being happy in the moment (+27%). Participants were often observed being 'engrossed' in the activity, indicating a sense of 'flow'.

One unexpected outcome occurred for participants; **reduced feelings of isolation**. Both Transported staff and the artists observed participants talking about and feeling less isolated as a result of spending time with people. Behaviours and conversations within the workshops, noted during observations by Transported staff, also point towards this outcome. **Reduced feelings of isolation** contributed towards participants experiencing two expected outcomes; **a sense of belonging and communal pride** and **everyday wellbeing**.

One outcome that might have been expected was not evidenced. Whilst there a small number of families who attended the workshops, we did not see evidence of an improvement in their **family time** which we do see elsewhere in Transported. The delivery intention of A Small Library of Big Ideas was directed towards adults and it was held in the daytime. As such it was not advertised as a family event. However we saw a big jump in attendance in the sister project on mobile libraries over the school holiday period which would be likely to occur here too, and this outcome could be developed in a new forecast.

Of the families who did attend, they did report experiencing an **increase in artistic skill**, increased **everyday wellbeing** and an increased **sense of belonging and communal pride**.

The library service and library staff are **participant partners** of A Small Library of Big Ideas. For these participants, two outcomes occurred:

6. The project enabled the **Library Service to diversify** further. As a result of participants of the Boston Library workshop experiencing an increase in artistic skill; three of them established a new Sketchbook group, supported by Boston Library staff and Transported. The group meets twice a month, and over 10 participants attend each session. Supporting the sustainability of the project was a deliberate delivery intention by Transported and the artists. We have also created a forecast model showing the potential for additional impact here, had a more in-depth level of strategic work taken place to maximise the potential for library diversification.

7. **Diversification of libraries** would not be possible without local **people in leadership roles knowing the value of the arts**, demonstrated through the commitment of library leaders, Ron Frayne and Nicola Rogers. This was evident in their investment of staff time, library space, and library resources. In addition, the library service and Transported commissioned a new project Taking pArt, for people with mental health issues, in part as a result of the success of A Small Library of Big Ideas and with funding from the Mental Health Promotion Fund.

Transported staff (Event Team Assistants) and **Artists** experienced both expected and unexpected outcomes:

8. Both artists reported an increase in their **everyday wellbeing** as a result of the relationships they developed with project participants. They also reported a development of their **artistic practice** as a direct result of working together to deliver this project.
9. The role of the Events Team Assistant is an important intermediary between the artists and the community, as such they became **cultural advocates** in the community too. The Event Team Assistant allocated to the project, Joan Rushton, reported similar outcomes to those of participants; notably an **increase in artistic skill** (she created her own book), and increase in her **sense of belonging and communal pride** and an increase in her **everyday wellbeing**.

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 effects.

We account for what would 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 effect⁸. This reduces by a little under half the effects for the participants (for example some were already arts attenders). As far as the library is concerned, together with other Transported projects this is a rare activity as it was delivered by professional artists and so it is genuinely new.

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 I, and the wellbeing they would feel from better communal relationships.
- 'Willingness to pay' type evidence, including proxy values⁹ - what people might pay locally for a craft course, what the library service might spend on an exhibition or similar workshop and what might be spent on training leaders to value and be able to commission services of this kind.
- We estimate further value to library services and the local economy using research into current library practice and marketing by word-of-mouth.

In total the value of the investment was £27.5K. The value of the return, as experienced by participants in the main but with some benefit in the library and others, is just over £27K. This is a return of 1 to 1.

The overwhelming bulk of the value comes from the outcomes experienced by participants, which is even better for those who set up their own craft group because their outcomes are likely to last longer. Whilst they increased their wellbeing and sense of belonging in equal measure, the national research shows the value of belonging to be about twice that of everyday wellbeing.

Where does the value lie in A Small Library?

