



TRANSPORTED EVALUATION INTERIM REPORT

May 2015

Photography courtesy of Electric Egg

Summary

Background

Transported is one of 21 'Creative People and Places' (CPP) projects funded by the Arts Council England (ACE) to increase participation in the arts in places of least engagement. Transported is also interested in the knock on effect more widely in communities.

CPP has a focus on excellence, action research, partnership, sustainability and shared learning. Transported is the programme for Boston and South Holland (borough and district councils) in South Lincolnshire. Participation in libraries, museums and the arts ranged between 6% and 14% lower than the England average in 2012 (this lowest figure being museum and gallery attendance from South Holland).

Transported is a three year programme launched in May 2013 and in its third phase in 2015. Early consultation led to eleven strands of work, now reduced to seven. The projects specifically target the public, private and community sectors and include audience and participatory experiences as well as public art. Transported Live, the Haulage strand (with the haulage sector) and some festival and community events are mostly directed at audiences. Open Book (with libraries), DIY

and Arts & health workshops are for participants. On Your Doorstep is a programme of public art with communities.

Transported is working 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. If no further investment is secured, delivery will complete in December 2015 with the programme wrapped up in March.

Context

Transported's primary aim is to engage the unengaged with high quality art but it will reach beyond arts participation to create social impact.

Boston and South Holland are sparsely populated rural areas. Population is mostly white and is both aging and growing, including through immigration from Eastern Europe. Agriculture and food processing are key employers and employment is roughly at or above the average for the country.

While not qualifying as 'highly deprived', the area is broadly deprived, with most people living in slightly deprived areas. GCSE results are well below the national average. In common with the rest of the country there is health

inequality, particularly for men from Boston where the worst life expectancy is 9 years below the best. Smoking, drinking and obesity are the most significant factors for ill-health. Wellbeing however, matches the national average.

Take up of physical activity, cultural activity, social media and social activism are all limited; the area has low participation more generally than just for the arts. It faces fundamental societal challenges, to which the arts can contribute.

Evaluation purpose and scope

This is the interim report describing the first two stages of the evaluation, in which the scope and a 'Story of Change' are established.

As well as answering the Arts Council's questions:

- 1 are more 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 lessons learned?

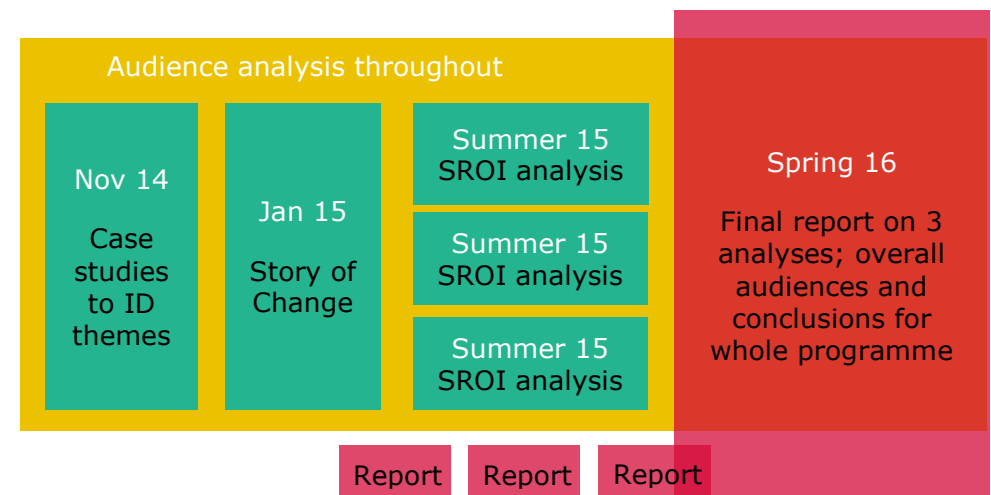
this evaluation is designed to assess social impact and sustainability. It's independence is therefore important. To address both the broad participation questions and deeper social impact, it will combine audience research in the form of a consistent events survey with Social Return On

Investment analysis. Conclusions will then be drawn for the whole programme combining these 'broad and deep' approaches in what we believe is a ground-breaking approach.

SROI analyses combine a 'Story of Change' with numerical values so things can be compared. They show value for money in 'triple-bottom-line' terms, including economic, social and environmental impact on the obvious and secondary beneficiaries, as well as into the future. 'Triple-bottom-line' is an approach used increasingly in both public and private sectors.

The subsequent stages are to collect the evidence, analyse and value the impact and validate the learning with the people who matter.

Evaluation schematic



The people who matter

Establishing the people who matter is the first stage of the analysis. These are 'material' in accounting terms, by being both relevant and significant in impact. There are four key stakeholders:

- The public who attend events and activities (audiences)
- Communities who participate, and are brought together either locally or as part of a workforce
- Transported artists and staff
- The public sector and the state more broadly

Story of change

Because SROI analysis uses both narrative and numbers, the first step is to establish a Story (or theory) of change. This is guided by the people who matter so it also includes the unexpected and the challenges, as well as the expected benefits. It is used to reverse plan from the difference the programme should make, through its delivery to the drivers of change.



Consultation

Three consultations informed the Story of Change:

- 1 Interviews to create six case study dashboards combined with event data,
- 2 A workshop for stakeholders and
- 3 A survey completed by 30 Transported stakeholders.

The surveys identified particular strengths as 'creating wellbeing' and 'better family experiences'. 'Businesses giving something back' featured strongly in the case studies. Areas to consider for development included this focus on business and potential economic benefits. The latter could result from the business interest, but also from the potential for more resilient communities to generate public savings and from potential visitor spend. There is also a job to do on communicating value and working with local artists.

Drivers

The tangible 'drivers' for change include £2.5M of **public investment** as well as **under-used places** in the community and work space, and significant **time and commitment from partners**. The less tangible drivers are an emphasis on **relevance to improve the local area** so that the **everyday is made exceptional**.

More explicit attention to these drivers is recommended and will be addressed in further funding bids, though many are already well tested. For example the convention of R&D is already in place to ensure relevance to the everyday.

The vision - of excellence threading through inspiring approaches in everyday spaces - needs to be shared and

developed by working in partnership. Plans need to focus on **local need** as well as uniqueness.

Delivery

The basics of delivery are effective **programme management** and **supported commissioning**, this latter has been highly praised. As well as **improving public** space through the programme, longevity will come from relationships and building capacity in the **arts infrastructure**, which has been a challenge to date. This may be helped by **communicating the value** of Transported more strongly, with a message that is one of **celebration of people, place and heritage**. Communicating through community leaders and community groups in **developing relationships**, whether they be locally or workplace based will help to reach the public too.

Current delivery plans are very broad and ambitious. They include exciting live events and festivals, workshops and installations in rural and town locations. For our analysis, they are grouped broadly into:

- projects that are fun or captivating for audiences,
- those that are more engrossing for participants and
- some that are particularly relevant to the local place.

Exploring what works will establish the importance of these delivery themes and how they might overlap.

Difference Transported makes

The Story of Change has identified a mix of outcomes, some already being felt, others which Transported is on track to deliver.

Transported is working with both **supply (of excellent art and engagement)**, and **demand (from people in places of least engagement)** to create both a push and a pull towards the arts. Together with **highlighting the value of the arts** – as Transported understands it - this is already creating tangible delivery outcomes leading to personal and social benefits which we will evidence in the next phase of work. In the long term there are possible economic benefits too, for which we will establish a forecast.

Transported develops **material culture as a record of local history and community**, whilst also developing people's **skills, awareness and understanding** of the arts and their locality. It will continue to grow **quality arts practice with communities** to deliver this, which should also benefit artists. The early 'wins' in **improving public spaces** help to build the momentum.

As well as new access to the arts, for individuals the result is better **wellbeing in their everyday lives** (like at work, when shopping or in the village), from enjoyable engagement to being thoroughly engrossed. For audiences this might give a **sense of the strength of the place where they live and its history**. For participants this will create a stronger sense of **communal pride and commitment**. This has knock on

effects on **better family time** for those participating together and **businesses feeling they are 'giving something back'**.

Along with the public sector these businesses are a route to potential economic impact by creating a group of **local leaders who know the value of the arts**. Resilient communities make for less public funding on support services and ultimately **savings from a healthy society**. Flourishing communities are more likely to spend in the local economy, providing a **local income for the arts** and more broadly.

Alongside learning what works in delivery, the outcomes to be evaluated are:

Tangible delivery outcomes:

- 1** Increase demand by people from places of least engagement
- 2** Increase supply of excellent art and engagement
- 3** Highlight the value of the arts
- 4** Create material culture focused on local history and community
- 5** Improve public spaces

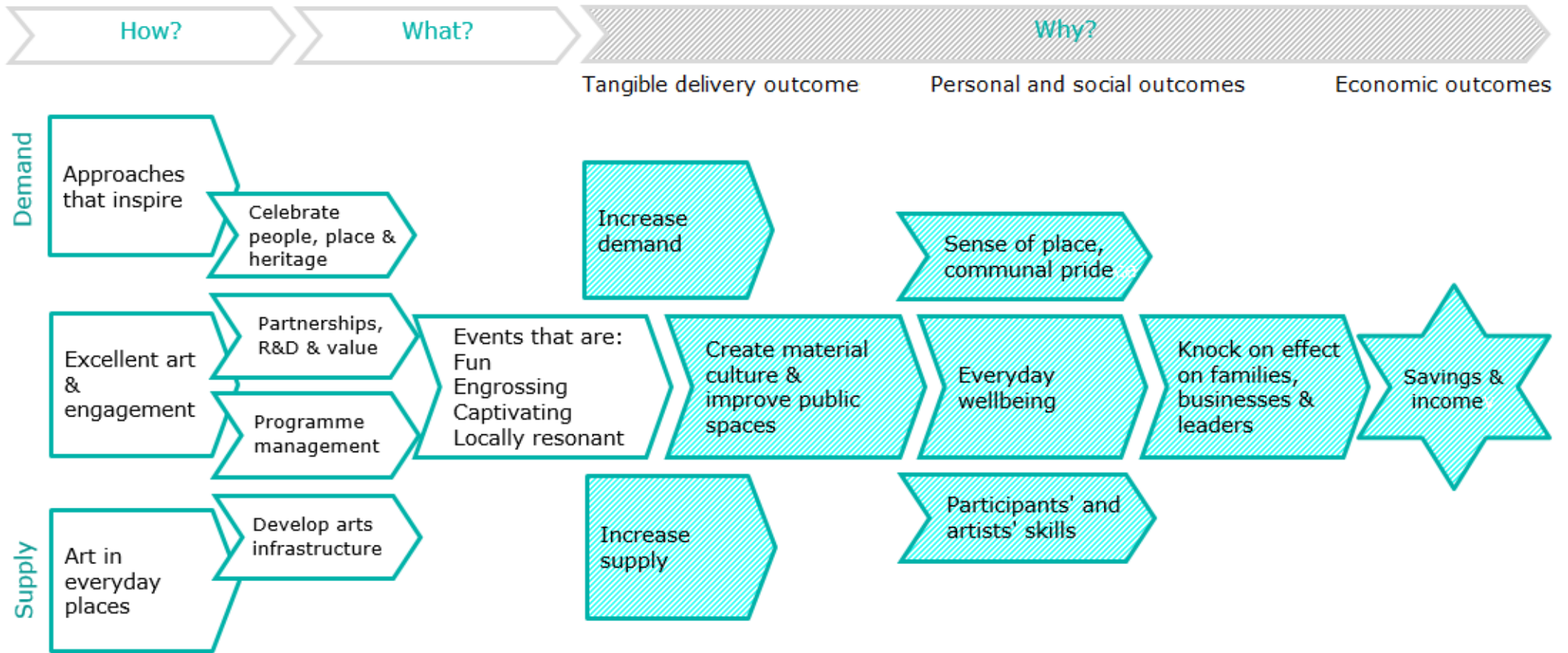
Personal and social outcomes:

- 6** Develop skills, awareness and understanding of the arts and local area
- 7** Develop quality arts practice with communities (an area for development)
- 8** Everyday wellbeing
- 9** A sense of history and strength of place
- 10** Communal pride and commitment
- 11** Better family time
- 12** Businesses 'give something back'
- 13** Local leaders know the value of the arts

Potential economic outcomes

- 14** Local savings from a healthy society
- 15** Local income for the arts (an area for development)

Summary logic model of the story of change



Interim results

Data collected over the last two years using the Events Survey for audiences has been analysed by MB Associates allowing us to assess who attended, why they attended, what they felt about the programme and to some extent what they gained from attending. In addition postcode data was analysed nationally to find further demographic and cultural appetite information.

This gives us interim information on the outcome 'demand has been increased by people from places of least engagement', and to a lesser extent on the nature of the increased supply.

In summary, Transported attracted high numbers of local people across a good range of ages. Over half the audience is people who live in places (postcode areas) least likely to engage and a quarter were uncommitted cultural consumers, who came because they were in the area.

Of these many were potential converts, either recommending to others or committed to coming again. 82% say they'd like

more activities like this in their area. 83% 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 Transported.

Phase III

By way of a leading indicator for the sustainability of Transported, we include a very brief analysis of the new taster sessions or DIY workshops which charged a (subsidised) fee.

In summary these paid for workshops are contributing to the outcome of 'supplying excellent arts and engagement', but they have some low attendance and are attracting different participants from Transported overall – probably fewer from the target market. These people are more proactive attenders. Although brief (a little too brief) these workshops are new to people and are not replacing any existing provision. Feedback indicates people are developing skills, awareness and understanding, creating material culture, and building their communal spirit, with a nod to wellbeing.

Contents

Summary.....	3
Contents.....	10
Introduction and scope	11
Transported and Creative People and Places.....	12
Local context.....	16
Evaluation brief	21
The people who matter	25
Story of Change.....	26
Consultation	26
Chain of events.....	32
Interim results.....	54
Phase I and II.....	55
Phase III – DIY / taster sessions.....	64
Interim recommendations	67
Appendices.....	68
Dashboards.....	68
Event Survey questions	75
Communications outline.....	77
References	78

Introduction and scope

Transported and Creative People and Places

ACE vision for Creative people and places

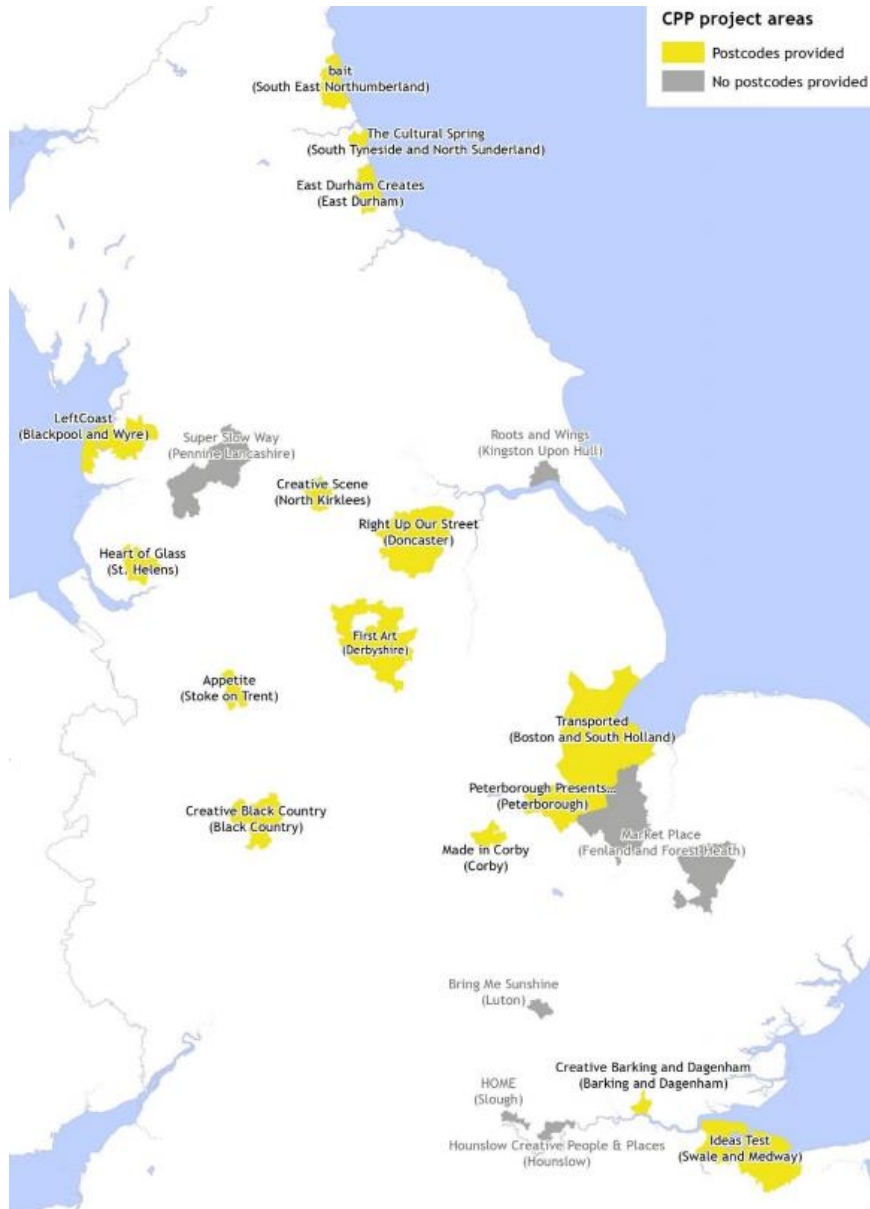
Arts Council England (ACE) has commissioned a £37 million strategic programme across England and over three years called Creative People and Places. It will focus investment in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the likelihood of participation. Specifically,

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.

The Arts Council's intention is that:

- 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

Creative People and Places locations



Transported

Transported is the Creative People and Places programme for Boston Borough and South Holland in Lincolnshire.

