



TRANSPORTED INTERIM RESULTS

June 15

Background..... 3
Local context..... 3
Report scope 4
Evaluation scope..... 4
Interim results..... 8
 A note about the data..... 8
 ❶ Demand: Are more people from places of least engagement experiencing and inspired by the arts? 9
 ❷ Supply: To what extent was excellence of art and excellence of the process of engaging communities achieved? 17
 ❸ Which approaches were successful and what were lessons learned?..... 27
Appendix: Case study dashboards..... 29
Appendix: Event Survey questions 36

Photography courtesy of Electric Egg

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. In this area participation in libraries, museums and the arts was between 6% and 14% lower than the England average in 2012.

Transported is a three year programme launched in May 2013 and in its third phase in 2015. The projects specifically target the public, private and community sectors and include audience and participatory experiences as well as public art.

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.

Local 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 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.

Report scope

This report is of interim results to provide evidence for Transported in its next stage of development. It sits alongside an interim evaluation report, which describes in detail the 'Story of Change' about how, what and why Transported is delivering.

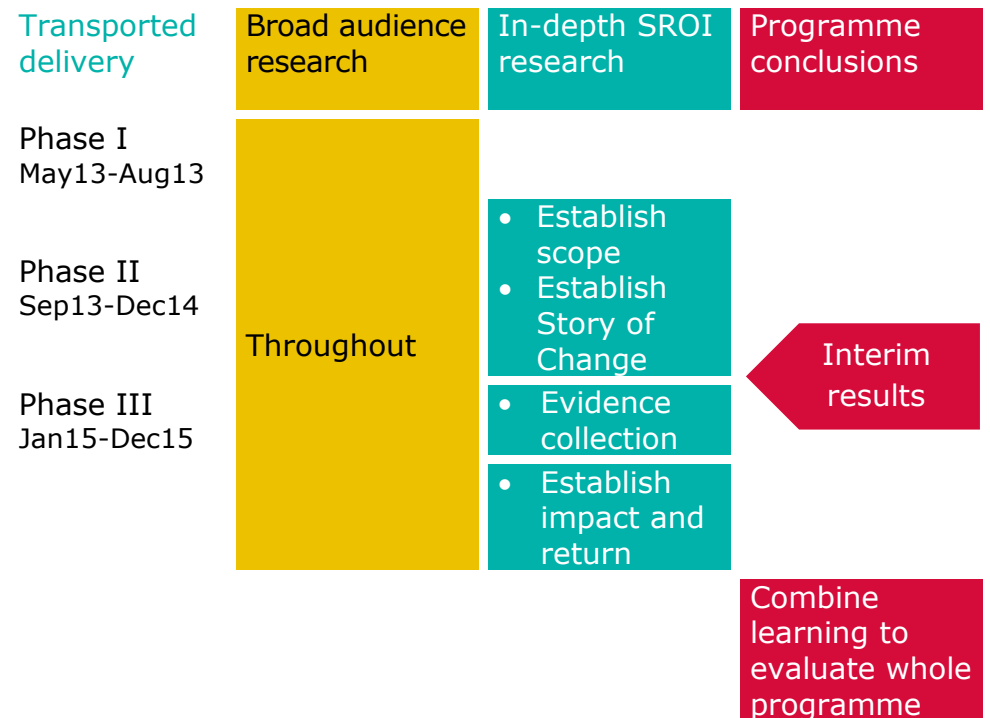
This report draws on learning from the first two stages of delivery. It uses data from one stakeholder group, the audience, prior to evidence collection from other stakeholders including participants, artists and partners. This report has two purposes:

- To set out briefly the scope, aims and approach of the evaluation and the Story of Change that has been established (detailed in interim evaluation report 1)
- To draw some indicative conclusions where data exists against the three CPP core 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?

Evaluation scope

As well as answering the CPP questions, the evaluation will assess social impact and sustainability. It will combine the audience research gathered through consistent events surveys that we use in this report, with Social Return On Investment analysis. Conclusions will then be drawn for the whole programme combining these 'broad and deep' methods in what we believe is a ground-breaking approach.