⁸ Deadweight, displacement and attribution

⁹ Used where there is no obvious 'market' value



Calculation:	No. stakeholders x	Adjusted change x	Value per outcome =	Total value	
☐ New, locally focused material culture	☀	1	Value of display now; promotion could increase demand	Cost of new display (diff S/H to below) ☐ 1,000	1,000
☐ Increase demand for the library service		1,423	Demand could be increased in future forecast model	Potential future value in forecast model ☐ 1,359	-
☐ Artistic skills and awareness		30	18%	Cost of local craft course ☐ 45	441
☐ Sense of belonging and communal pride		30	12%	SWB Valuation by Fujiwara for HACT	2,885
☐ Everyday wellbeing		30	13%	SWB valuation by Fujiwara for DCMS	1,359
☐ Additional value to those who set up group		10	As above but with longer life	As above but with longer life	2,661
☐ Library diversifies	■	1	85%	Cost of a new display ☐ 1,000	850
☐ Develop quality arts practice with communities	€ €	2	16%	Cost of a day training/ CPD	-
☐ ETA's artistic skills and awareness	€	1	8%	Cost of local craft course ☐ 45	7
☐ ETA's sense of belonging, communal pride	€	1	5%	SWB valuation by Fujiwara for HACT	2,885
☐ ETA & artists' everyday wellbeing	€ € €	3	5%	SWB valuation by Fujiwara for DCMS	1,359
☐ Local leaders and community advocates know the value of the arts	€	1	20%	Value of WOM promotion/champion	227
	€	1	13%	Cost of senior leadership course	550

Notes

Outcomes colour coded by who experiences the value: Audiences Participants Transported staff and artists Local economy

Levels of participation include two leaders (one experienced the outcome) and one ETA and 40 participants with 10 in the new group having additional value. There is one library service affected and the potential for large numbers to increase their demand for library services which is not yet realised.

Adjusted change shows the % change experienced by the stakeholder taking account of what else might have had an effect. For example, the use of professional artists makes this a genuinely new experience for libraries.

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 helps us see where most value lies. It is a combination of the number of people, the amount of change and the value of the change. In this project we separate the outcomes for the new group that was set up (though their outcomes are the same as other participants) because the impact will last longer with higher value.

What if and what next?

The following scenarios would allow the project to increase return on investment:

- Reducing overheads – overheads are high at £11.5k. Reducing overheads to 20% (a percentage often used in the arts and cultural sector), would double the return, to 1 to 2.1. With the return on investment identified in a US study as over 1 to 41, we think this is a cautious estimate.
- New audiences could be engaged as a result of delivering activities linked to books left on display in the libraries after the project. With current library attendance trending down, this could be very valuable. Over 70,000 people use the libraries over three months. If only a small percentage of those experience some of the wellbeing that participants do centred on the library, this could readily increase the value by half (£12K) and the return to 1 to 1.4.

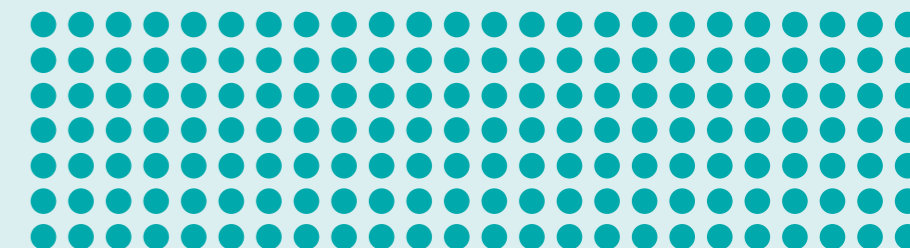
There is a knock-on organisational impact associated with an effective project with Transported on both the library workforce and leadership and Transported is in a great position to create further value in T2. A recent DCMS report highlighted a very significant role for libraries to 'underpin communities' and recommended enhancing leadership as well as new economies of scale from a national strategy. The report describes the importance of the non-judgemental, flexible space, particularly to those who are vulnerable and on literacy and digital access² (whilst attendance across England is over a third of the population, it rises to nearly half in the poorest areas). Protecting libraries for these users is important, and supporting the workforce to do so is effective and strategic.