Boston and South Holland have been identified through the Active People Survey, as being an area where fewer people engage with the arts.

In South Holland in January 2010 a leisure and culture survey was conducted. Of the 3900 questionnaires distributed, 1309 were completed, identifying the most popular spare time activities for adults as: watching TV, eating out, and gardening. The most popular activities for children were: watching TV, seeing friends, computers and social networking.

In Boston cultural surveys were carried out in 2009 and December 2010, identifying a generally positive attitude to culture and the arts, though opinion of the arts in Boston was low and common barriers to attendance were chiefly: lack of information, cost, lack of events/activities/venues and the perceived poor quality of those that existed¹.

The programme's central purpose is 'to get people who currently don't engage with the arts to access great arts

experiences'. Its Arts Council grant is £2.6M over three years and two phases of the programme have been completed already.

Phase I 2013

Transported was launched early May 2013 in Holbeach. The first phase was a review in order to inform the development of the programme. The team took work on the road to test the appetite of the community. The main areas of questioning in the review were: 'You, Your Culture, Where You Live' and the findings are reported in a [Phase I Review](#).

Phase II 2014

The second phase built on the outcomes of this initial work and 11 strands of work were developed in the [Phase II outline](#), including:

- Haulage
- Festivals
- Open Book (Partnership projects with libraries)
- On Your Doorstep
- Past Inspired (Partnership projects with heritage venues and organisations)
- Public Art Commissions

¹ Transported Business Plan (2013)

- Transported Live (Delivering live performances to local people and in the workplace)
- Pop Up Shops
- Consultation (Phase 2)
- DIY (Programme of sustained workshop activity)
- Community Events

The team also ran an ongoing Quality and Innovation Programme. More about the projects can be found in the website section [Past Projects](#).

Phase III 2015

In the third phase attention to sustainability has focused in on value. The teams is working with the voluntary, public and private sectors, on seven strands 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

Transported was originally expected to run until January 2016, but is now in the process of raising investment to continue from private and public sources and further funding from the Arts Council.

Local context

The Borough of Boston and the District of South Holland are situated in South East Lincolnshire in the unique Lincolnshire Fenland landscape, bordered to the east by marshland and the vast seascapes of the Wash, which are internationally important for nature conservation.

The area is rich in its cultural heritage with its roots in the management of the natural environment and trade links with continental Europe and the Baltic, as well as links to the new world, through pioneers from the area, such as Banks, Bass & Flinders.

The Borough of Boston covers 36,200 hectares (362 square kilometres). About two-thirds of the population live in the urban area of Boston. Butterwick, Kirton, Old Leake, Sutterton and Swineshead are the largest rural settlements.

The District of South Holland covers a geographical area of 74,238 hectares (742 square kilometres). The district has a total of 47 towns and villages.

How are local people doing?

Whilst CPP has an objective of engaging more people with the arts, the Transported project has a deeper impact and is

also part of local social regeneration. Using Social Return as the impact measure is short hand for social, environmental and economic benefit.

Population²

Boston is the sub-regional centre for the south-east of Lincolnshire, and has undergone significant growth with an estimated population of 65,000 as at 2012. It serves a wider population of over 100,000 as a retail, social and employment centre. The number of households in the borough could increase to over 31,000 by 2033. The population is predicted to increase to 71,000 by 2025 (from 60,800 in 2008) with an increasing proportion of older people (20.56 per cent aged 65 and over in 2008 rising to 27.46 per cent by 2025). The majority of the population is from a white ethnic background. Boston also has the highest percentage of migrant workers in Lincolnshire.

South Holland is sparsely populated at 1.1 person per hectare compared to an average of 3.4. The latest population estimate for South Holland is 89,000 with the main town of

² Office for National Statistics (ONS 2012), Transported Business Plan (2013)

Spalding home to 28,000. South Holland's population is predicted to increase to 94,000 by 2020, a faster rise than is predicted for England and Wales. 97.% of the population are classified as White British, although the district has seen a large influx of migrant workers in recent years (approx. 5000 from mainly Poland, Latvia and Lithuania). It is an ageing population with 60% being of working age.

Health and wellbeing³

The health of people in Boston and South Holland is varied compared with the England average. The health priorities in both areas are alcohol, tobacco and obesity and children already have high levels of obesity by age 10/11. Inequality means that people in more deprived areas have a lower life expectancy, which is more pronounced for men than women. In Boston it is 9 years and 4 years respectively and in South Holland 5 and 2 years. Most early deaths are from heart disease and strokes, and diabetes is also a problem.

In terms of wellbeing, Boston and South Holland have an average score for all of the four measures recorded by the ONS; life satisfaction, feeling life is worthwhile, happiness and lack of anxiety.

³ Health Profile (2014)

Social and economic⁴

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%. In both areas deprivation is lower than the England average. Boston is more deprived than South Holland with 60% of the population living in the 40% most deprived areas in the country, and none living in the least deprived Quintile. The figures are less pronounced but similar in South Holland. Whilst the numbers of people living in *highly* deprived areas matches England, and the average is better than for England, most people live in areas that are slightly deprived.

18% of children in Boston live in poverty and 16% in South Holland, which whilst serious is better than the England average. 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%.

More positively, statutory homelessness in Boston and South Holland is among the lowest in England. And as well as better than England average figures for child poverty, South Holland performs better in crime and drug misuse.

⁴ ONS (2013), Health Profile (2014)

Cultural and community

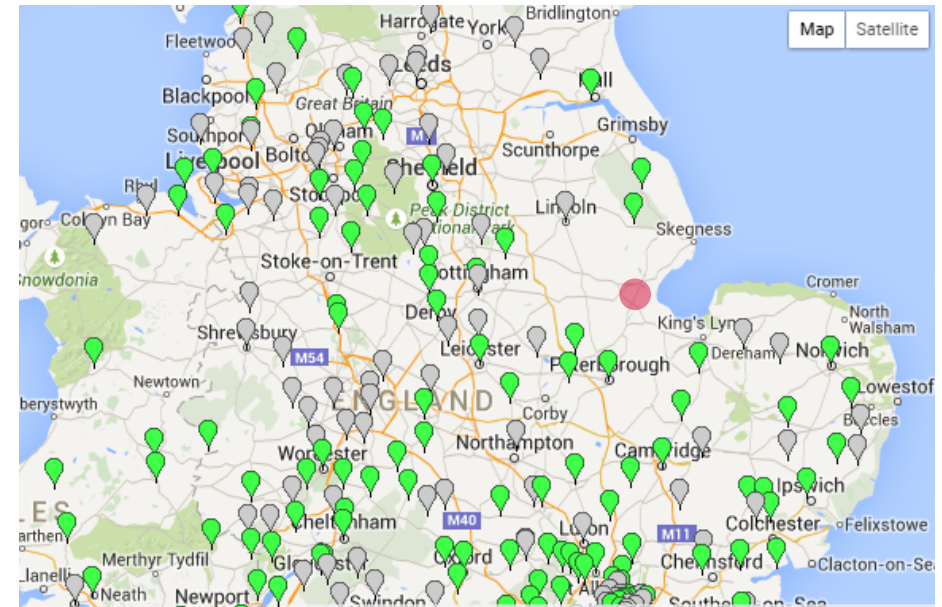
The percentage of physically active adults is well below the national and regional average. Cultural participation from the Active People survey show the following in 2010:

	Libraries	Museums and Galleries	Arts
England District Council average	44%	51%	45%
Boston	32%	39%	39%
South Holland	37%	37%	37%

Other participation indicative of a culturally or socially active community include national campaigns and movements like the Big Draw, Family Arts Festival and Fun palaces or the Transition Network.

The area was a cold spot for Fun Palaces, a campaign to promote ‘everyone an artist, everyone a scientist’ and similarly for the Transition Network, a movement for communities to adopt a more sustainable future. The Transported team also notices a low take up of twitter, though there is use of Facebook.

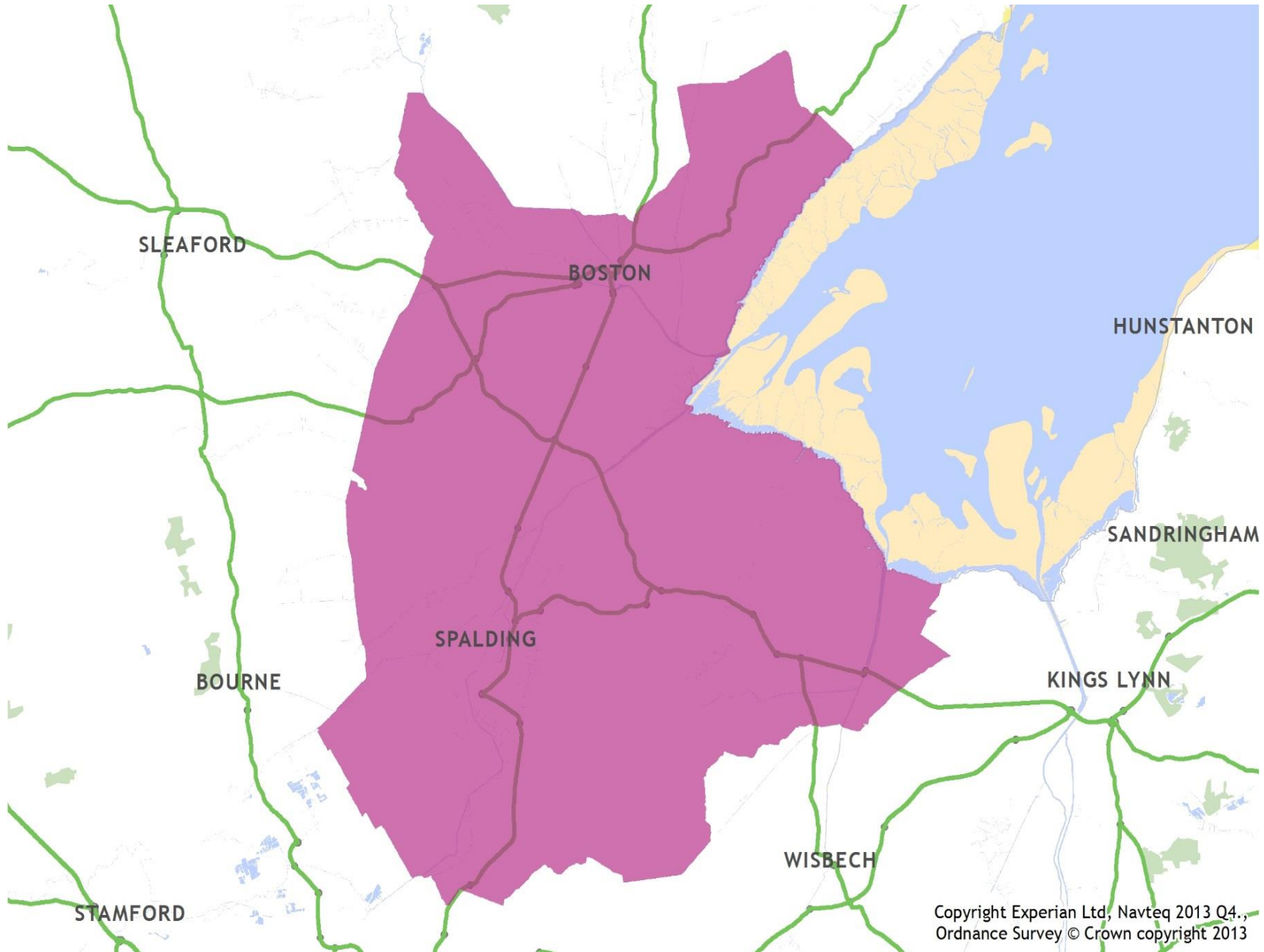
Transition Towns registered on www.transitionnetwork.org



In the 2015 general election, the turnout was 64%, only slightly below the UK average of 66% (influenced by a high turnout in Scotland) with a 24% and 15% swing towards UKIP who took second place in Boston and South Holland respectively. South Holland had a large Conservative majority, but Boston a closer Conservative majority.

Finally, national data shows that both Boston and South Holland have a higher number of road deaths than the England or regional average.

Boston and South Holland



Evaluation brief

Purpose

Three key evaluation questions

This evaluation needs to address three 'core' questions posed by the national evaluation framework of the Creative People and Places programme:

- 1 Are more 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 lessons learned?

Transported is also interested in social impact:

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

Indicators of progress

In addition there are three indicators of progress which the Arts Council has chosen and which CPP locations must report against. These are changes in awareness of the arts and opportunities to engage in the arts among the public, changes in the numbers and profile of people engaging, changes in reported intentions to engage in the arts in the next year.

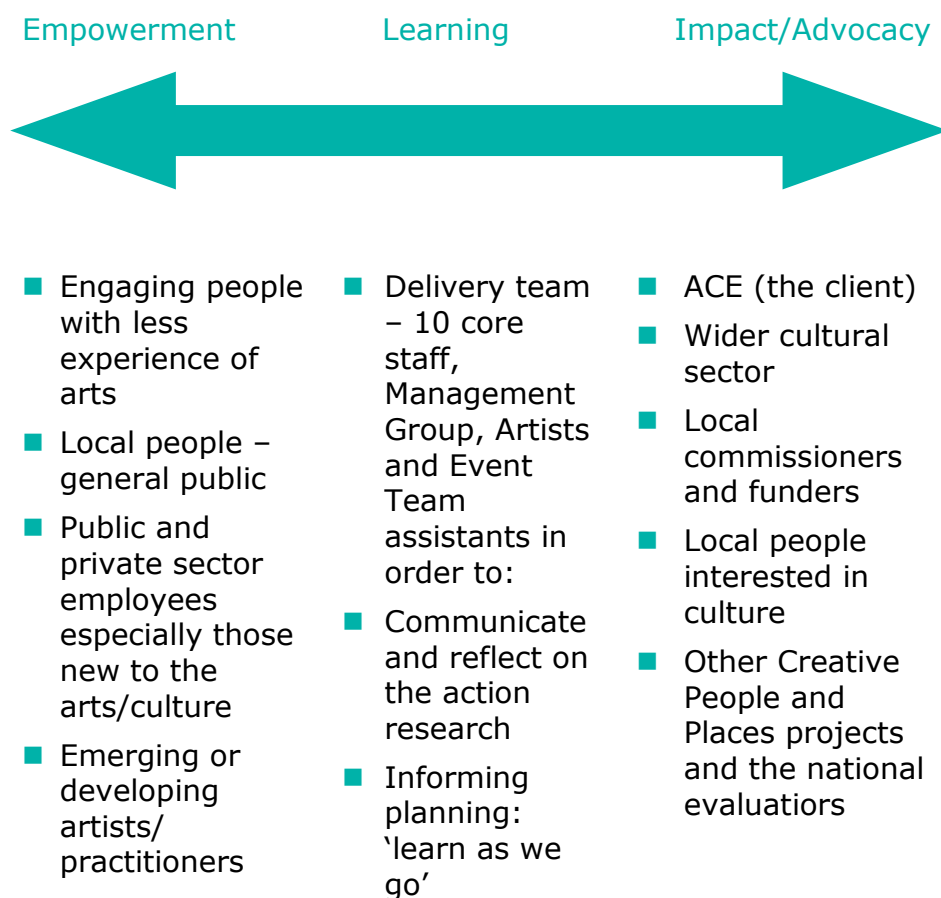
Locally determined factors for the evaluation

In addition to fulfilling the requirements within the national evaluation framework outlined above, Transported would like to be able to use evidence from the local evaluation to inform decision making as the project continues to develop. In summary these three levels of requirement are:

	Drivers – how?	Delivery – what?	Difference we make – why?
3 national evaluation questions	Was excellence maintained?	What worked?	Are more people engaged and inspired by arts?
Indicators of progress - national			Changes in awareness, intentions, engagement
Local needs	What works or could be improved?	What works or could be improved?	Does engagement lead to social impact and Sustainability?

The evaluation process

The following diagram shows an indication of some of Transported's main stakeholders and how the evaluation needs to relate to them in the context of this evaluation, and how they might relate to each other:



Scope

The scope of this evaluation extends to all three phases of Transported's programme, bearing in mind MB Associates will be dealing with already existing data for prior phases.

Transported has contracted a 'broad and deep' approach to learning about its impact, using Social Return On Investment (SROI) analyses with audience analysis in a combination we believe is ground-breaking. There are three elements:

- 1** Broad audience analysis of all projects
- 2** Three deep SROI analyses
- 3** A process to 'code' all the projects so they can be represented by one of the three SROI analyses and conclusions drawn for the whole programme.

Transported has from the start employed Events Team Assistants to collect feedback from events in the form of an ongoing Events Survey. Strategically it has had a 'Critical Friend' to advise on delivery, and an Evaluation Task Group to offer local knowledge and evaluation expertise.

For a variety of reasons these have not been very active, and delayed guidance from ACE also meant the evaluators were not appointed as early as would have been ideal. The evaluation is now consolidated into a contract with MB Associates to both evidence impact and advise and provide training on monitoring and evaluation (M&E).

Innovation

Whilst the MB Associates team has worked previously on large scale audience analysis in Capitals of Culture for example⁵, and published SROI analyses in the cultural sector⁶, neither we nor other organisations have combined the two in a broad qualitative and quantitative analysis of a large cultural programme like Transported.

SROI

SROI analyses combine a 'Story of Change' about the difference we make with number values so things can be compared. They are in-depth analyses and the methodology is guided by an international body, the [SROI network](#). They require considerable resources. There is a set of principles to which accredited SROI practitioners work which are broadly about involving everyone, understanding what really changes, being transparent and not over-claiming.