Where we are now



From November 2014 to Spring 2015, a 'Story of Change' (sometimes known as 'Theory of Change' was created for Transported through a series of consultations:

- 1 interviews to create case studies (reported in dashboards)
- 2 a stakeholder workshop
- 3 a stakeholder survey

The summary Story of Change logic model is included below. The subsequent stages of the SROI are to collect and analyse the evidence. Audience data will be collected throughout and finally all data will be combined in Spring 2016.

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.

Story of change

The Story of Change 'reverse plans' from the difference Transported expects to make, through to key stakeholders.



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 staff and artists
- The public sector and the state more broadly

Where do the CPP questions fit?

Questions 1 and 2 are about the difference Transported is making, to both the demand for and the supply of excellent art:

- 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?

Understanding the 'how' and the 'what' of Transported will provide lessons on what approaches are successful answering CPP question 3:

- 3 Which approaches were successful and what were lessons learned?

In the next phase we will consult with stakeholders on quality and gather evidence to see which delivery type creates the

greatest impact from four broad types identified from phases I and II:

- 1** Fun – a light touch experience for audiences which tends to be social and energetic. An example is the festival events.
- 2** Captivating – a light touch experience for audiences which tends to be aesthetic and reflective. An example is the one to one experience in the Whale at Tulipmania.
- 3** Engrossing – a deep experience for participants which allows them to experience 'flow'. An example is the participants in the dance project at Elsoms.
- 4** Locally resonant – an experience which is particularly rooted in the local people, place and heritage. An example is the Long Sutton installations.

Here is the complete list of cultural and social outcomes to be evaluated.

Tangible delivery outcomes:

- 1** Demand: Are more people from places of least engagement experiencing and inspired by the arts?
- 2** Supply: To what extent was the aspiration for excellence of art and engagement achieved?
- 3** Highlight the value of the arts
- 4** Create material culture focused on local history and community
- 5** Improve public spaces

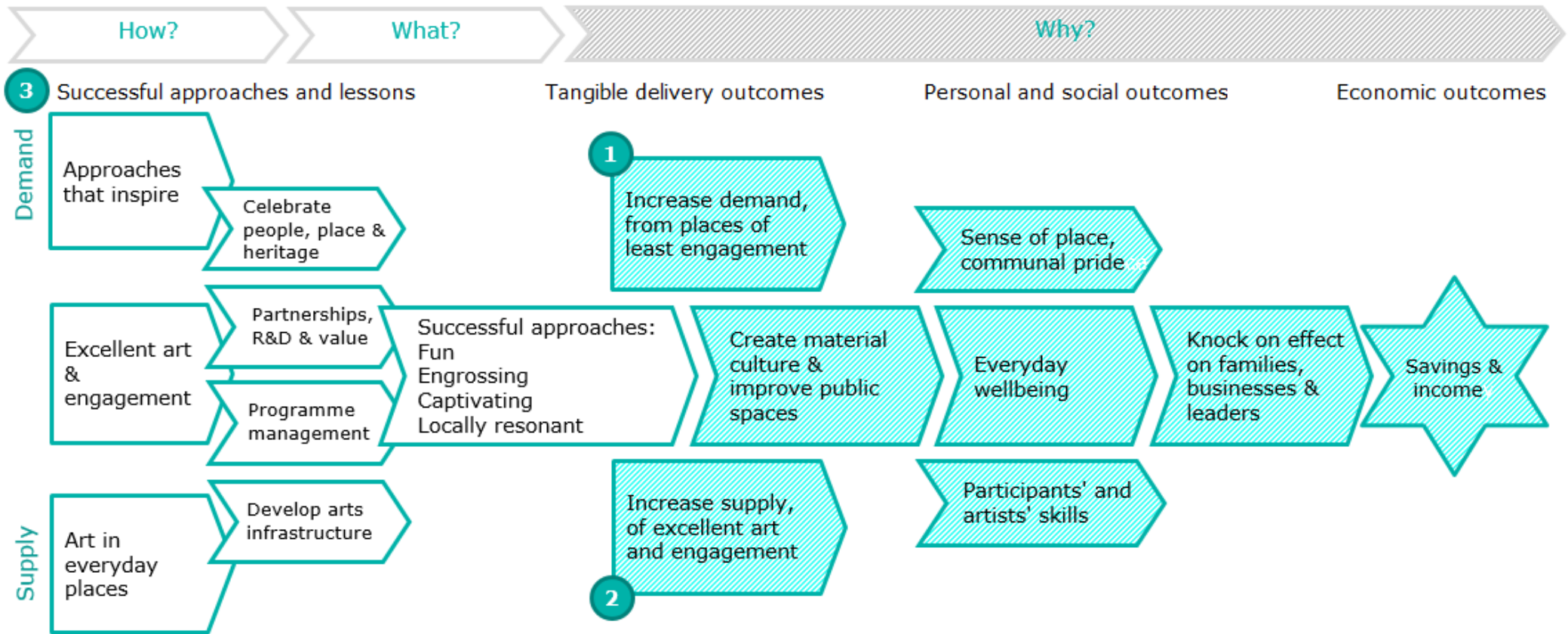
Personal and social outcomes:

- 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

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 focused on partnerships and sustainability

Delivery data is based on information collected by Transported and held in the Lamplight database.

Audience 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. Postcode analysis is from 1,614 returns.

In Phase III we introduced some additional questions into the event survey, including one to test 'displacement'¹, another to understand the cost to the audience of attending² and a question about whether they would continue to participate to get a sense of the sustainability of their increased demand for the arts. We also asked about which approaches work best with questions on the best delivery and areas for improvement.

The current dataset for phase III is small, but is included as a leading indicator for the sustainability of Transported as they were the first to charge a fee. The results are based on event survey data from 33 workshops, which took place between March and June 2015 (that is a quarter of phase III). 50 questionnaires were completed, that is around 25% across the workshops which shows reasonable validity.

¹ Displacement is the concept of replacing rather than creating new demand. For example if the audience already attended other arts activities but was now instead participating in Transported.

² This both begins to capture their investment and how highly they value the activity similar to a contingent valuation method.

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

In summary, Transported attracted high numbers of local people across a good range of ages. Total attendance for phase I and II was 7,000 and 36,000, plus 4,000 to the launch; 47,000 in all.

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. Mosaic analysis showed that over half the audience is people who live in places least likely to engage and almost half are from groups with a medium likelihood of engaging, leaving only 2% coming from typical arts audiences. Audience Spectrum analysis showed a quarter of the audiences was from 'Facebook families', again traditionally low attenders.

This is backed up by survey evidence showing that the arts were new to these people. A quarter just 'happened to be in the area' and two thirds said it was new to them.

In phase III and the longer term Transported events are unlikely to be entirely free. Early indications are that paying may change the demographic and this needs careful monitoring. In particular this small sample shows they tend to have higher levels of previous arts engagement (70% had done art in the last 12 months compared with 30% for the whole Phase II audience).

Phase I and II

The phase I review by the Transported team described this phase. Early consultation identified a number of reasons why people didn'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. An artist's brief 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. Over 7,250 people attended, with a further 4,000 attending the launch.

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.

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)

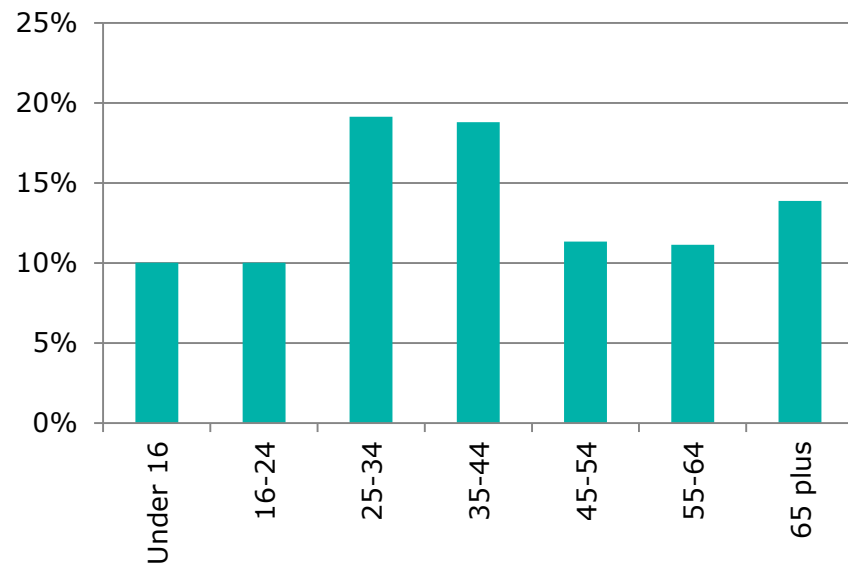


The total event attendance for the period was 36,000, plus over 7,000 coming in phase I and 4,000 to the launch, that is 47,000 in all. These figures will include repeat attenders, but will nonetheless represent a significant part of the local population. The survey response rate is approximately 4%.