Recommendations

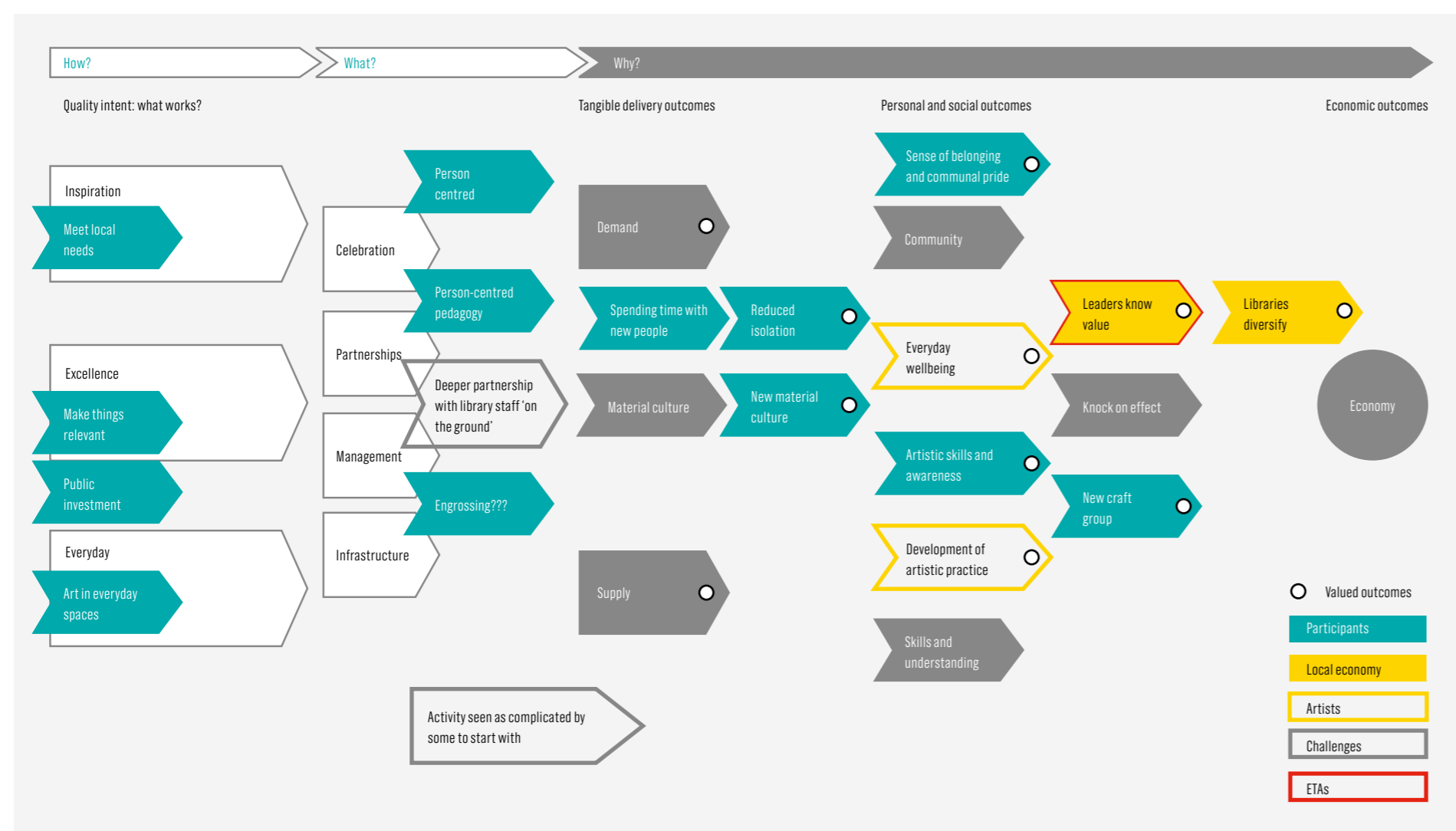
Working with participants who had a lot to gain because their lives were challenging or they were isolated, created significant benefit in this project and the taking pART library project for people with mental health issues will take this forward and be tested with a further SROI.