Social Return On Investment analyses will show value for money in three illustrative Transported projects, in terms that go beyond the financial. They assess a 'triple-bottom-line' of financial, social and environmental returns and

⁵ Impacts 08 [Liverpool Capital of Culture Research Programme](#)

⁶ [Museum of East Anglian Life SROI analysis](#) and [Suffolk Artlink SROI analysis](#)

compare them with cash and other investments to create a ratio. For example, we think a key investment in Transported projects is everyday space and 'making the everyday exceptional', using the canteen at Elsom's for instance, so that all staff could be involved. As a result we think key outcomes include people feeling more ownership of their spaces, and more pride in themselves and their community. In another example, the community around the Fenside project are using their community centre more, and pregnant mums involved in the project have since brought their babies' photos in to be part of the display.

This triple-bottom-line approach is being used increasingly in both the public and private sectors; for example in relation to the [Social Value Act](#) for public procurement, and by KPMG through their [True Value](#) approach for large scale corporations.

SROI also measures the knock-on effect of services, both beyond the obvious beneficiaries onto a wide group of stakeholders. For example, the lorry drivers involved in the project at FreshLinc, brought their families to see another Transported show. It also assesses the impact into the future and accounts for what partners contribute, or what would have happened anyway, identifying what is truly due to Transported.

The approach supports collaborative working, measures 'soft' outcomes, and evaluates the difference made over the long term, including reducing demand for expensive public services. It shows managers the strengths and weaknesses within a service.

Audience reasearch

of each audience is being surveyed at all projects by the Events Team Assistants using consistent survey questions. These ask about demographic information, why people are attending and whether they are more likely to attend or recommend others to, what they liked and didn't like, what their other cultural activity is.

Postcode data will be supplied to the Audience Agency for 'Mosaic' and 'Audience Spectrum' analysis (see below) commissioned jointly by CPP projects. This will contribute to both the national and Transported evaluation, identifying if Transported is reaching the intended audiences mentioned above. It will also enable us to explore whether more people from intended audiences are reached as the programme develops. Monitoring data on events and attendance is also supplied to the Arts Council quarterly.

Information on the first two phases of Transported's work will be gleaned from existing data, reports and interviews during the case studies where people have been involved in Transported for some time. The first two phases will also establish the story of change for the third phase.

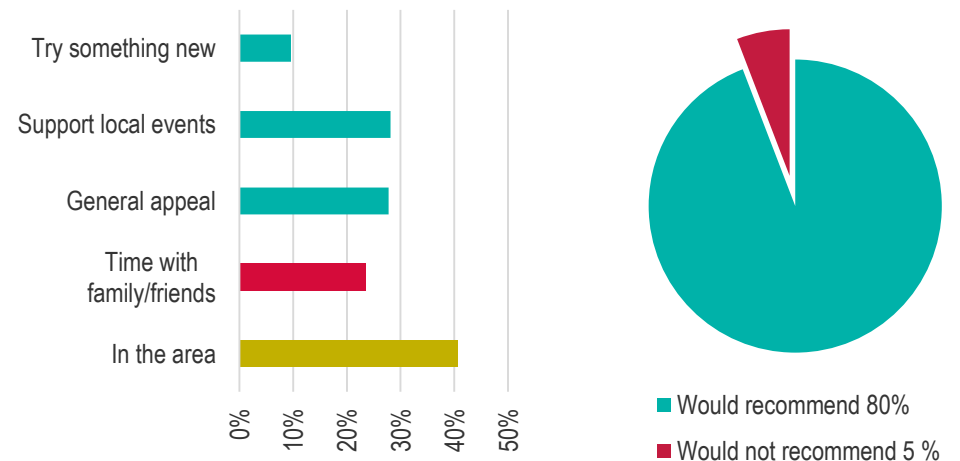
Broad and deep

Every project will be coded so they are represented by one of the analyses, either by stakeholders, artform or other key themes. We will agree which data from the audience survey indicates that Transported has made a difference. For example, we might say that all the audience members who answered that they were inspired, would come again and would recommend Transported could be considered to have experienced an outcome. Similarly, we might conclude that projects where most people came by chance (they were in the area) yet would still recommend Transported show a good return on investment.

For example, the FenBoy project shows below that most people came by chance, and would recommend to others:

Reasons for attending:

Would you recommend:



The people who matter

An SROI analysis involves looking at the roles of everyone who is a 'material' stakeholder, and what they have put into and got out of the project. This is distinct from those who should be informed about the project, but not included in the analysis. The list of stakeholders identified in initial client meetings is as follows.

Further research throughout will establish if these stakeholders and their outcomes are in fact material to the analysis, by re-assessing their relevance and their significance (the volume of their impact).

	Material stakeholders	Informed stakeholders
■ Arts Council England	No	Yes
■ Ecorys (the national evaluator)	No	Yes
■ Other Creative People & Places programmes	No	Yes
■ Public in Boston and South Holland	Yes	Yes
■ People working for/with	Yes	Yes

Transported		
■ People commissioned by Transported (artists)	Yes	Yes
■ Project 'partners' - local businesses, local authority contacts, voluntary/ community sector	Yes	Yes

Further work on the Story of Change indicated that we should distinguish the public who attend as audiences from those who participate.

	Material stakeholders	Informed stakeholders
■ Public in Boston and South Holland who attend as audiences	Yes	Yes
■ Communities in Boston and South Holland who participate	Yes	Yes

Story of Change

Because SROI analysis is about both narrative and numbers, the first step is to establish a Story (or theory) of change. This is guided by the people who matter so it also includes the unexpected and the challenges, as well as the expected benefits. It is used to reverse plan from the difference the programme should make, through its delivery to the drivers of change.

Consultation

Three consultations informed the Story of Change: Interviews to create six case study dashboards combined with event data, a workshop for the stakeholders groups and a survey completed by 30 stakeholders of Transported.

From the surveys particular strengths were identified as creating wellbeing and better family experiences, though businesses giving something back were a very strong element in the case

studies. Areas for development include this focus on business and potential economic benefits as a result of business interest, more resilient communities generating public savings and potential visitor spend. There is also a job to do on communicating value and working with local artists.

There was a systematic process of three steps in establishing the Story of Change and leading up to the choice of SROI analyses. These three analyses needed to be representative of all of Transported's work whilst also demonstrating success and the opportunity for national profile.

1 Case studies and 'dashboards'

A shortlist of initially six projects was created against some criteria agreed between the Transported and evaluation teams. The projects were 'scored' by the Transported team. We were looking for a range of projects from different strands and themes, funding sources, geographic area, artform, demographic group and contracting process. We needed projects that would fall in the right timescale and be sustainable, including having a range of social, environmental and economic impacts. We were also interested in

innovation and a range of 'infrastructure maturity' (that is an existing or new relationship.) Later on case studies will be added for each of the SROI analyses selected.

Story of Change consultation



Each of the projects was written up after an interview with two of the key people, often including one of the Transported Arts Engagement Workers. These were turned into a 'dashboard' (see appendices) with the addition of appropriate data from the ongoing events survey including:

- the number of people who attended, their age, where they came from and where the project was delivered,
- the proportion for whom this was a new experience, the reason they chose to attend (try something new, support local events, general appeal, time with family and friends, happened to be in the area), and whether they would recommend the project to others.

For some case studies the data was not yet available, and the process helped to iron out some monitoring processes too.

The case studies were assessed side by side in terms of How? (the drivers; investments and commitments), What? (the delivery) and Why? (the difference it made) and their key learnings and challenges. The evaluation team drew out from these the common success factors (CSFs), and drafted a 'Story of Change' for the overall programme. This also identified five key stakeholders: general public/audience, the artists and Transported team, participants from the workforce, participants from the community, the public sector.

2 Stakeholder workshop

These stakeholders groups were then invited to a Story of Change workshop on 14 January 2015 to explore these CSFs, see if they were relevant for their group and add to them more detail. Each group also provided information on the general public. This gave some information on what was working, and helped to capture unexpected and potentially negative outcomes too which the Transported Management

Group could discuss. The draft Story of Change was checked with workshop attendees.

3 Survey to finalise Story of Change

The Story of Change was then sent to wider stakeholders from Transported's database in an online survey. The survey was completed by 29 people, 11 of whom were artists, 11 of whom lived locally and 12 of whom worked for Transported.

For each of the CSFs and the challenges identified, the survey asked the following.

- For the difference Transported makes the survey asked 'will the Transported programme... make people feel happy or uplifted by what they've experienced' for example. It then gave the options:
 - Transported already does this
 - It should do but it hasn't yet
 - This is not something that Transported should be doing
 - This is not something I know about

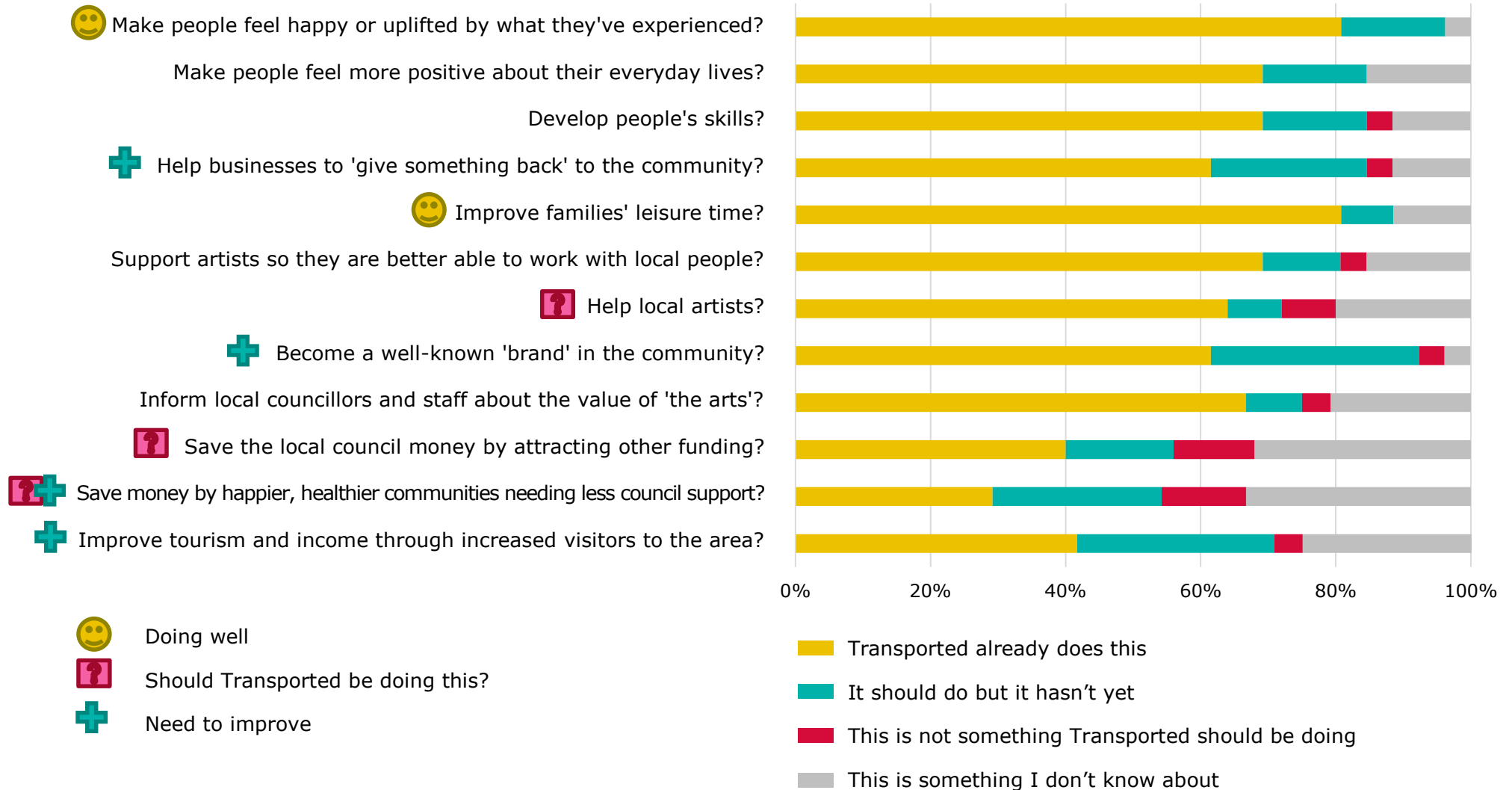
It also asked 'is there a risk that Transported hinders local artists and over-burdens local services' the two risks identified by the workshop.

- In establishing what should be delivered the survey asked 'how important do you think it is for people in Boston and South Holland that Transported... brings arts activity to existing community events' for example.
- To establish the drivers for change the survey asked 'how important is it that Transported... focuses on art in everyday places' for example.

The issues that arose were discussed with the Transported Management Group under three themes, existing strengths, areas that needed additional attention and queries on areas that Transported may or may not intend to include.

Story of Change survey results for the difference Transported will make

Will the Transported programme...



Strengths were identified where many people said that Transported was already achieving the outcome:

- 😊 Make people feel happy or uplifted by what they've experienced. There was strong evidence in the case studies for this outcome too.

"I regularly take my autistic son to events, he has enjoyed designing his own deck chair and was thrilled to sit in it, he also interacts very well with team members. he always leaves feeling like he has achieved something." (Survey respondent)

- 😊 Improve families' leisure time. Although most people felt Transported was strong in this area, they also identified that the offer should be co-ordinated with the local infrastructure, a theme which came up many times.

"Many other local organisations already do this, and more joined-up thinking would enable an increased 'offer' from all, instead of stand-alone events being 'parachuted in'." (Survey respondent)

Areas to develop were those that people felt Transported should be addressing, but hasn't yet.

- + A quarter of respondents thought Transported should be helping businesses that were involved to 'give something back' but had not so far achieved that. Engaging with the workforce in Lincolnshire businesses offers an effective route to people from places of least engagement and helps create relationships that are potentially sustainable.

- + Over 30% of people thought Transported should become a well-known brand in the community. It is very important that Transported communicates the value of what it does, including its principles of using excellent art and processes to inspire and engage people in everyday places. Focusing on the Transported brand may help with this message and is an area that needs further attention.


"most people I come across, in my extensive work in the community have not heard of transported." (Survey respondent)


- + Around a quarter of people thought Transported could make an economic impact in one of two ways (which could also be supplemented by business investment given the discussion above). Transported could in the long term generate local savings through healthier, happier communities needing less support, an Arts & Health type of approach. And it could improve tourism and increase visitors so that more money is spent in the local economy. Both of these are long term impacts of successful cultural places. They will not be achieved during this funding period, but would be instrumental in attracting future support, so are well worth considering as part of the Story of Change.

"I'm unsure how a programme without a fixed venue can do this, but by working with local venues and attractions this could be a real positive." (Survey respondent)

These two issues were less clear but where we had already heard of concerns and more than one person

responded in the survey that this was not for Transported. Although not high figures, we include them in discussion because they are so significant to the value and sustainability of Transported. We explicitly asked about the risks too.

 Is it Transported's job to attract funding to save the local council's budget, or to generate savings? Most people considered that it should, but conversely it was considered a risk (though manageable) by more than half of respondents that Transported would over-burden local partners by needing their time or other support. As Transported develops it will need to monitor views on this as part of its communication strategy and we will include this risk in evidence collection.

 There was some uncertainty about Transported's role in supporting local artists. It is probably partly explained by the response to the question, 'how important is it that Transported is really good at the way it engages communities?'. This and other questions that focus on local need were considered the most important, so we

assume that the skills of community arts practice was seen by many as more important than where artists came from. However there is obviously a link between a focus on local need and a response that uses local artists, and this is another area for ongoing attention. A third of survey respondents considered it a risk (though manageable) that Transported might hinder local artists.

*"Please work with existing groups and venues to compliment what already happens in the area! Transported has the resources to develop things that are already successful, but have not developed due to a lack of resources/funding."
(Survey respondent)*

On the basis of this learning, the Story of Change was completed and the original criteria for choosing case studies was reviewed.

Chain of events

The Story of Change presents a logical chain of events so we can see the outcomes are linked to what is being delivered and the drivers for change.

The questions that the Arts Council wants the action research to address are embedded in this logic model. They are:

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

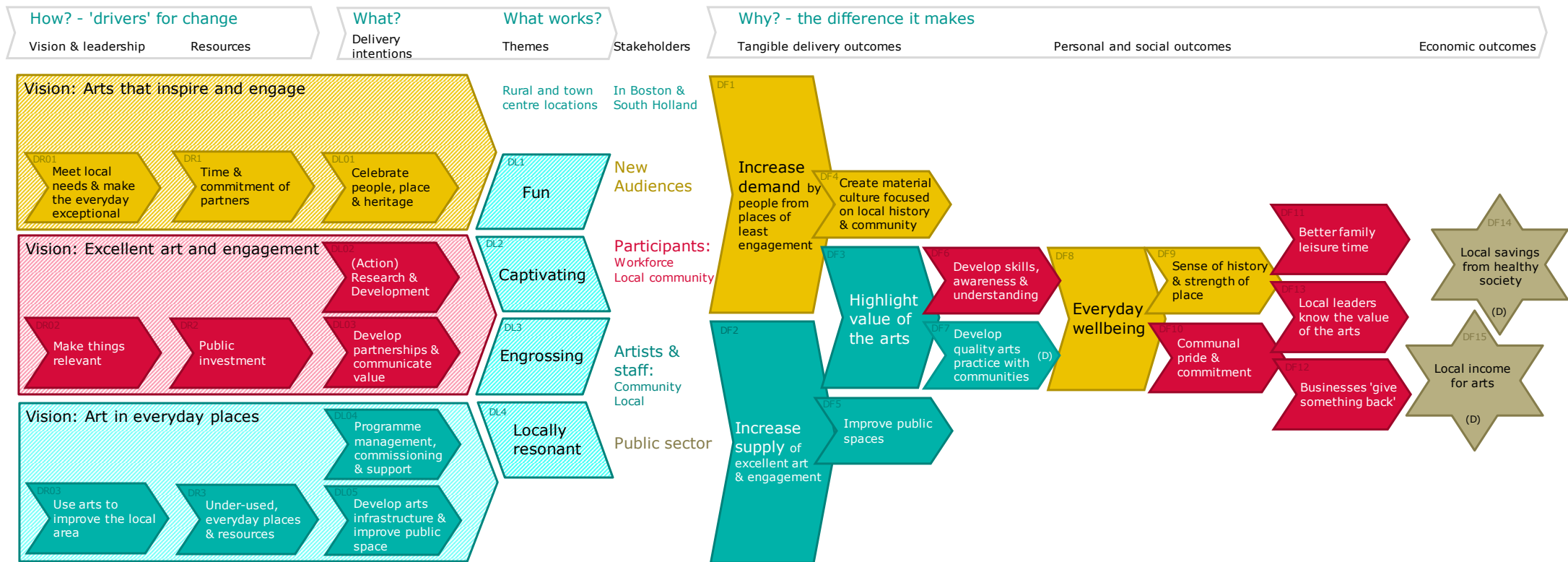
The Story of Change that has emerged for Transported shows development of supply and of demand hand in hand, with excellent processes sitting between the two. Successful approaches that inspire and engage new audiences will increase demand for the arts by making it more understandable and enjoyable. Creating art in everyday places is the central philosophy of increasing supply. A

commitment to both excellent art and excellent engagement is the thread running through.