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.

Transported attendance by age phase II



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.

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 plays a very small role in the lives of this*

younger, cash-strapped group living in suburban and semi-urban areas of high unemployment.

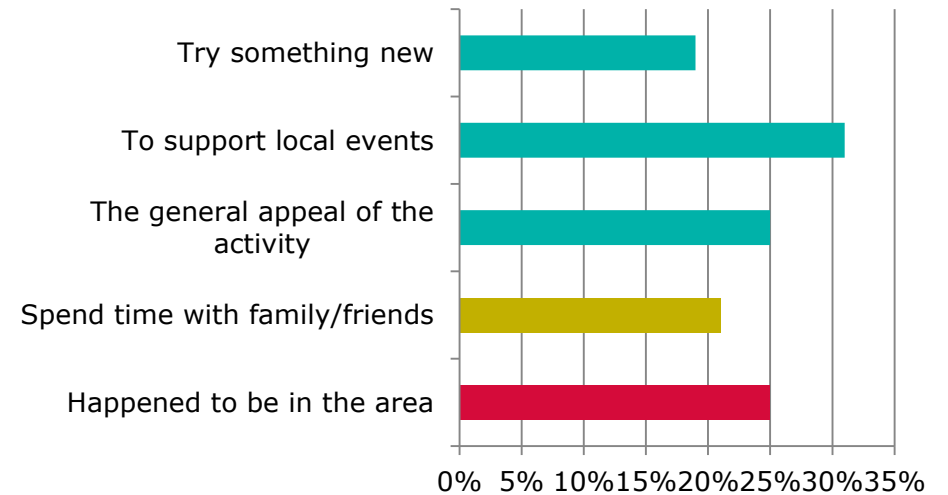
They are the least likely to think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, pantomime and eating out are their most preferable leisure pursuits.

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



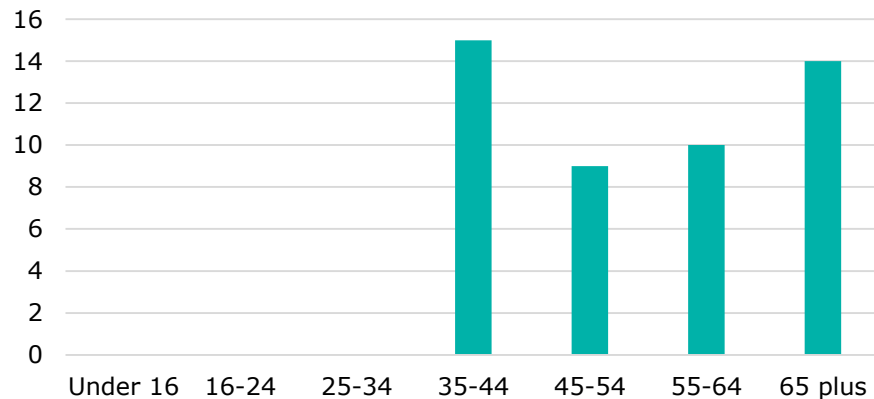
Phase III – DIY / taster sessions

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.

General demographics

In total 203 attended with attendance between 1 and 18 for each workshop. People came from all ages except that none were under 35. 42 were female (9 out of 10 of those who answered) and they were all White, mostly British with 2 'Other'. 3 out of 47 considered themselves to have a disability. They came from across Boston and South Holland and most came alone.