The person-centred approach and engrossing and challenging activity culminating in a thing of beauty, both celebrated the people involved and created a sense of pride and achievement. This was especially strengthened by making one book that they could take away and another to be shared in their community. Both this and reduced isolation made for happier participants. Wellbeing in turn can lead to other better life chances. Where participants went on to set up their own new craft group the outcomes can last much longer, and supporting them to maintain this could create significant benefit.

Being explicit about the organisational benefits to libraries of this kind of diversification is likely to be very beneficial, both to the library service and in terms of community use, and understanding that more deeply is an important next step.



Chain of events for A Small Library



Open Book – Faceless Arts SROI

What happened and the difference it made

Transported commissioned Faceless Arts to deliver a high quality, innovative and engaging arts project to tour the mobile libraries in these areas as part of the Open Book strand. The project purpose was to make sure that even the smaller, rurally isolated communities had access to the arts. It both fulfilled Transported's objectives, and showcased the libraries as locations for arts activities and key venues for the community.

Participants were encouraged to take part in silk painting while visiting the mobile library to borrow or return books. The workshop enabled participants to use silk painting techniques to create bookmarks or banners to represent one of the 14 places the mobile library stopped on its route. Each person could return the following session to pick up their book mark and to continue to develop their skills by adding to the banner.

The investment was £25.25k from Transported, with a further £3.25k from the Local Authority Library Service in-kind. The project was free to staff and participants. Some participants walked to the workshops, whilst others came from further afield and arrived by car. The average cost of travel for participants was under £3. In addition, participants committed their time.

The overarching purpose of the Arts Councils Investment in Transported is to create new audiences for the arts, from places of least engagement. This phase aimed to focus on creating sustainability for the arts within libraries and in rural venues for the people living in and around Boston Borough and South Holland, Lincolnshire.

It is also an important feature of Transported to 'make the everyday exceptional'. Transported also used its 'quality intentions'¹⁰ to deliver something that celebrated the people, place and heritage, in everyday spaces, in this instance, local mobile libraries.

Wendy Gilham-Skinner (Team Leader, Library Service, Lincolnshire County Council), was a champion of the project. Transported worked alongside Wendy to find new and unique ways to diversify the library service.

Evaluation postcards showed there were 121 unique participants over the four months (totalling 60 sessions – one session per month in each of the locations). Participants included people who had never silk painted before, a small selection of families and lots of individuals who participated on their own.

The audience for this work is members of the community (and potential library users) who saw the silk painting banners made by participants on display in four community settings after the project finished.

The outcomes were:

1. Participants of the project created silk painting banners depicting areas of interest / buildings / landscape connected to the local area. This led to an increase in **new, local focused material culture**. This material culture (the silk banners), was placed on display for 5 months after the project ended.
2. There was no evidence of the impact of this new material culture to the audience members (local people), however in the future, more active promotion and interpretation of the silk banner displays, combined with focused engagement activity (connecting the local community with the silk banners created by participants), could **increase demand for the mobile library service** to existing and new library users.

Participants who attended the workshops across the mobile library route are the participants of this work. Before and after self-assessment with participants as well as observations by Transported staff, saw positive change across three expected outcomes:

¹⁰ 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.





3. Participants reported an increase in **artistic skills** (+8%). Silk painting was chosen specifically as an accessible creative activity that could be tried out by participants in as little as 30 minutes. Some participants also borrowed books from the mobile library about silk painting as a result of their participation in the activity. Whilst positive overall, this outcome may have shown greater increase if participants were able to immerse themselves in the process of a longer period of time.
4. An increase in their **sense of belonging and communal pride** (+12%) was reported. Participants were encouraged to talk about their community and their place in it whilst learning a new skill. This outcome is directly linked to participants being able to create **new, locally focused material culture** (the book marks and silk banners), connected to the local area. This was a deliberate delivery intention of Transported and the artists.
5. An increase in their own **'everyday wellbeing'** a sense of being happy in the moment (+10%). Participants who were able to take part for a longer duration, for example when the mobile library was in a setting for 1-2 hours, reported enjoying the activity and feeling happy and engrossed. Some negative responses or behaviours were noted when participants felt cold completing their book marks / banners outside under the gazebo, or when they felt rushed to complete the activity.