There are an additional group of aims specific to Transported identified in business planning:

- To increase engagement in the arts so that every community, estate and village in South Holland and Boston Borough are empowered to shape and enjoy high quality arts provision
- Build capacity of the voluntary and professional creative sector in Boston Borough and South Holland
- To encourage communities to reflect on and value their location through great arts experiences
- To build dynamic partnerships with the public, private and third sector to sustain Transported beyond CPP funding

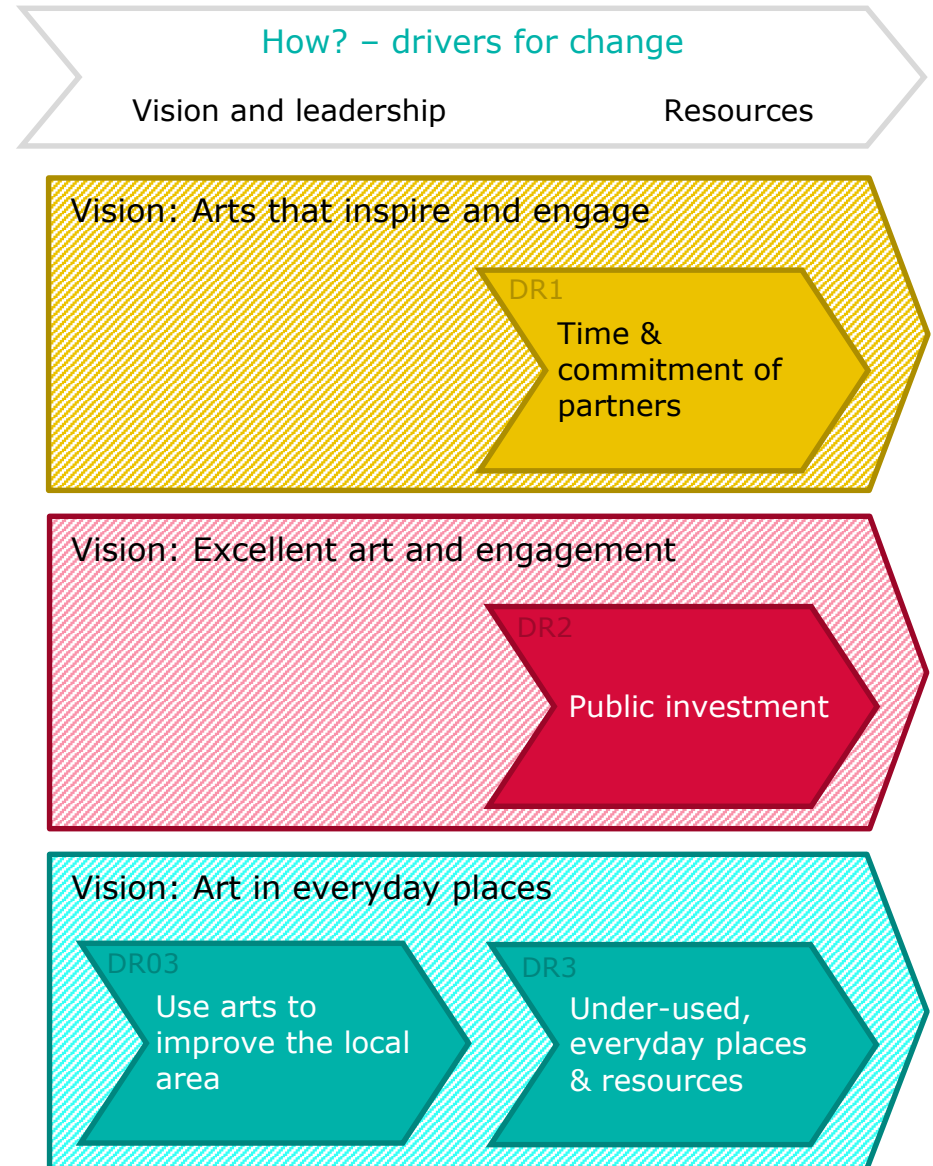
Logic model for the chain of events in the Story of Change



Drivers

The 'drivers' for change include funding and resources as well as the local context and a commitment to quality.

The vision for excellence threading through inspiring approaches in everyday spaces needs to be shared. Plans need to focus on local need and difference, with the R&D in place to make the art relevant in making the everyday exceptional. The resources at hand include £2.5M of public funding as well as under-used community and work spaces and a significant investment of time from partners.



A **vision** is essential to creating long term change⁷ and this needs to provide the leadership to consistently drive the excellent processes, inspiring approaches and focus on everyday spaces.

At this stage Transported is beginning to align around three stakeholder groups for future developments, the private, public and community sectors and a vision will be established with each in phase III. This vision needs to be translated into strategic plans. Although Transported is well focused, its intentions are not clearly laid out in a way that can be shared, or that for example *dovetail strategically with local authority and what they can do (workshop participant)*.

A focus on **local need** and local difference is vital given the unique nature of the rural fens. One artist said the Transported team 'were brilliant'. He was very impressed by how much they knew about the work and how quickly they were connecting to the villages.

The commitment to **using arts to improve the local area** means working with **under-used places**, which builds directly into the intended outcomes. But it also provides a tangible **resource**. Fenside's community centre for example hosted one project; a series of photographs of local people which grew to become an exhibition and active Facebook page. This made the community centre more vibrant, and it will be able to make a better case now as it faces demolition for new housing.

⁷ See Kotter's eight stages of change

Kotter

The evidence managing successful change is well researched. Eight stages identified by JP Kotter, include:

- Create a sense of urgency: crises and opportunities
- Create a coalition to lead the change as a team
- Develop a clear vision and direct the effort
- Share the vision and communicate in every way
- Empower people to clear obstacles and encourage risk
- Secure and reward short term wins
- Consolidate and keep moving
- Anchor and improve by customer focus and leadership

Being 'Transported' means **making the everyday exceptional**. It is this that makes Transported surprising and transformational, leading to mindfulness and a sense of being engrossed. This recognition of a hidden contribution, and people who are often overlooked leads to both individual wellbeing and a sense of pride. For example, Elsoms hosted a six week residency which took place in the canteen and was performed in the warehouse.

Assault Events performing at Elsoms



Presenting vast canvasses on the side of lorries with FreshLinc made it *"very valuable that art was in an interesting space. It indirectly addresses people not seeing art as for them"* (artist). In public settings, events took place in libraries, churches, community centres and town squares.

Lorry artwork, Alisha Miller



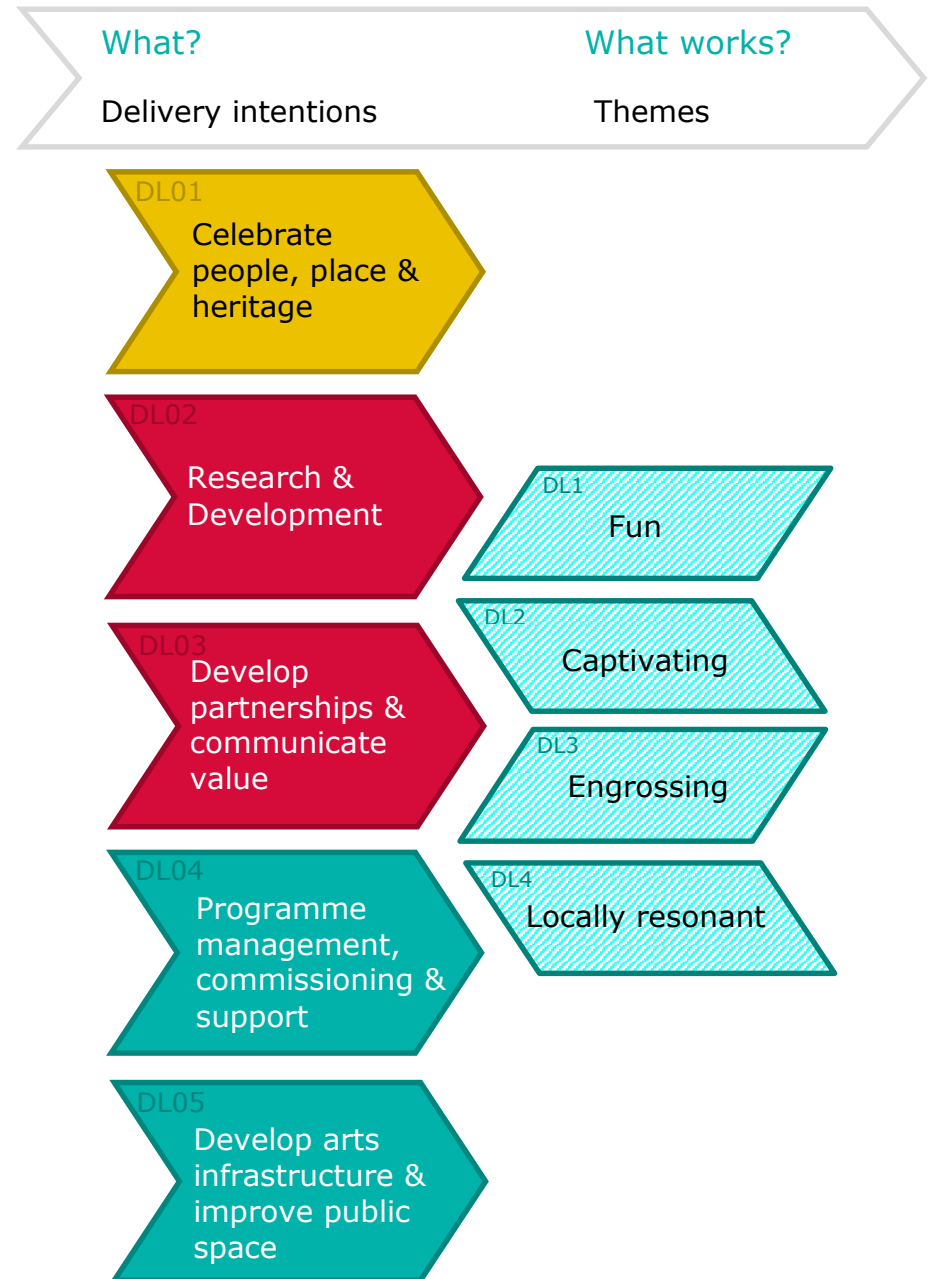
This doesn't happen by accident. Research & Development (R&D) is needed to **make the art relevant**. For example the artist working with FreshLinc, Alisha Miller, went into the fields and packing sheds to photograph people at work and gave out postcards for people to feed in 'If I was to create a landscape about Lincolnshire what would I need to include?'. She had 60 responses, some in the form of drawings and only then began her own artwork. Eric MacLennan who created a Journey to the Centre of Your Heart also really valued a week of paid R&D which happened in the venue itself.

Alongside a significant **public investment** of £2.5 million from the Arts Council, **working in partnership** is the final key resource. For example working with the local authority events teams, civic societies, community groups like the CVS and private sector businesses like Elsoms and FreshLinc, generates a significant investment of time, money and space, but is also more likely to be sustainable.

Delivery

The basics of delivery are effective programme management and supported commissioning, this latter has been highly praised. As well as improving public space through the programme, longevity will come from relationships and building capacity in the arts infrastructure, which has been a challenge to date. This may be helped by communicating the value of Transported more strongly, with a message that is one of celebration of people, place and heritage. Communicating through community leaders and community groups, whether they be in work or locally will help to reach the public too.

Current delivery plans are very broad and ambitious. They include exciting live events and festivals, workshops and installations in rural and town locations. They are grouped broadly into projects that are fun or initially captivating for audiences, those that are more engrossing for participants and some that are particularly relevant to the local place. Exploring what works will establish the importance of these delivery themes and how they might overlap.



Delivery intentions

Transported needs to deliver much more than just a programme of arts activity. It goes without saying that it needs effective **programme management** and **commissioning** practice in place, which includes **support** for delivery artists (see appendix for documentation). To ensure the arts is relevant locally, Transported allocates **Research & Development (R&D)** time in the preparation.

To date the process and support has been praised by the artists, including presence and collecting feedback at performances:

"The commissioning process itself was a good feature for success. The process of presenting the proposal and lots of people looking through everything including top brass from Tesco, Asda - a lot of people were indirectly involved. Transported set the project brief. Lots of people were involved in making the decision about which artist go the job, I had good feedback from FreshLinc. It gave me confidence."
(Alisha Millar, artist)

I also had a support worker from Transported. For the R&D week we had one woman with us throughout the week she helped us buy props, get things printed... she could do that while we were rehearsing and it was really helpful. The marketing people were very helpful and I have to say all the Transported people have been supportive throughout." (Eric MacLennan, artist)

It also needs to develop the local area in the long term, by building capacity in the **arts infrastructure** as well as through programming to **improve public space**. The latter takes place across a variety of spaces, including rural and urban and public and private.

Building the capacity of the voluntary and professional creative sector in Boston Borough and South Holland is a stated aim. However the ecology proves a challenge. In phase I Transported received several proposals for projects but found in many places that they were not in line with Transported objectives or were not of 'excellent' quality in terms of the arts or engagement. They saw a low take up of the formal shadowing opportunities that were offered to artists and relationships continue to be a challenge.

But in delivering a vision for excellent art and engagement practice, 93% of survey respondents felt it was very important that Transported **develops relationships** to work in partnership. This needs to be across strategy and arts delivery.

"More can be delivered this way and it will embed a culture of art delivery with partners with skills and interest that could persist beyond the lifetime of the project." (Survey respondent)

In developing the infrastructure, Transported will need to clarify its offer and its place locally both as a partner and a commissioner.

Part of the work of Transported which will help with this is to explicitly **communicate the value of the arts** in a way that

builds understanding and begins to redefine the arts for new audiences in Boston and South Holland. Whilst we are asked *"Please don't assume that Transported hold all of the answers to 'the arts' locally!" (Survey respondent)*, it is also clearly part of the visionary job of Transported intended by the Arts Council. A scepticism about the CPPs extends to the national media and clearly needs attention, with Arts Professional reporting that the *"self-promotional premise by which project leaders are being encouraged to assert public participation in the arts is not helping anyone to understand the true value of culture in these contexts"*⁸. The perspective of the private sector is less suspicious but equally demanding with its focus on the bottom line. For this sector, actions tend to speak louder than words. Significant success in companies like Elsoms and FreshLinc, such as lorry drivers mentioning Transported in job interviews, have been communicated through business networks. Reaching the public themselves is harder and it is through these routes, where there are warm relationships with employees, families and community members that the best route lies.

So overall a job that is mediocre won't do; Transported needs to excel in this area in a variety of ways to win over the people with influence and the buying public. This evaluation is at the heart of this process and Transported's commitment to collecting feedback is an excellent start.

⁸ Frances Williams (2015) Arts Professional issue 281

Context, Transported business plan

There is a variety of existing opportunities for engagement in the arts in South Holland and Boston.

South Holland has a successful arts centre in Spalding (The South Holland Centre – part of the Lincolnshire One Venues National Portfolio Organisation), a wide range of artists' studios across the district, as well as a number of amateur dramatic societies, choirs, theatre companies, youth groups and dance schools. There are also venues such as Ayscoughfee Hall Museum and Long Sutton Market House that regularly host arts activities. The district hosts three festivals throughout the year: the Spalding Flower Parade in May, The South Holland Food Festival in August and The Pumpkin Festival in October.

South Holland District Council has an Arts and Culture Development Officer whose work is informed by the Council's and the County Council's Cultural Strategies, including the delivery of a range of community arts and community cohesion projects across the district such as the successful residencies of the London Mozart Players and the recent South Holland Symphony project.

In Boston, Blackfriars Theatre runs an active and varied selection of events throughout the year including local performances by Boston Playgoers. The Sam Newsom

centre, part of Boston College, embraces Boston Youth Jazz Orchestra amongst others and The Giles Academy has special Arts Status. Boston Sinfonia and BOS Musical Theatre Group deliver performances around Boston. Boston Art Group organise exhibitions and displays of their work and there is a community of individual artists and makers producing fine work throughout the borough.

Boston Mayfair, one of the largest Market Town funfairs in England, and the Christmas Market are co-ordinated by the council, the latter deliberately attempting to incorporate craft involvement. Boston Guildhall Museum has a number of historical paintings and also incorporates exhibitions of art from its collection within its temporary display programme. Community cohesion projects have also embraced engagement through arts projects.

The message which is at the heart of this task is to **celebrate people, (including an immigrant community) place and heritage** in both the exceptional and the everyday. The feeling of celebration is a common feature, as part of both the Lightships and Fenside community projects for example. For those for whom English is a second language, projects like Fenboy, which use masks and puppets, celebrate roles and present the areas heritage in an accessible way.