Age of those attending taster workshops



Geographic spread



Newness of experience

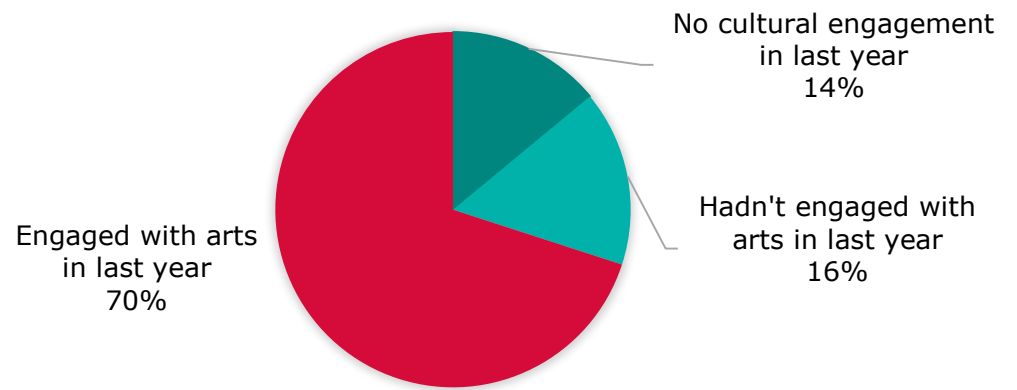
Most had engaged with either arts, heritage, libraries or museums and galleries in the last 12 months with 30% either not having engaged at all or not having engaged with the arts (implying they had engaged with museums, galleries or heritage).

Nonetheless 40 people (80%) said this sort of activity was new to them and there was a negligible 'displacement' effect with only one person saying they'd have been doing something else at all similar (ie creative or social; a zumba class), showing the sessions to be genuine additional activity. 5 people would have otherwise been working and one had changed her shift to attend. 60% 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 3 people said they were in the area, and 3 mentioned time with family and friends. 5 people said 'Other' and these reasons were all to do with school projects/specific skills.

All these figures indicate a far more engaged user group for these events than the Transported audience for phase II, however given that one of the aims of phase III was to build on the work of phases I and II, we considered whether the 'previous arts attendance' might be Transported events by cross-tabulating previous engagement, with previously attended Transported events.

Previous engagement with culture



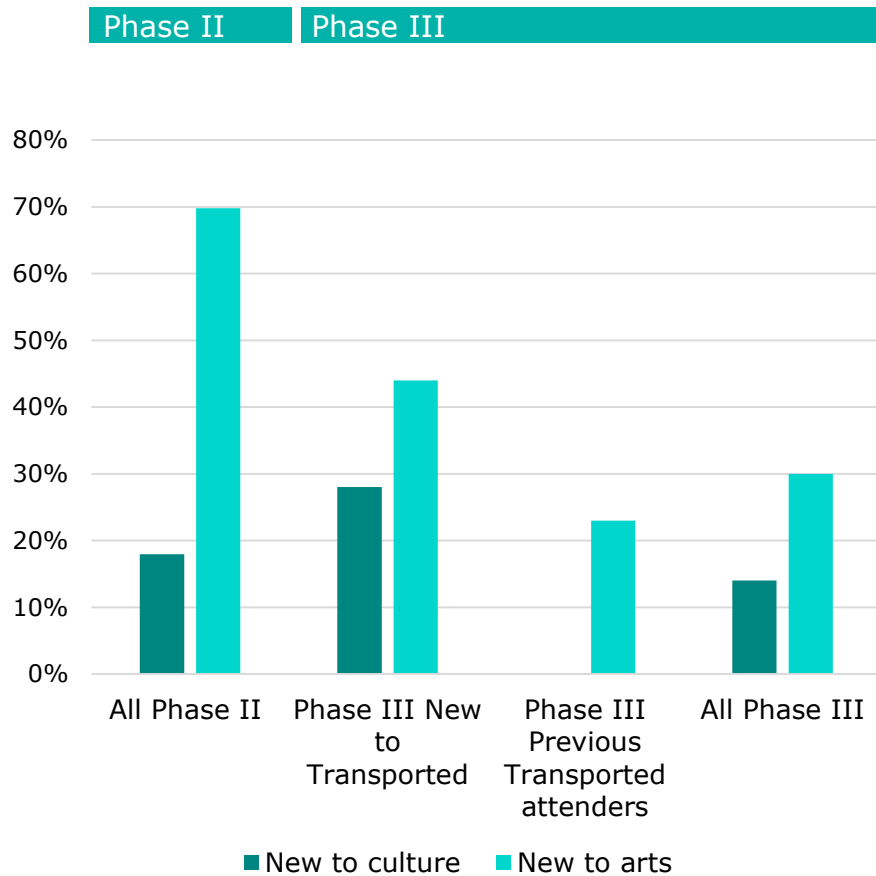
Of those that had been to Transported events, unsurprisingly the numbers of previous non-arts attenders did drop, so none of those who said they'd been to a previous Transported event said they hadn't attended any cultural activity (arts, heritage, libraries or museums and galleries) in the last year.