One outcome that might have been expected was not evidenced. Whilst there a small number of families who attended the workshops, we did not see evidence of an improvement in their **family leisure time**. Whilst one month of delivery did take place during the school holidays, and this period saw a big jump in attendance, the delivery intention of Faceless Arts was directed towards adults, and as such it was not advertised as a family event. This outcome could be developed in a new forecast.

Of the families who did attend, they did report experiencing an **increase in artistic skill**, increased **everyday wellbeing** and an increased **sense of belonging and communal pride**.

The library service and library staff are participant partners of the Faceless Arts project.

6. The mobile library staff took an active part in the project, were supportive of the artists and the creative activity and also attended the evaluation focus group. As such they experienced similar outcomes to the participants, including an increase in **artistic skill**, a **sense of belonging and communal pride**, and **everyday wellbeing**.
7. The project would not have been possible without local **people in leadership roles knowing the value of the arts**, demonstrated through the commitment of Wendy Gilham-Skinner. This was evident in her investment of staff time, library space, library resources and her involvement in the evaluation process. Wendy was also able to articulate the value of local people being supported to engage in the arts; *'Interacting with the arts gives a different dimension to life which brings happiness and a new way of looking at life'*.
8. Artists reported **developing quality arts practice with communities** as a result of the project. The uniqueness of the project encouraged Faceless Arts to consider a new art form (silk painting) combined with innovative ways in which they could engage with participants in a very short period of time, whilst still enabling them to **create new material culture**. Faceless Arts also needed to consider the use of space (a small mobile library), to ensure participants could fully engage in the opportunity. Notably, the artist's person centred pedagogical approach impacted positively upon the participants, enabling them to experience the positive differences described above.

There were three further outcomes that were unexpected, experienced by Transported Event Team Assistants:

9. The role of the Events Team Assistant is an important intermediary between the artists and the community, as such they became cultural advocates in the community too. The Event Team Assistant allocated to the project, Suu Wernham, reported similar outcomes to those of unique participants; notably an **increase in artistic skill** (she created her own silk paintings), and increase in her **sense of belonging and communal pride** (Suu had recently moved to the region herself and this project supported her to meet people and find out more about the local area), and an increase in her **everyday wellbeing**. Notably, Suu has taken on silk painting as a hobby and has is also starting a new Higher Education course, which she feels has been made possible, in part, due to her experience of being an Event Team Assistant for Transported.

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 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 effect¹¹. This reduces by a little under half the effects for the participants (for example some were already arts attenders). As far as the library is concerned, together with other Transported projects this is genuinely rare activity for the mobile library service.

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 or library, and the wellbeing they would feel from better communal relationships.
- 'Willingness to pay' type evidence, including proxy values¹² - what people might pay locally for a craft course, what the library service might spend on an exhibition / similar workshop and what might be spent on training leaders to value and be able to commission services of this kind.
- We estimate further value to library services and the local economy using research into current library practice and marketing by word-of-mouth.

In total the value of the investment is £28.5K and the value of the return is £30.25K. This is a return of 1 to 1.1, just over break-even. The majority of this value, around two thirds, comes from the sense of belonging participants experienced. It is both their best result and the highest value.













In addition, whilst the concept of the project is an innovative one, participant outcomes may have been higher if they had more time to engage in the creative activity (over a longer duration), or if there had been greater consideration as to the sustainability of the activity (establishing a spin off craft group), beyond the funding for the project.

¹¹ Deadweight, displacement and attribution

¹² Used where there is no obvious 'market' value



Where does the value lie in the Faceless Arts project?