Delivering on the ground

Arts events range from new and exciting live events and festivals through workshops and consultation to regular events and permanent installations. They will be both new and part of existing community events, as well as being rural and town centre based. This continues to be a large and ambitious programme, and it will be important to make time for the strategic and sustainability work.

Transported strands, all focused on Boston and South Holland:

- Festivals: Developing inspiring festival experiences
- Community Events: Bringing arts activity to community events
- Open Book: Bringing the arts to libraries
- Transported Live: High quality live performances created for the area
- DIY: Arts workshops

- Arts & Health: Arts workshops explicitly for health
- Public Art: Innovative and exciting artworks created for spaces in the area
- On Your Doorstep: Working in partnership with community groups to use the arts to improve the area
- Haulage: Creating innovative artworks for lorries and trucks to celebrate the area

In order to establish what works, the types of delivery have been themed and the next phase of work will test four categories:

- 1 Fun – a light touch experience for audiences which tends to be social and energetic
- 2 Captivating – a light touch experience for audiences which tends to be aesthetic and reflective
- 3 Engrossing – a deep experience for participants which allows them to experience 'flow'
- 4 Locally resonant – an experience which is particularly rooted in the local people, place and heritage

These categories clearly represent the idea of both creative people and places.

Wellbeing - feelings and functioning

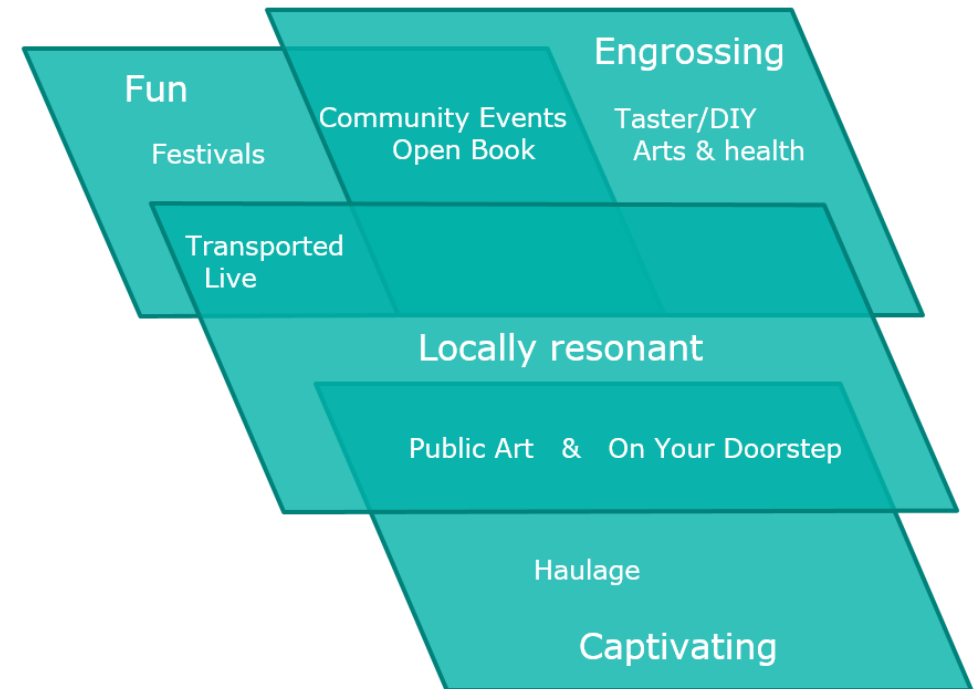
The first three of the categories above tells us about the nature of wellbeing that is being encouraged. One and two are indicative of ‘hedonic’ wellbeing, the sort captured by asking people how happy and satisfied they *feel*. The third is more akin to ‘eudaemonic’ wellbeing, to personal growth and the experience of being in ‘flow’, to how meaningful people sense their life is, to how they are *functioning*.

The final category enables use to explore the importance of place-based cultural programming.

Place-based culture

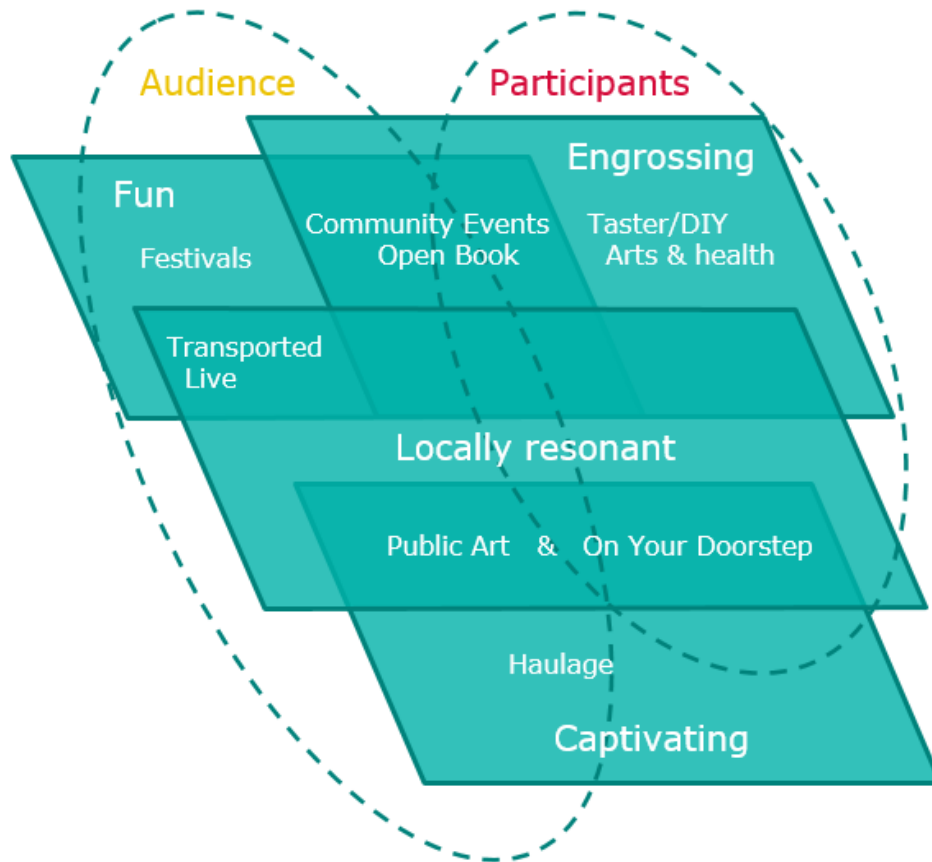
The Warwick Commission on the value of culture found that the cultural and creative industries have a big role in ‘place-shaping’ which has been engineered through large investments like in Capitals of Culture. This role should now be moving towards local communities co-commissioning cultural experiences. Research for Cabe (Commission for architecture and built environment) and the AHRC (Arts and humanities research council) into public attitudes to beauty in the places they livedⁱ found the public wanted it taken seriously. It is important for civic pride and creates a cycle of respect – people pay more to live in beautiful areas.

Categorisation of Transported strands



These categorisations also give an indication of the level of participation that people will have:

Categorisation of strand and level of participation



Establishing which of these categories creates the greatest social impact will be part of the SROI analysis and answer the Arts Council's evaluation purpose to find out what works.

Difference Transported makes

Working with supply and demand creates both a push and a pull towards the arts. Together with communicating the value of the arts – as Transported understands it - this will create tangible delivery outcomes leading to personal and social benefits and in the long term possible economic benefits too.

Transported develops material culture as a record of local history and community, whilst also developing people's skills and understanding of the arts. It will continue to grow community arts practice to deliver this, which should also benefit artists. The early 'wins' in improving public spaces help to build the momentum.

For individuals the result is better wellbeing in their everyday lives (like at work, when shopping or in the village), from enjoyable engagement to being thoroughly engrossed. For audiences this might give a sense of the strength of the place where they live and its history. For participants this will be a stronger communal pride and commitment. This has knock on effects on families coming to events

together and businesses feeling they are 'giving something back'.

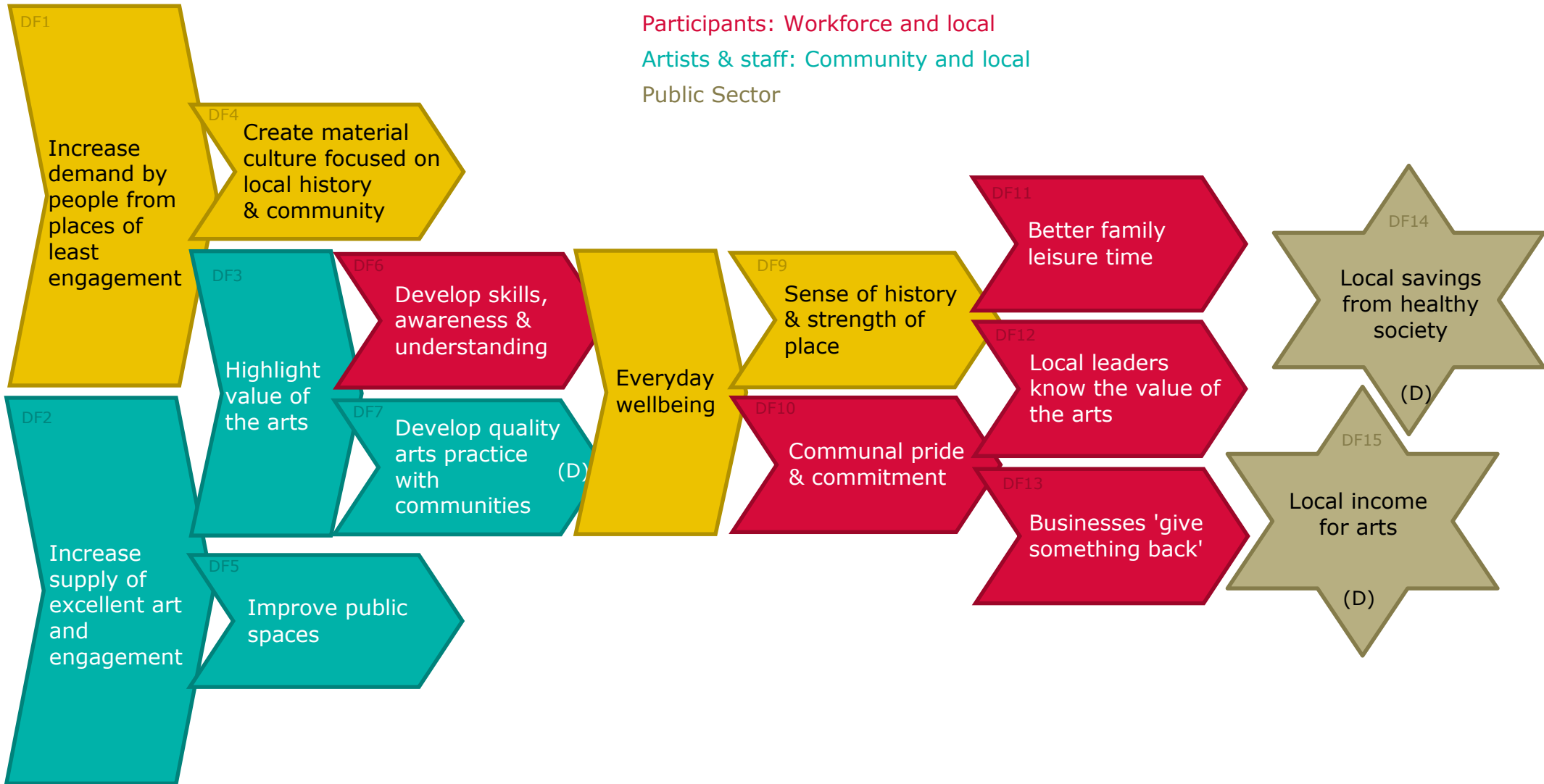
Along with the public sector these business leaders are the route to potential economic impact if they value the arts enough. Resilient communities make for less public funding on support services. Flourishing communities are more likely to spend on the arts and in the local economy.

Why? – difference Transported makes

Tangible delivery outcomes

Personal and social outcomes

Economic outcomes



New Audiences
 Participants: Workforce and local
 Artists & staff: Community and local
 Public Sector

(D) = Development/risk

The dual approach to making a big difference includes a 'pull' factor for people in places of least engagement by using approaches that inspire and engage. The 'push' comes from creating a supply of arts and culture of the right quality. Coupled with a commitment to communicating and **highlighting the value of the arts** especially with those who have the power to commission.

A cross-cutting theme is that Transported needs to work on creating the language for people to talk about what's going on and to be explicit about the value of the arts in wellbeing and other social terms. It needs to highlight the value of culture generally, with the USP of the Transported brand; its focus on art in everyday places that engages and inspires through excellent practice and process.

Tangible delivery outcomes

Creating a better record of local history and community through developing the area's material culture, as well as developing local people's **skills, awareness and understanding** of the arts will help to increase its appeal.

The Fenside project demonstrates how the intention to display people's photographs on the outside walls of the community centre grew into a Facebook page, exhibition and photo album that communities kept themselves. This new awareness extended to learning tangible skills in photography. In terms of participation, community members are moving from a partnership role to taking real control.

The arts, wellbeing and participation⁹

People in Boston and South Holland are low participators. One proposition is that engaging them in the arts and increasing their wellbeing will increase their interest in participating in the arts and more broadly. Whilst there is a preconception that the arts is less engaging than say sport, The Cultural Institute at Kings evaluation of major events in 2014² 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 sporty and that is played out in hobbies as people grow older too. The cultural sector is a sensible way to try and build participation and engagement.

By achieving 'everyday wellbeing' Transported will create happier people. Happy people tend to want to learn new skills, or more about culture or politics³. There is some research showing that happy people are more independent thinkers, with higher self-esteem and coping skills. As a result they can be more resilient⁴. From the cultural sector's point of view, long term happy people tend to be more creative, and creative people tend to be more self-confident⁵.

⁹ Arnstein (1969) Ladder of citizen participation

In the Lightships project in local churches the artist described how people felt their experience, life, village and what they care about were more valued; 'that is the strength of a book'. People who were not necessarily Christian saw their churches in a different light as part of a project based on the importance of churches in the community.

Growing **quality arts practice with communities** in the area, whether that comes from skilled community artists from further afield, or local artist who are developing these skills, is essential in matching demand with supply. Artists who work with Transported see the importance of a rigorous commissioning process, logistical support and communications strategy. But they also ask for us to 'be human with each other'. As a result artists will be both empowered to do more work engaging communities and able to develop their own 'offer'.

Developing the book Lightships



Improving public spaces visibly leaves a legacy and creates a momentum around the push and pull, beginning to be a virtuous circle.

Improving public space at Long Sutton using the arts



Storyville installations created by Cabinet of Curiosity with local people at Kirton, Donington and Boston libraries



Personal and social outcomes

The personal and social outcomes that develop as a result of these delivery outcomes hinge on those participating developing their **everyday wellbeing**, although how much this is experienced by audiences will need to be established in evidence collection. There is much more to wellbeing than being happy, which we explore above.

Participants in the project with Elsoms were deeply moved. One older man cried when he saw the performance, though he said he didn't know why. The chairman said *"the final piece reflected positive things people had said about Elsoms; people came away feeling uplifted."* Another woman played violin in the performance who hadn't played for 20 years and said she didn't want to stop.

People will obviously experience Transported differently depended on their level of participation. At least, audiences experience a stronger **sense of history and strength of the place** where they live. At best, participants are feeling a new **communal pride and commitment**, whether their community is local or in the workplace. At FreshLinc the pride that the lorry drivers took in hosting artwork on their vehicles was significant and their supervisor felt morale was improved and they were more committed to the organisation as a result. The London launch at the Houses of Parliament and the Facebook exposure of the film all helped to raise the profile. The project at Elsoms boosted the sense of community too.

An Elsoms performance participant



The knock on social effects of wellbeing

One of the most robust findings on the benefit of wellbeing is that it is highly correlated to good relationships; happy people tend to be more sociable^{vi}; to like people better and be less jealous. This in turn relates to more communal spirit; more trust and kindness. It affects anti-social behaviour, crime and violence^{vii}.

Several studies show that happy people are more likely to be happily married and to have more friends. They are judged more attractive by others too^{viii}. This in turn is linked to higher self-esteem. Happy people are more likely to get support from colleagues, and Happy CEOs are more likely to have happy employees^{ix}. The benefits are tangible. The culture of an organisation in which the workforce has high wellbeing can make a difference to productivity and profit^x.

So wellbeing creates a ripple effect. We see this with some families getting involved in the arts together, for example the drivers at FreshLinc brought their families to see other shows, so there is **better family leisure time**, too. Women at Fenside community centre who were pregnant during the project are posting pictures of new babies on Facebook. Projects like the Family Arts Festival clearly have a significant family focus too.

And the companies that participate feel that they as **businesses are giving something back**, creating a triple-benefit for individuals, families and the firm. They hope that this will affect their reputation in both the labour and consumer market. As family businesses with a long history in south Lincolnshire, this matters to them more than some. *"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 at Elsoms)

Work benefits of wellbeing

Happy people do better at work because of health and relationship benefits but their success is also in part because they are more likely to be adaptable and have skills to meet new challenges. They are less likely to suffer burnout^{xi}.

The happiness benefits apply at all life stages; happy people are more likely to do better at school^{xii}, to graduate, to get better jobs, do better in work and to feel job satisfaction. Job satisfaction leads to people going above and beyond in work, which might be why happy people also tend to be judged well by the boss. Not surprisingly given what we've just said, happiness is also linked to individuals' higher earnings.

Nef's analysis of Office of National Statistics (ONS) data shows that too uncertain, too little or too much work are all bad for wellbeing. Working more than 55 hours a week for example creates more anxiety than getting divorced^{xiii}.