28% of those who hadn't attended Transported also hadn't attended any cultural activity in the last year – 5 of those who responded to the 'attended previous Transported event' question.

The figures for non-arts attendance were also different: 23% of previous Transported attenders said they hadn't attended arts in the last year, while 44% of Transported non-attenders said this.

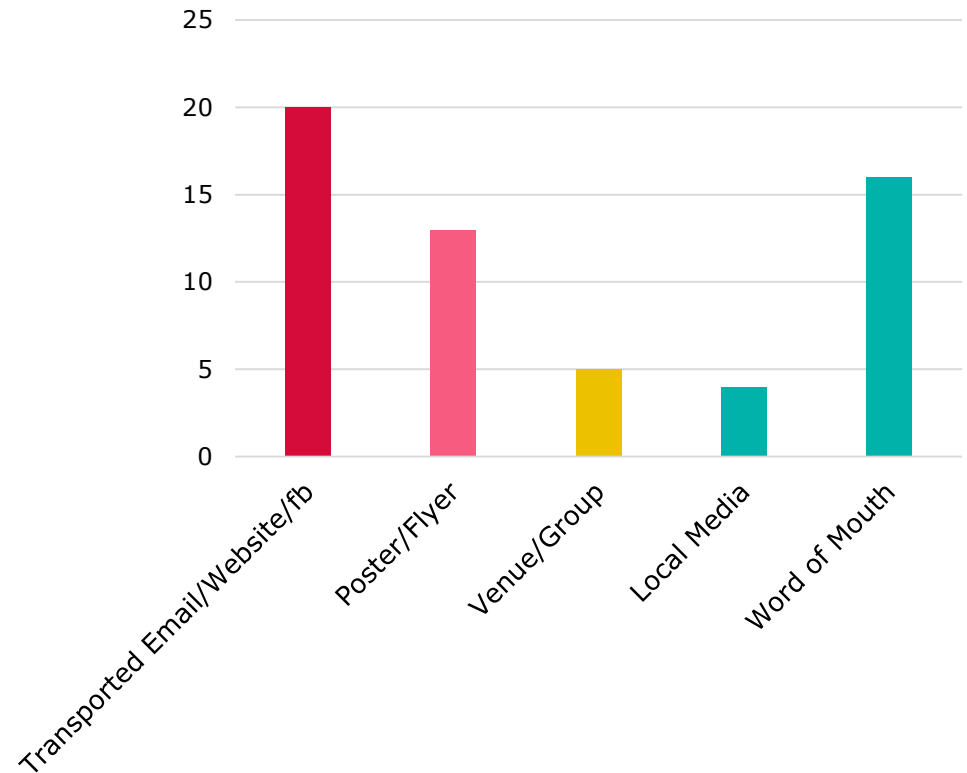
While this does show that Transported makes up some of the previous arts attendance, it doesn't explain it all – 44% is still a good deal lower than the 70% who were new to the arts in Phase II.

Comparison of previous engagement levels – phase II and phase III



Just over half found out via Transported (just over a quarter online), showing prior knowledge of Transported, the others via poster/flyer which would also reach new people. However over a quarter heard by 'word of mouth' and venues, schools and local media were also significant information routes.

How participants found out about the event



② Supply: To what extent was excellence of art and excellence of the process of engaging communities achieved?

In summary, after a wide range of experimental consultations in phase I, 275 activities were delivered in phase II in eleven strands. There was at least one activity in each of the villages, estates and communities in the area.

Whilst the greatest number of events were small, participatory workshops with 162 events being for 30 or fewer, the biggest audience numbers were for 13 large outdoor events. This means about 83% were audiences and about 17% participants (the value of depth and breadth will be explored later in this evaluation in relation to the investment).

Visual arts and theatre are the most frequently represented art form with corresponding high numbers of audience. Outdoor art attracts a higher proportion (per activity) than the other art forms because of the nature of the events and is a particular feature of this rural delivery. Art forms including music, dance and digital are not highly featured.