Calculation:	No. stakeholders x	Adjusted change x	Value per outcome =	Total value	
☐ New, locally focused material culture		1	Value of display now; promotion could increase demand	Cost of new display (diff S/H to below) 1,000	1,000
☐ Increased demand for libraries		118	Demand could be increased in future forecast model	Potential future value in forecast model	-
☐ Artistic skills and awareness		122	4%	Cost of local craft course 45	204
☐ Sense of belonging and communal pride		121	6%	SWB valuation by Fujiwara for HACT 2,885	19,656
☐ Everyday wellbeing		122	5%	SWB valuation by Fujiwara for DCMS 1,359	7,717
☐ Library service diversifies		1	90%	Cost of new display (diff S/H to above) 1,000	900
☐ Develop quality arts practice with communities		2	24%	Cost of day training/DPD 300	144
☐ ETA's artistic skills and awareness		1	2%	Cost of local craft course as above	2
☐ ETA's sense of belonging, communal pride		1	2%	SWB valuation by Fujiwara for HACT as above	146
☐ ETA's everyday wellbeing		1	2%	SWB valuation by Fujiwara for DCMS as above	57
☐ Local leaders and community advocates know the value of the arts		1	20%	Value of WOM promotion/champion 454	192
		1	45%	Cost of senior leadership course 550	248

Notes

<p>Outcomes colour coded by who experiences the value:</p> <p>Workforce</p> <p>Participants</p> <p>Transported staff and artists</p> <p>Local economy</p>	<p>Levels of participation include one leader and one ETA and 121 participants with one library staff member also participating. There is one library service affected and the potential for large numbers to increase their demand for library services which is not yet realised.</p>	<p>Adjusted change shows the % change experienced by the stakeholder taking account of what else might have had an effect. For example, the use of professional artists makes this a genuinely new experience for libraries.</p>	<p>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.</p>	<p>The total value for each outcome helps us see where most value lies. It is a combination of the number of people, the amount of change and the value of the change. For example, 121 participants increased sense of belonging by x 6%, x a value of 2,885 = 19,656.</p>
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What if and what next?

The following scenarios would allow the project to report a higher return on investment:

- Reducing overheads – overheads are very high at £11.5k. Reducing overheads to 20% (a percentage often used in the arts and cultural sector), would see a 1 to 1.7 return on investment and could be achieved once Transported has moved beyond its action research phase to a more normal delivery model.
- Increase outcomes – by delivering the activity only at sites where the mobile library stops for 1-2 hours, and by increasing the duration of the project (from four months to one year), there is potential for an increase in the outcomes. There is little scope to increase participant numbers as the space is so restricted. This could double the value. Calculating the increased cost is beyond the scope of this work, but if it were offset by lower overheads, this could increase the return too.
- New audiences could be engaged as a result of delivering participatory activities linked to the banner displays in the community settings. Such activities could be delivered as a consultation process (before a project begins to promote the activity), or as a celebratory experience (after the project has ended). Over 2,000 people are estimated will see the banners so if just a small percentage start to visit the library this could be significant.

There is a knock-on organisational impact associated with an effective project with Transported on both the library workforce and leadership and Transported is in a great position to create further value in T2. A recent DCMS report highlighted a very significant role for libraries to 'underpin communities' and recommended enhancing leadership as well as new economies of scale from a national strategy. The report describes the importance of the non-judgemental, flexible space, particularly to those who are vulnerable and on literacy and digital access³ (whilst attendance across England is over a third of the population, it rises to nearly half in the poorest areas). Protecting libraries for these users is important, and supporting the workforce to do so is effective and strategic.