The businesses Transported works with include **local leaders who know the value of the arts**. Along with public sector commissioners they provide the link to the future; Elsoms

and Freshline for example, have been very supportive in promoting the value of the arts in the workplace.

Potential economic outcomes

Ultimately these social benefits could lead to economic impact. A rich and connected sense of culture can build individuals who are more resilient, a workforce which performs better and communities which are flourishing, so there are **local savings from a healthy society**. We explore some of the evidence for this below.

Both businesses and individuals may be more prepared to pay for their experiences, so there is a **local income for the arts** from visitors and the burden of resourcing the art is less. We explore this briefly below with the data available to date.

In the longer term this potential income stream could include a multiplier effect in the local economy, as visitors pay for travel and buy meals or shop alongside their cultural consumption.

Health benefits of wellbeing

Happy people tend to consider themselves more healthy. But happiness can also impact on long term physical health; reducing respiratory infections in the next two weeks^{xiv}, sports injuries within a season^{xv} and the likelihood of having a stroke six years on^{xvi}. Optimistic mothers are less likely to deliver low-birth-weight babies^{xvii} and perhaps most surprising of all, in a study over 37 countries, we see happy people are less likely to die in a car crash^{xviii}.

More obviously, happy people have better mental health. They tend to look after themselves better. For example, happy teenagers are less likely to drink too much or take drugs^{xix}. Happy adults are less likely to suffer from depression if they are made redundant^{xx}. Mental disorder affects 1 in four of us over our lifetime^{xxi} and the World Health Organisation predicts that depression will be the second largest cause of ill health by 2020. Depression reduces life expectancy by around 10 years^{xxii} - and it expensive. The NHS spent 11% of its budget on mental disorder in 2011. Including the costs of knock on impacts on absenteeism and lost taxes, the cost to the country was £105bn that year^{xxiii} – more than twice the cost of heart disease and obesity put together, and more than the cost of crime.

Risks and unexpected effects

SROI practice takes care to look for negative outcomes and the unexpected as part of its principles of authenticity. Two risks need to be evidenced through the next stage of work:

- Developing quality arts practice excludes local artists or displaces funding or support they might otherwise get
- Instead of generating local income for the arts, the additional work is a burden to partners with negative consequences

Environmental issues

A common weakness of SROI analyses is that although 'social return' is intended to be shorthand including economic and environmental impact, the latter is often forgotten. Because the process to date has been stakeholder guided we have not included analysis of environmental issues. This report is an opportunity to highlight both the negative and positive rationales for an environmental focus.

In rural Lincolnshire the theme of Transported is both a metaphor for the difference the arts can make and a strong feature of the local economy, where haulage is a major employer. And like many rural areas transport is a social inclusion issue. On the other hand, green (and blue) space can have a significant impact on wellbeing which Transported already uses to its advantage. Discussion could include:

- Raised awareness of resource implications
- How people travel and the benefit of local provision
- The wellbeing impact of art in green spaces

Managing our relationship with the environment

Attention paid to the environment reduces damaging emissions and saves money. If the cultural sector as a whole reduced emissions like some market leaders have lately, it would save the country £11M and 62K tonnes of CO²²⁴. It would also improve team morale and reputation, linking with other Transported outcomes.

Greenspace and wellbeing.

Green space generates physical, mental and social wellbeing²⁵ which is about sense of place as well as leisure activities. The UK Ecosystem Assessment identifies 'cultural services' of the ecosystem which contribute to mental wellbeing. The concept of 'ecotherapy' is now accepted mental health treatment. For example in 2007 Mind tested environmental therapy by comparing a walk in the country with a walk in a shopping centre. Afterwards, 90% of the country walkers reported increased self-esteem. 44% of the indoor walkers reported *lower* self-esteem.

Interim results

A note about the data

The data included here is audience and event analysis only. We include a brief summary of phase 1:

- Phase I – 7 May 2013 to end August 2013, a consultation phase reaching 7,000 people plus 4,000 at the launch. The launch was on the 6 May 2013.

And the majority of the data is for phase II:

- Phase II – 9 September 2013 to end December 2014, a delivery phase with a focus on volume reaching 36,000.

We only report a snapshot from the new taster workshop attendees in phase III to give some early indications of any new issues emerging.

- Phase III – 1 January 2015 to end December 2015. A delivery phase with a focus on partnerships and sustainability

We include audience data to answer the first evaluation question and tell us about increasing demand for the arts:

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

We also report what events have been delivered, to record the increased supply of the arts and judge if there is any bias that needs addressing.

The further ACE questions, alongside the SROI analysis will be evidenced by future data collection:

- 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 lessons learned?
- 4 Which of the tangible delivery outcomes and personal and social outcomes identified in the Story of Change were achieved?
- 5 Were there indications that the economic outcomes could be achieved in the longer term?

Data collection has evolved. Postcodes were collected from the start but detailed questionnaires were not collected until phase II. Consequently the Audience Agency analysis of postcodes is for phases I and II, that is 47,000 people, and the more detailed demographic analysis is for phase II only, that is 36,000 people.

Phase I and II

Data collected for phase II using the Events Survey for audiences has been analysed by MB Associates for general demographics, allowing us to assess who attended, and why they attended, what they felt about the programme and to some extent what they gained from attending. In addition postcode data for phase I and II was analysed nationally to find further demographic and cultural appetite information.

This gives us interim information on the outcome 'demand has been increased by people from places of least engagement', and to a lesser extent on the increased supply.

Audiences: Increased demand by people from places of least engagement

In summary, Transported attracted high numbers of local people across a good range of ages. Over half the audience is people who live in places (postcode areas) least likely to engage and a quarter were uncommitted cultural consumers, who came because they were in the area.

Of these many were potential converts, either recommending to others or committed to coming again. 82% say they'd like more activities like this in their area. 83% 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 Transported.

General demographics

There were over 1,500 questionnaires filled in during phase II coming from around half of the events. There was an overwhelming concentration of attenders from the area:

Map of England (1) and zoom into Boston and South Holland showing addresses of event attenders (sample)



The total event attendance for the period was 36,000, plus over 7,000 coming in phase I and 4,000 to the launch, that is 47,000 in all. These figures will include repeat attenders, but will nonetheless represent a significant part of the local population. The survey response rate is approximately 4%.

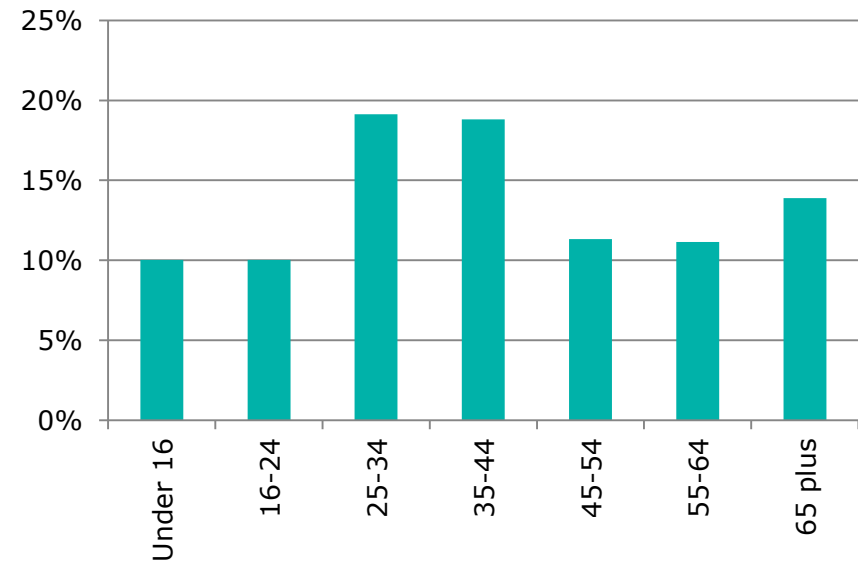
Far more women than men completed the events survey; 70% compared with 23%. However this should not be taken to indicate attendance. There is a tendency reported by data collectors for the woman of a family to complete the questionnaire 'for the group'.

Respondents were all ages, with just under half aged 25-45. The under 16s will be under reported as most would be unlikely to fill in questionnaires.

83% of the attenders considered themselves White British, while 5% considered themselves Eastern European, but this figure is likely to under-represent as data collectors reported many people not filling in the questionnaire for language reasons. Language spoken will be recorded for future refusals. 9% of people consider themselves disabled.

Most people came with family at 65% of respondents, and 22% came with friends. 21% of people said they'd come alone; several will have attended whilst going about their everyday business, shopping in town or at work for example.

Transported attendance by age phase II



Socio-economic group

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 phase I and II 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. 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 UK households 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*
- 'Transient Renters' which makes up 6% of households and 13% of Boston and South Holland. These are *single people who pay modest rents for low cost homes. Mainly younger*.
 - Of this group the biggest sub-group was *Renting a Room: Transient renters of low cost accommodation often within subdivided older properties. (8% of Boston and South Holland population compared with 2% nationally)*

It is attracting lower than the population proportion of:

- 'Suburban Stability' which makes up 8% of UK households and 7% of Boston and South Holland. These are *Elderly people with assets who are enjoying a comfortable retirement*. They are not Transported's target market.

Likelihood to attend

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. The group who were more likely to attend Transported were:

- Facebook Families, who are traditionally low attenders of the arts (ranked 8 out of 10 where 10 is low, in the third group in the table below). This group is considerably over represented (probably statistically significantly) at 25% 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*.

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).

Analysis indicates that there are significantly less 'high attender' groups in the area than the national average (1% rather than 24% of the population), while the medium attender groups are slightly over represented (51% compared to 42%) and the least likely to attend groups

greatly overrepresented (48% rather than 34% of the population).

	England population	Local Population	Transported audience
Groups highly likely to attend the arts	24%	1%	2%
Groups with medium likelihood of attending the arts	42%	51%	46%
Groups with low likelihood of attending the arts	34%	48%	52%

Further description of the Facebook Families group is that *arts and culture play a very small role in the lives of this younger, cash-strapped group living in suburban and semi-urban areas of high unemployment.*

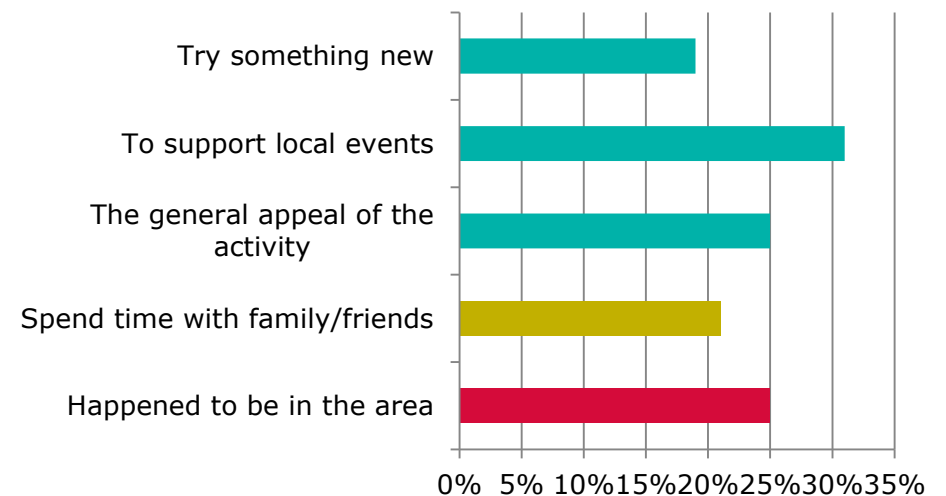
They are the least likely to think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, pantomime and eating out are their most preferable leisure pursuits.

Newness of experience

65% of respondents said the activity was new to them (agree or greatly agree 'this activity is new to me'). 30% of people said they had attended an arts activity in the last 12 months, meaning up to 70% were new to the arts this year, although 53% had been to a museum or gallery in the last 12 months.

People said they attended for a range of reasons, around a quarter attended by chance, 20% to do an activity with family and friends. Around three quarters claimed to have specifically chosen to attend for the content of the event.

Reasons for attending Transported



Delivery: Increased supply of excellent art and engagement

The 'supply' was different in the three phases of work, with phase I being a consultation, phase II intended to reach high volumes and phase III focused on partnership and sustainability.

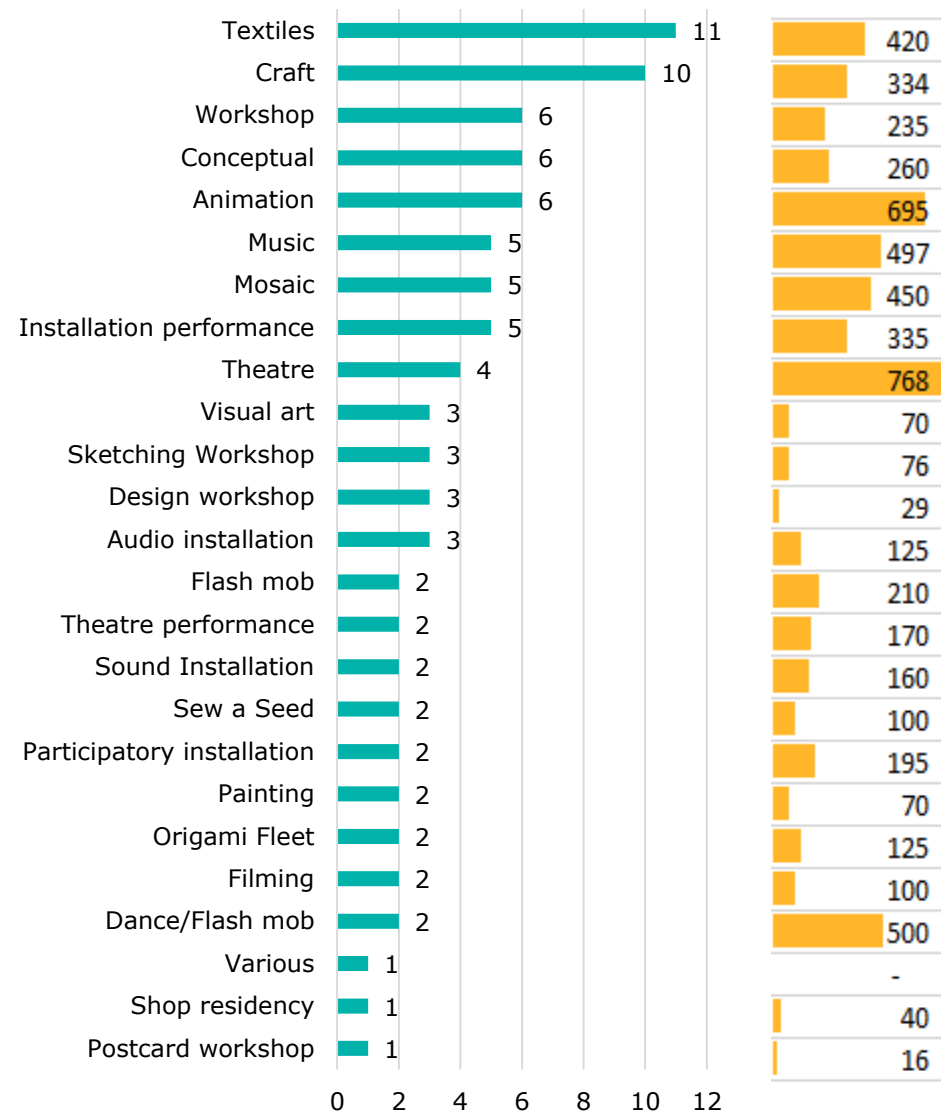
Phase I

The phase I review describes the purpose and findings of this phase. Early consultation identified a number of reasons why people don't take part in the arts, because:

- they live in a rural area and would have to travel too far
- they don't know that an arts event is taking place
- they see the arts as elitist
- they don't know what they want, what's available or what's possible

The consultation went to where people naturally gather to overcome these barriers. A brief issued to artists asked for proposals and Community Researchers (now ETAs) asked questions of the audience. From May 13 to July nearly a hundred artists were employed to consult the community. Transported ran just short of 150 consultation events of different types. Over 7,250 people attended, with a further 4,000 attending the launch.

Number of phase I events and attendance



Information was collected by initiating conversations and helped to shape Phase II. The review concluded:

- People in Boston Borough and South Holland believe that it is necessary and important to invest in projects and activities that build or contribute to community spirit
- People in Boston Borough and South Holland also identified things that they don't like or are issues in the area that are a consequence of poor or broken community spirit
- People generally were positive about more arts opportunities, more events and more activity
- People wanted there to be more jobs, and increased employment opportunities in the area
- People were positive about investment in the area that improved public spaces
- People were positive about more activity targeted at families

Phase II

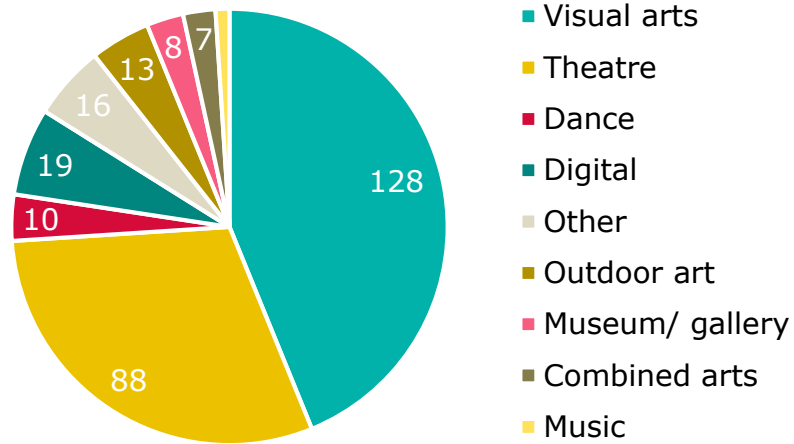
This interim analysis shows what Transported has delivered in phase II based on data from Lamplight which indicates 275 events or activities.