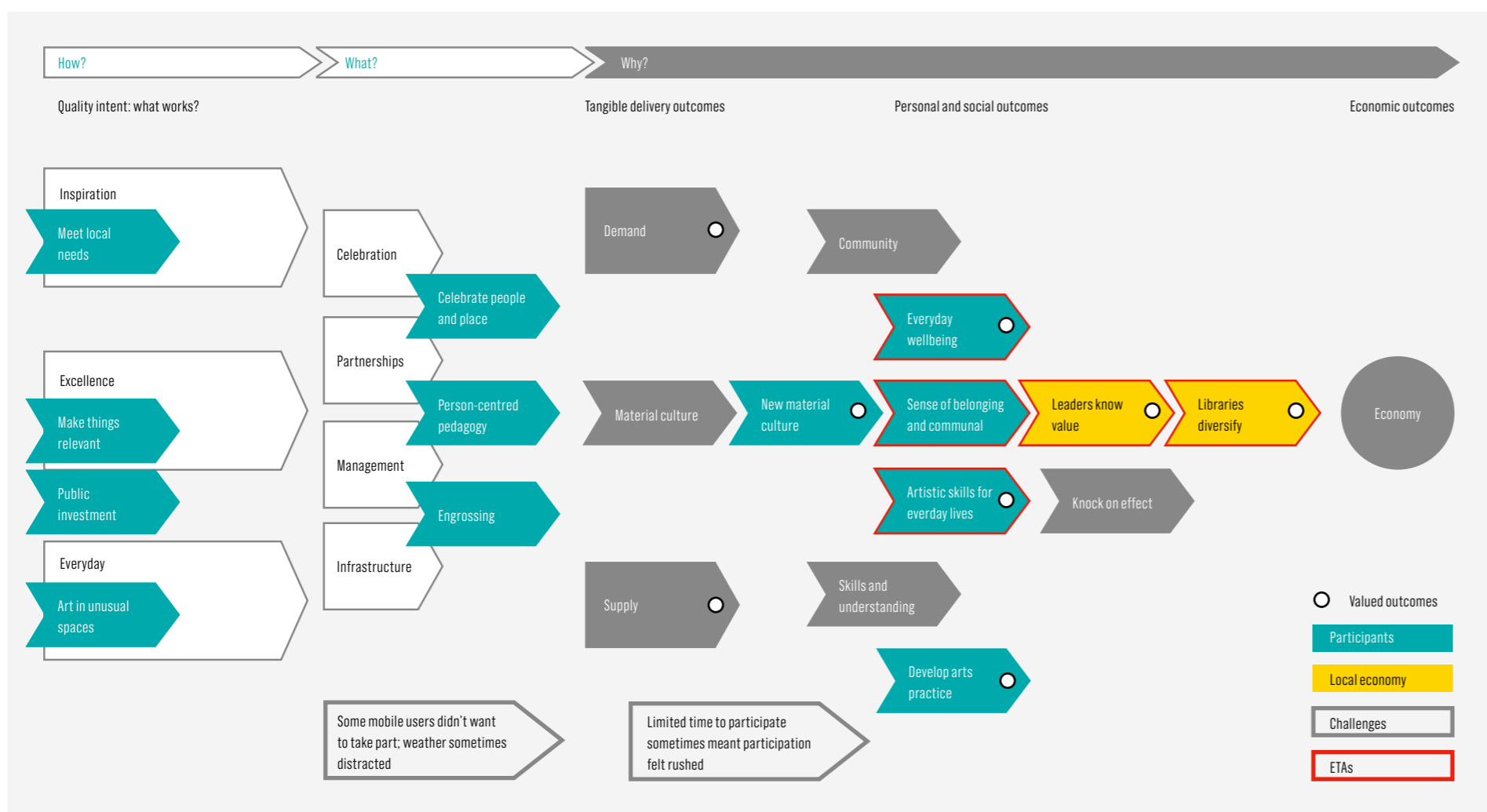
Recommendations

The person-centred approach and engrossing activity, both celebrated the people involved and created a sense of pride and achievement. However the mobile libraries are a challenging place to work, open to the weather and limited in time and space, and they offer little opportunity for growth. Instead more value could be generated by engaging people with more challenging lives, or taking longer over the projects for a greater change, or supporting people to establish their own craft group.

Being explicit about the organisational benefits to libraries of this kind of diversification is likely to be very beneficial, both to the library service and in terms of community use, and understanding that more deeply is an important next step.



Chain of events for the Faceless Arts project



(Endnotes)

1. Labovitz School of Business and Economics 2011, Minnesota Public Libraries' Return On Investment
2. DCMS 2014, Independent Library Report for England
3. DCMS 2014, Independent Library Report for England



Art and Business © Electric Egg Ltd.



Lightwaves, Impossible Arts



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Transported is a strategic, community-focused programme which aims to get more people in Boston Borough and South Holland enjoying and participating in arts activities. It is supported through the Creative People and Places initiative. Whilst every effort has been taken to ensure the accuracy of this information, times and locations are subject to change.

Please check our website www.transporteditc.org.uk for the most up to date information. Events are suitable for all unless specified otherwise, but all children must be accompanied by an adult please.