Most Transported events feature the visual arts, with theatre, dance and digital being other well represented artforms. (NB

these sum differently to the overall figure as some events featured multiple artforms).

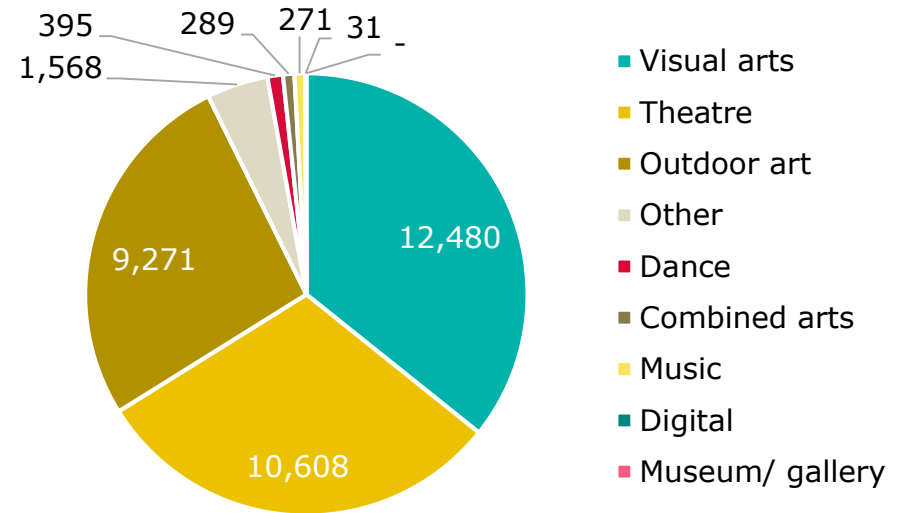
The majority were classed as workshops (106), or performances (101) and then smaller numbers of exhibitions, talks and 'market stalls'. As you might expect, smaller numbers attend the workshops than the performances. We estimate from this data that 83% of the 35,800 attending are audiences (to performances and exhibitions), with 16% being participants (at workshops and market stalls).

Proportion of projects featuring these artforms



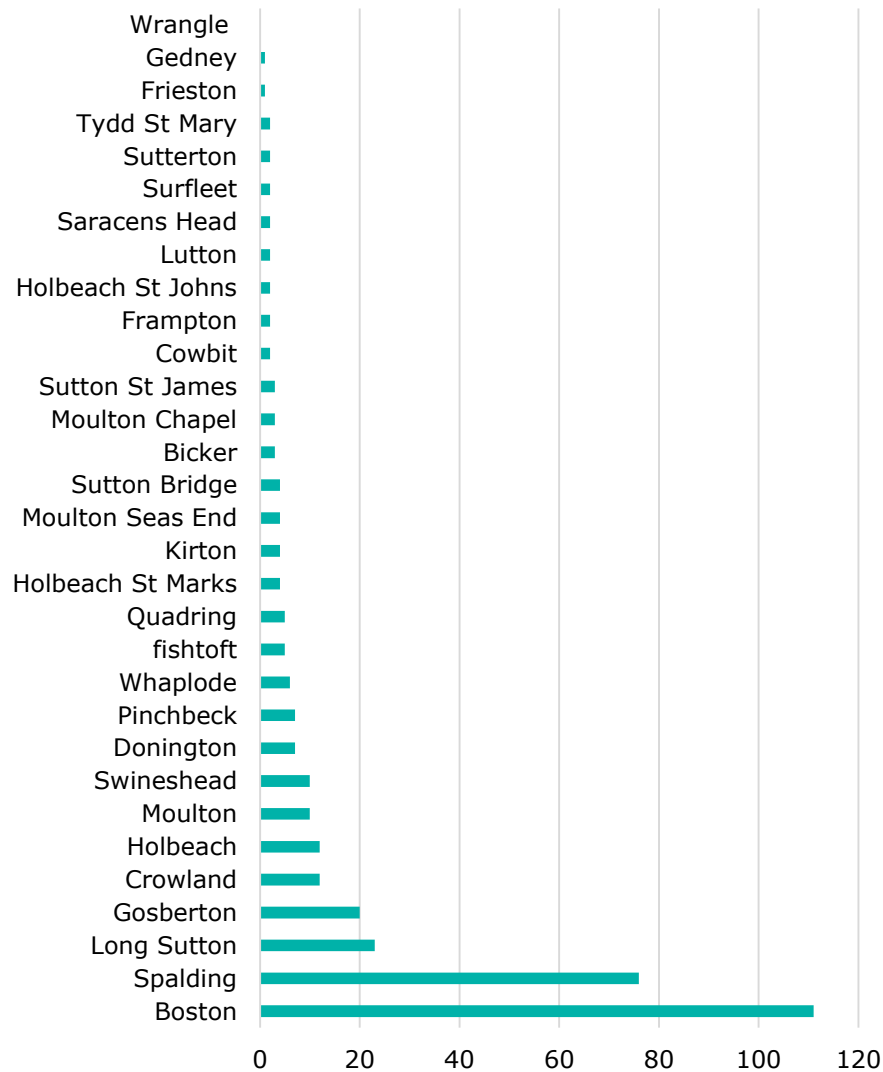
The artforms were attended in the following numbers:

Numbers attending by artform

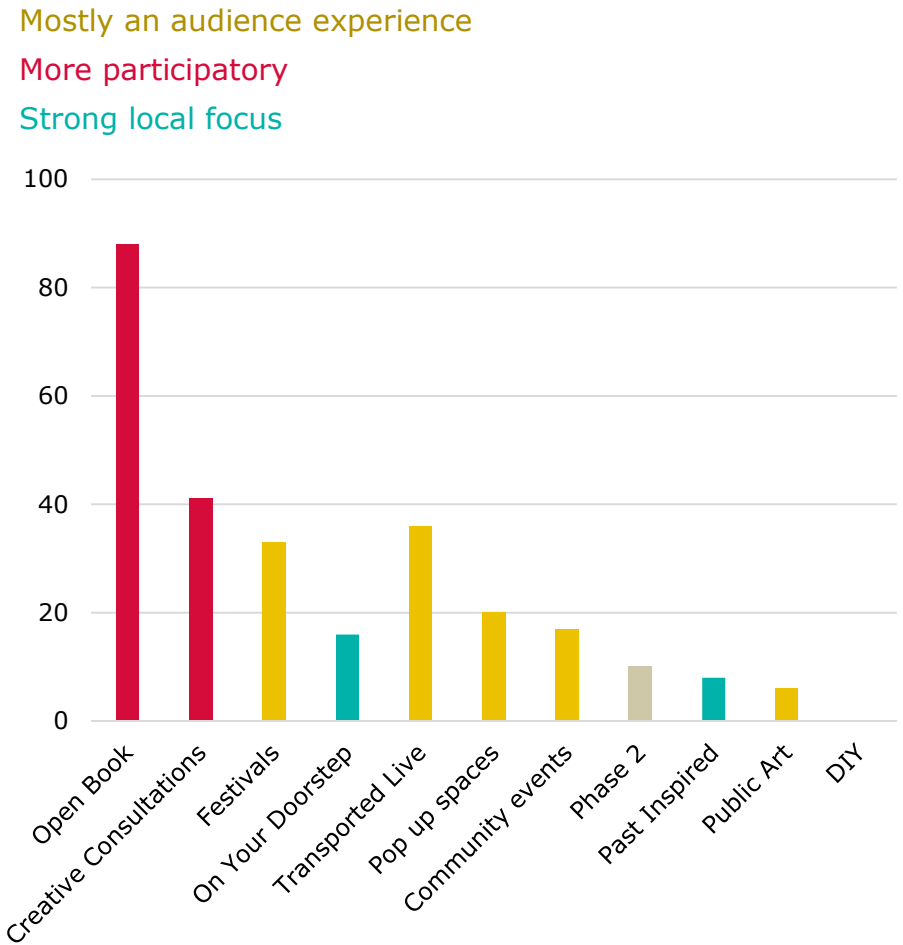


Delivery was mostly in the towns of Boston and Spalding, but with at least one activity in each of the villages in the area.

Number of events or activities in each town and village



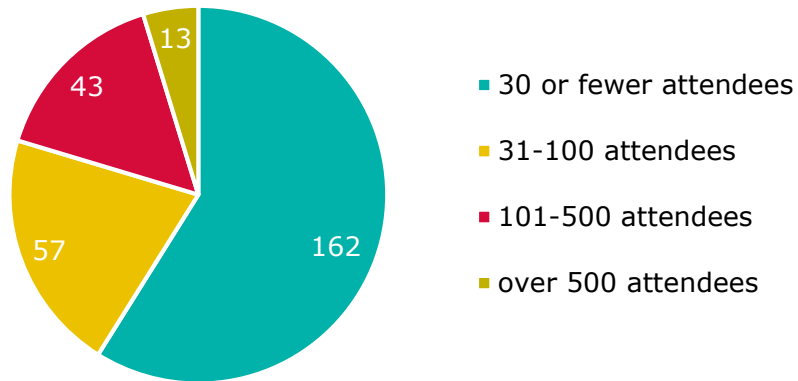
Number of events or activities in each strand



Most events (235) were for thirty or fewer attendees.

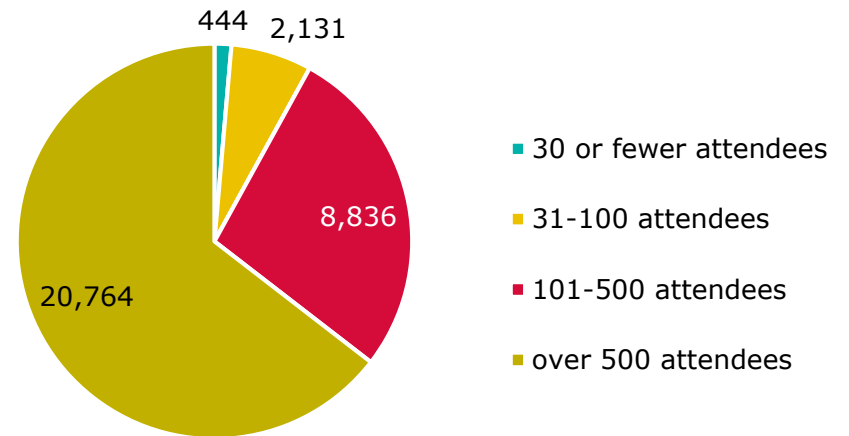
The projects represent the following strands.

Number of different events of different scale



There was a wide range of attendance with over 20,000 attendances coming from 13 large events.

Number of people attending in different sized events



For the following phase of work the event survey will provide information on quality through a question about the best delivery and areas for improvement.

Phase III – DIY / taster sessions

We include a snapshot analysis of the new taster sessions by way of a leading indicator for the sustainability of Transported. These were the first events to charge a (subsidised) fee. The results are based on event survey data from 5 workshops, one Creative Writing, two Mosaic, two Drawing, which took place in late March and Early April in Boston, Sutton St James, Fishtoft and Long Sutton. According to Lamplight records total attendance was 30 though we believe this under counts. There were 22 questionnaires filled in, one incompletely.

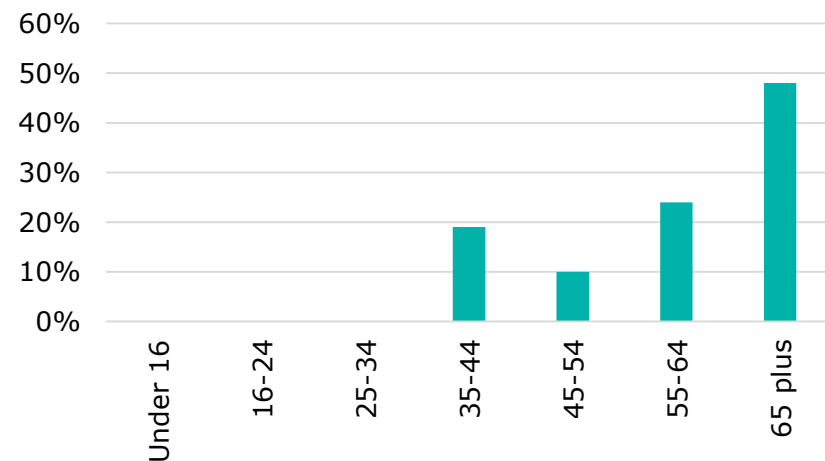
In summary these paid for workshops are contributing to the outcome of 'supplying excellent arts and engagement', but they have some low attendance and are attracting different participants from Transported overall – probably fewer from the target market. These people are more proactive attenders. Although short (feedback indicated a little too short) these workshops are new to people and are not replacing any existing provision. Feedback indicates people are developing skills, awareness and understanding, creating material culture, and building their communal spirit, with a nod to wellbeing.

Audiences: Increased demand by people from places of least engagement

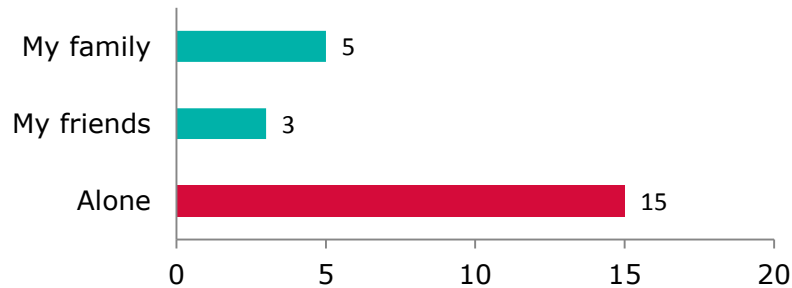
General demographics

People tended to be older than usual for Transported events; All were over 35, most over 65 and they are different to the demographic identified above. All but one were female (20 out of 21) and they were all White British, from Boston and Spalding, with English as a first language. Two out of 21 considered themselves to have a disability. Most came alone.

Age of those attending taster workshops



Groups of those attending taster workshops



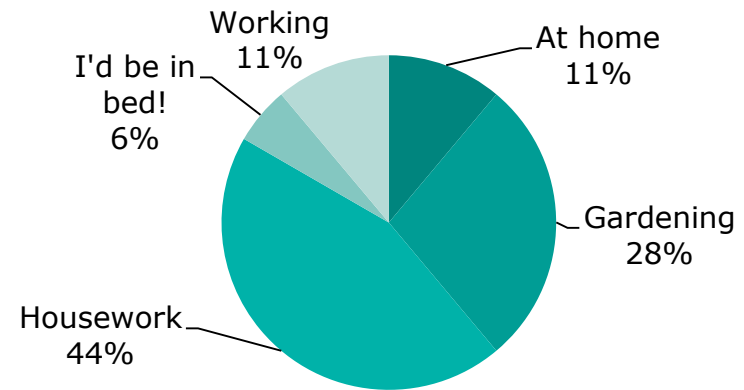
Newness of experience

All had engaged with either arts, heritage, libraries or museums and galleries in the last 12 months, and most participants with several of these. 85% (17 out of 20) had engaged with the arts - a mix of theatre, local arts groups and drawing classes. Nonetheless 17 people (81%) said this sort of activity was new to them and there was a negligible 'displacement' effect, showing the sessions to be genuine additional activity. Two would have otherwise been working and one had changed her shift to attend. Three quarters had been to a Transported event before, implying that Transported is building engagement with these people.

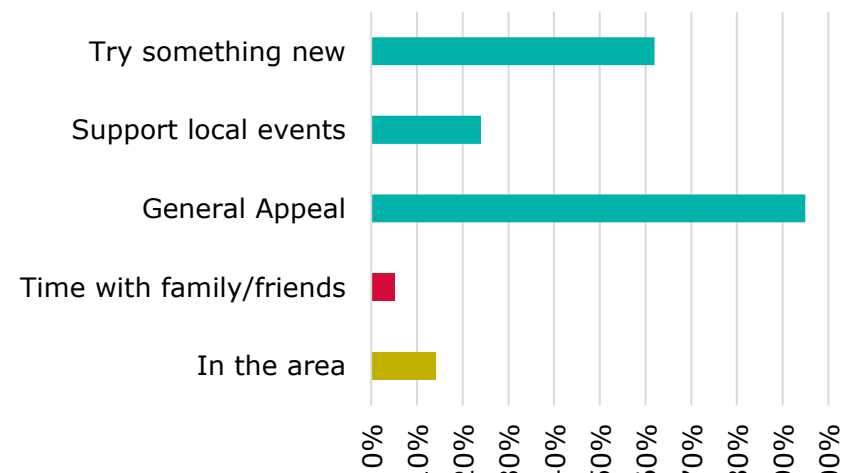
Almost everyone came particularly for the event: choosing to come because it sounded appealing or to try something new. Only 2 people said they were in the area compared with a quarter of respondents in the previous sample, and one mentioned time with family and friends.

Nearly a quarter found out about the events through word of mouth, indicating a significant level of awareness of Transported in the community.

What participants would have done if not attending



Reasons for attending the taster workshops



Twenty out of 21 agreed they'd like **more events like this in their area** and all said they'd **recommend it to others**.

All but one (95%) said that they planned to do further art activities as a result of this experience (and this person chose to be on the email list), indicating a duration of outcome. Most ongoing plans were for participation but some also intended to visit heritage sites, or galleries or attend concerts.

The cost and inferred commitment from them was £3.50 to attend and an average of £2.30 spent on travel. Most travelled by car.

Delivery: Increased supply of excellent art and engagement

People's immediate perceptions of the events indicate whether this new supply is living up to the aspiration for excellence, and give some clues to the outcomes they might in the longer term achieve. Most additional comments offered high praise. People mainly liked the fact that the workshops gave them the chance to try something new, or learn new techniques (13 – 60%), along with gaining confidence (5) this predicts the outcome of **developing skills, awareness or understanding**.

The specific approach taken (teaching style for example) (6), and the fact that they actually created something (3), could indicate a **better record of local history or community** being created and **developing quality arts practice with communities** and the fact that it was friendly or a chance to make friends (3) indicates a **communal commitment**. Two people said it was fun. The only improvements cited were in the physical environment (which was cold!) and a longer and busier session.

So overall there is already some evidence of the workshops making a difference. The main feature for most was the 'new-ness' – there were several comments about it being unusual (in a good way) for this area, emphasising the vision of excellent art and engagement: *"Wonderfully facilitated with such creative ideas to free us from constraint and ingrained attitudes!"* and *"A creative writing workshop is taking place in the town of Boston - a rare event"*.

Interim recommendations

- 1** Agree a process to establish a vision and strategic plans in local partnership. This should both share the responsibility for sustainability and ensure Transported is dovetailed into the local leisure offer.
- 2** Direct opportunities so as to create local leadership that values the arts and a route to captive audiences:
 - a** Confirm the decision to work with businesses, with a focus on family businesses or others that value Corporate Social Responsibility and social impact.
 - b** Confirm the decision to work with libraries.
- 3** Consolidate the communications plan and means to discuss cultural value, including discussion about the Transported brand.
- 4** Discuss the focus on economic impact in terms of lessening demand on public sector services, sourcing arts funding from beyond the local authority and generating more visitor spend.
- 5** Clarify how Transported will develop the arts infrastructure. Will it aim to improve the excellence of the arts or engagement practice and what infrastructure could be sustainable?
- 6** Decide on inclusion of environment in analysis and what this means, particularly in terms of rural arts.
- 7** Monitor the demographic of Transported take up in the shift towards paying events.

Appendices

Dashboards

Project dashboard

TRANSPORTED

Elsoms

Inspire, consult, build, empower, deliver

Lead: TransportedKristina@litc.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 Elsom'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

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

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.

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.

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.

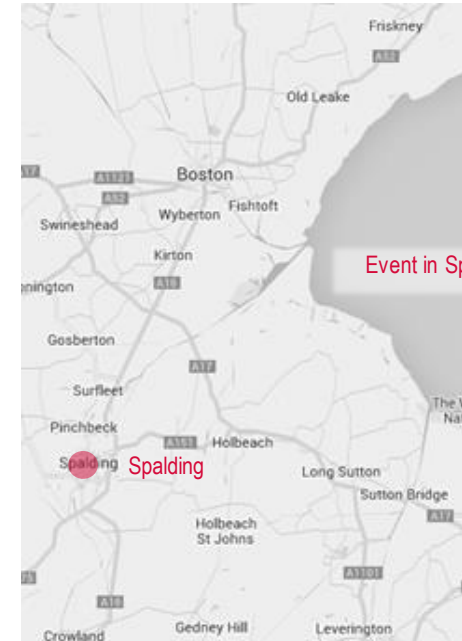
Difference made - Why it was done

'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)

427 people attended the performances and workshops



Project dashboard

TRANSPORTED



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 Tubbs (FreshLinc driver), Ashley Holland (FreshLinc).

Features for success

- Working with FreshLinc was 'mutually beneficial' for everyone; taking art to new people where they already meet
- Lorry driver and assistant were instrumental in setting up each performance - 'they couldn't have been more helpful'
- 'Very valuable that art was in an interesting space ... It indirectly addresses people not seeing art as for them'. (Artist)
- Marketing strategy - building interest in schools - people came!
- Attracted TV coverage from Look North

Learning and challenges

- A different process for StrangeFace, who are used to applying for Arts Council funding and are then 'left to their own devices'. Transported were interested in the process and wanted to watch the rehearsals - at times difficult for the artists.
- Health & Safety - a huge consideration for the entire project. The support of FreshLinc here was vital.
- The importance of a warm up act to attract 'passers by'.

Beyond 2014

Transported has commissioned StrangeFace to develop the piece into a full length show for indoor, non-traditional venues to build on partners from other strands - taking this to Fenside and Elsoms. The partnership between Transported and FreshLinc will continue through the Haulage Stand.

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.

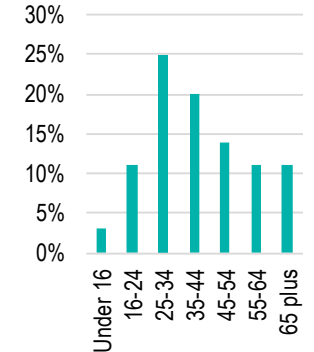
Delivery - What the project did

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.

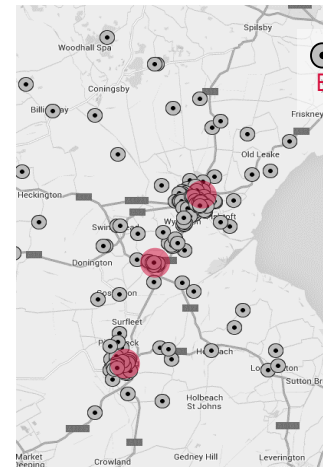
Difference made - Why it was done

1. '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)
2. 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.
3. '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)
4. 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.
5. Professional development - staff knowledge (particularly about health and safety considerations) has increased significantly.
6. FreshLinc drivers came with their families to see Fen Boy and were inspired to buy panto tickets for the first time.

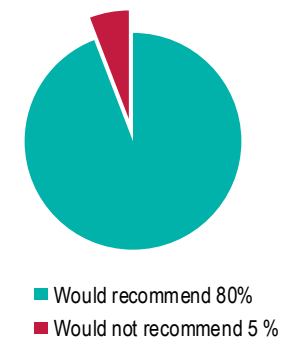
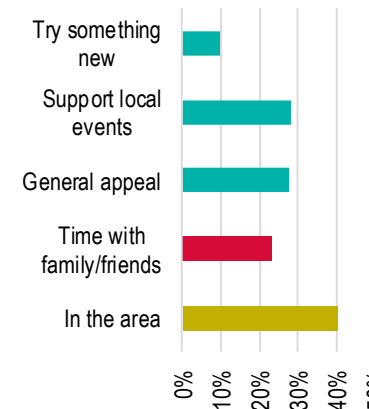
2740 people attended the mask and puppet performance, mostly adults



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



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



Project dashboard

TRANSPORTED

Fenside

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

Features for success

- Flexibility - Transported, artist, and community centre staff/ volunteers re-shaped the project to meet the needs of the Fenside Community to ensure they were engaged.
- Choice of artist - process was thorough and the artist 'was right for the job - he shared our vision' (Community Worker)
- Working with key people to establish trust - former mayor and artist walked the streets together to connect with the community
- Participants also came to Family Arts Festival and Faceless Arts

Learning and challenges

- Short, 6 day project. More could have been achieved.
- Initial contact with community - the first day of the project no one came to the community centre. A different approach was needed quickly. The Eastern European community didn't engage as much as the team had hoped.

Beyond 2014

The photo album is now permanently in the community centre. Sandra aims to update it with the community, 'building on our history'. The exhibition inside the building will continue to draw people in. Residents have asked for a photography club at the centre and an art studio in a nearby centre which is soon to be demolished may be incorporated into Fenside. Paul Floyd Blake has been commissioned by Transported to record objects with meaning as new portraits for the community.

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.

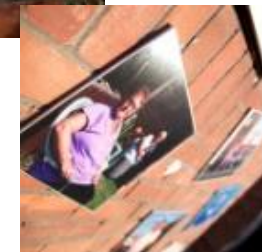
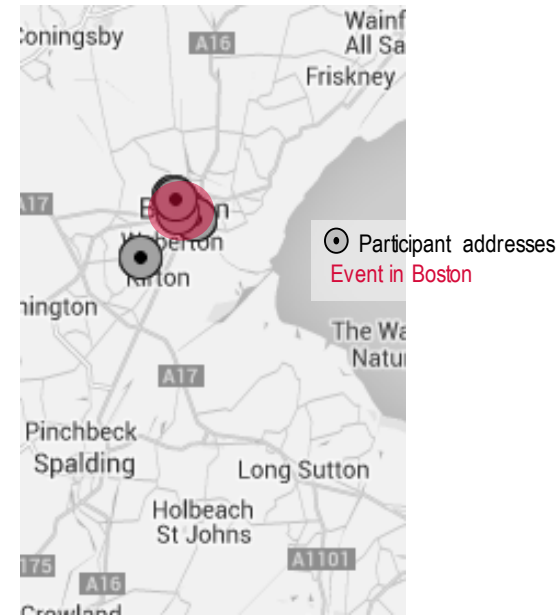
Delivery - What the project did

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

1. 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.
2. Sandra and team can consult with the community now that they attend. There is greater trust between staff and the community.
3. 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.
4. 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.
5. Fenside has a history and it is valued and recorded.
6. 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



Portraits

Project dashboard

TRANSPORTED

FreshLinc Art on Lorries

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.

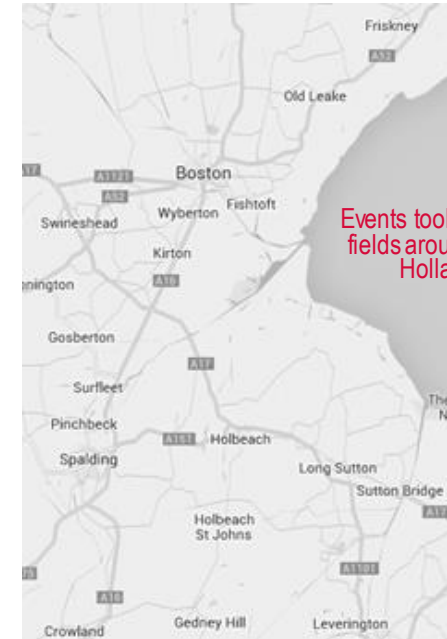
Delivery - What the project did

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 drivers have a strong tradition of pride in their vehicles. The project appeals to them and has raised morale, creating some discussion about which lorries they want to drive. The London launch and Facebook exposure of the film has spread the word, and managers believe the project will raise the profile of FreshLinc as it gives something back to the community. Some people who have been involved might now be more receptive to other art projects; drivers have already brought their families to other shows.

Lorry artwork





Project dashboard



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 it's extraordinary and new, and even tiny journeys with the outlook of a great explorer are filled with discovery and surprise!

TRANSPORTED

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



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.



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



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.



Learning and challenges

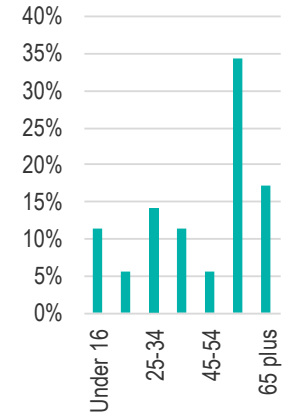
- Travelling between libraries on one day was logistically difficult
- Could have extended reach by arranging school visits, as well as involving younger children with parents and others after school
- Sutton Bridge Library is volunteer-run; harder for them to support as no one had authority for decision 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



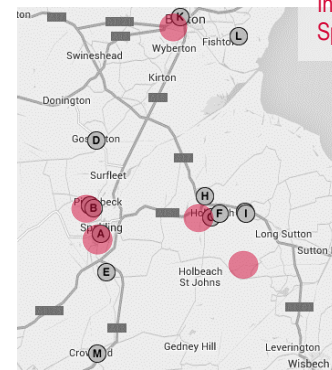
Beyond 2014

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.'

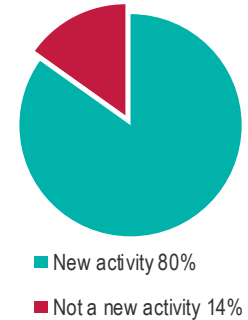
508 people attended the performance of all ages



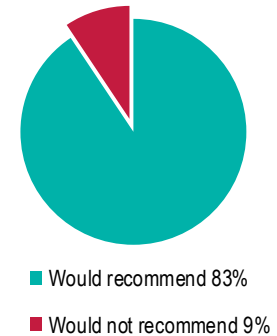
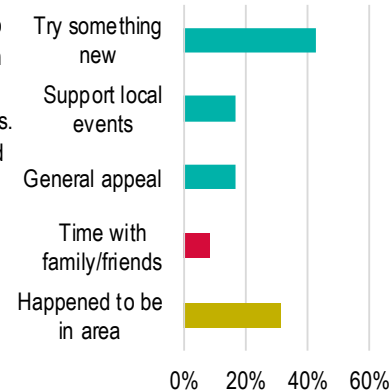
Participants came from across Boston and South Holland. For most this was new activity



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



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



Project dashboard

TRANSPORTED

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.

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

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.

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.

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'.

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

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.

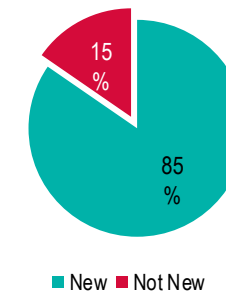
120 people consulted in Bicker, Cowbit, Fishtoft, Gosberton, Holbeach St Marks, Moulton, Moulton Chapel, Moulton Seas End, Pinchbeck, Quadring, Sutton St James, Swineshead, Whaplode, & Wrangle

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

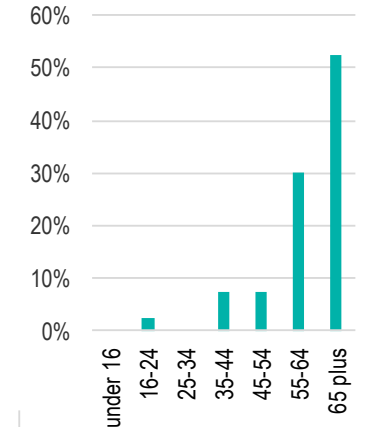
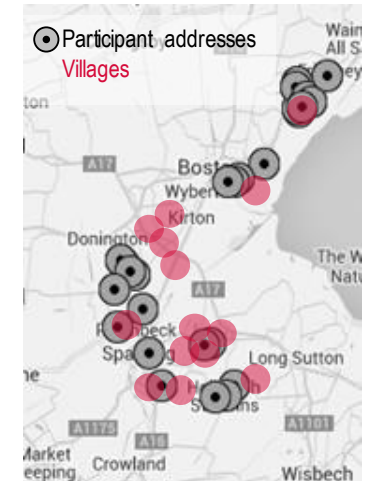
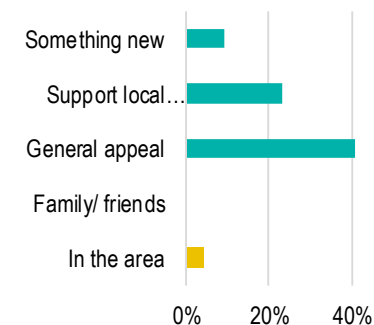


Image from The Lightships

Most were new, and this was an older age group



As a celebration, few attended by chance and all recommend



100% of people would recommend

Event Survey questions

Event name:

Event location:

Event date:

8 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)

9 Who have you come with today?

- Alone
- My friend(s)
- My family
- My group (please specify)

10 How many people have you attended with apart from yourself?

- Adults:
- Under 16s:

11 What would you say was the best thing about this activity?

12 What would you suggest we change to make this activity better?

How much to you agree/disagree with the following statements

13 The type of activity is new to me

14 I would like more activities like this in my area

15 This is something I would recommend to other people

16 How did you find out about this event?

- Came across event
- Word of mouth/from a friend
- Transported
 - Poster or flyer
 - Transported website
 - Transported email
 - Facebook
 - Twitter
- Local radio

- Local press
- Council website or publication
- Via venue
- Other (please specify)

17 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?

18 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
- 19** 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?
- 20** What would you be doing if you hadn't come to this activity today?
- 21** Are you aware of Transported?
 - Yes
 - No
- 22** Have you been to a Transported event before?
 - Yes
 - No
 - If yes, please indicate which ones:
- 23** Are you:
 - Male
 - Female
 - Other
 - Prefer not to say
- 24** Please indicate your age
 - Under 16
 - 16-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64
 - 65 plus
- 25** What do you consider to be your ethnic group?
 - White British
 - White Other
 - Black
 - Asian
 - Mixed
 - Other
 - Prefer not to say
- 26** What is your main language?
 - English
 - Latvian
 - Lithuanian
 - Polish
 - Russian
 - Prefer not to say
 - Other (please specify)
- 27** Do you consider yourself to have a disability?
 - Yes
 - No
 - Prefer not to say
- 28** Name
- 29** Email
- 30** Postcode
- 31** Please tick here if you would like to hear about more Transported events in the future
- 32** Do you have any additional comments?

Communications outline

The following is the communications outline for the evaluation (as distinct from overall delivery) of Transported.

Stakeholder	What they need, and what they need to know	Transported features and message to share	Message and medium
ACE and national CPP	<ul style="list-style-type: none"> ■ 3 criteria fulfilled & VFM ■ Learn what works ■ Rural best practice 	<ul style="list-style-type: none"> ■ Give confidence in the quality and VFM ■ What works, especially in a rural environment 	33 Regular, proactive reporting
Local councils and businesses	<ul style="list-style-type: none"> ■ Specific impact relevant to them ■ Celebration 	<ul style="list-style-type: none"> ■ 'Chunked' data, relevant to them ■ Celebratory features 	34 Their stories featured on Facebook and website
Local arts sector and the public	<ul style="list-style-type: none"> ■ Reassurance and support ■ That it was worth being involved ■ Practical information 	<ul style="list-style-type: none"> ■ Guidance and database ■ Consistent message ■ External proof of quality and impact 	35 An Event 36 Blogs in plain English 37 Targeted for stakeholder by Transported comms (Melissa)
Staff	<ul style="list-style-type: none"> ■ Expectations of them ■ Purpose of Transported 	<ul style="list-style-type: none"> ■ Key messages and process ■ Visuals 	38 Schedule for two way comms through evaluation action group
Management group	<ul style="list-style-type: none"> ■ To know everyone's needs ■ To become advocates 	<ul style="list-style-type: none"> ■ Key messages 	39 Overview of all of the above

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