The qualitative assessment of delivery to date indicates that quality is high. Transported has good commissioning processes that build trust. A highlight is the focus on making the everyday exceptional and there is an investment in R&D to make this happen. Material culture and improved spaces are 'building our history' (a community partner) and local people appreciate being respected with high quality art provision. Of the high numbers attending around 9 out of 10 were potential converts, either recommending to others or committed to coming again.

The next phase of work will assess what makes the biggest difference: which key inputs and whether delivery is fun, captivating, engrossing or locally resonant, as well as testing for the personal, social and economic outcomes.

Extent of delivery

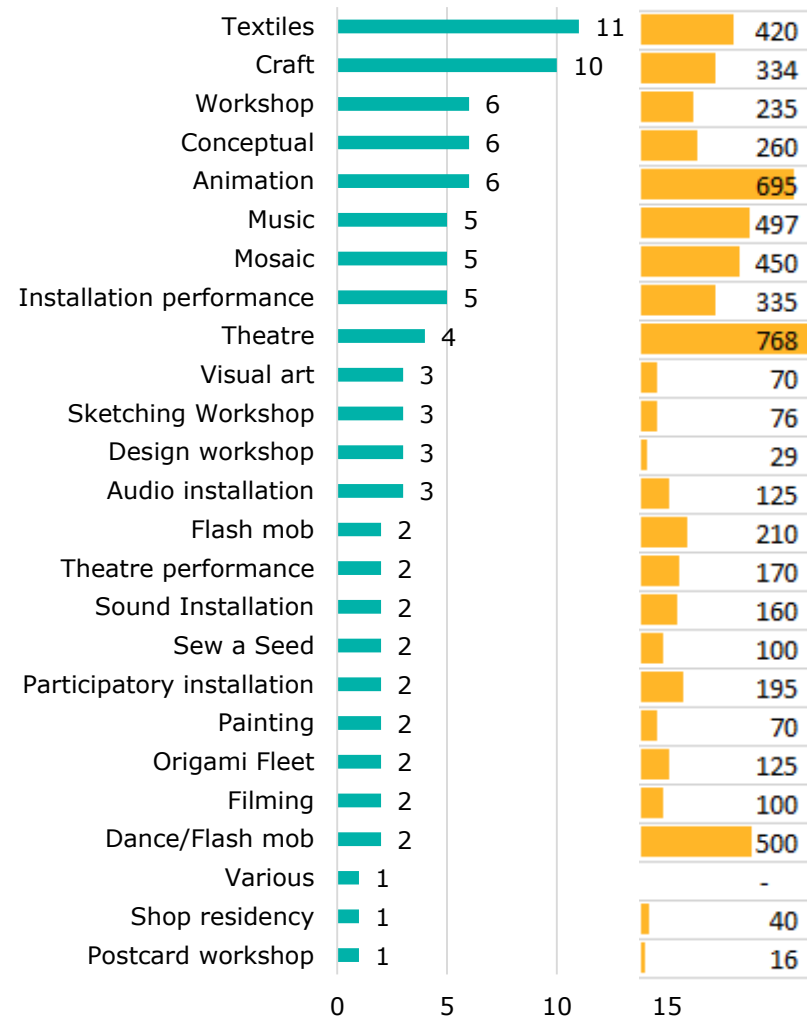
The delivery focus was different in the three phases of work, with phase I being a consultation, phase II intended to reach high volumes and phase III focused on partnership and sustainability. We report what events have been delivered, to record the increased supply of the arts and judge if there is any bias that needs addressing.

At time of writing only taster workshops had taken place in phase III and we do not report on the extent of delivery. 33 workshops were run in the first quarter of the period: 6 Creative Writing, 9 Mosaic, 6 Drawing, 6 Stained Glass and 6 Wood carving workshops.

Phase I

Phase I saw Transported running consultation events of different types. the following types of events attended by the following numbers of people.

Number of phase I events and attendance



Information was collected using the arts to initiate conversations that helped to shape Phase II. The review concluded that there was support for the arts and that it particularly related to social benefit:

- 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

As a result of the consultation Phase II was focused on eleven areas:

- Haulage
- Festivals
- Open Book (Partnership projects with libraries)

- On Your Doorstep
- Past Inspired (Partnership projects with heritage venues and organisations)
- Public Art Commissions
- 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

Phase II

The Lamplight database indicates 275 events or activities took place.

Most Transported events feature the visual arts or theatre. (NB these sum differently to the overall figure as some events featured multiple art forms).

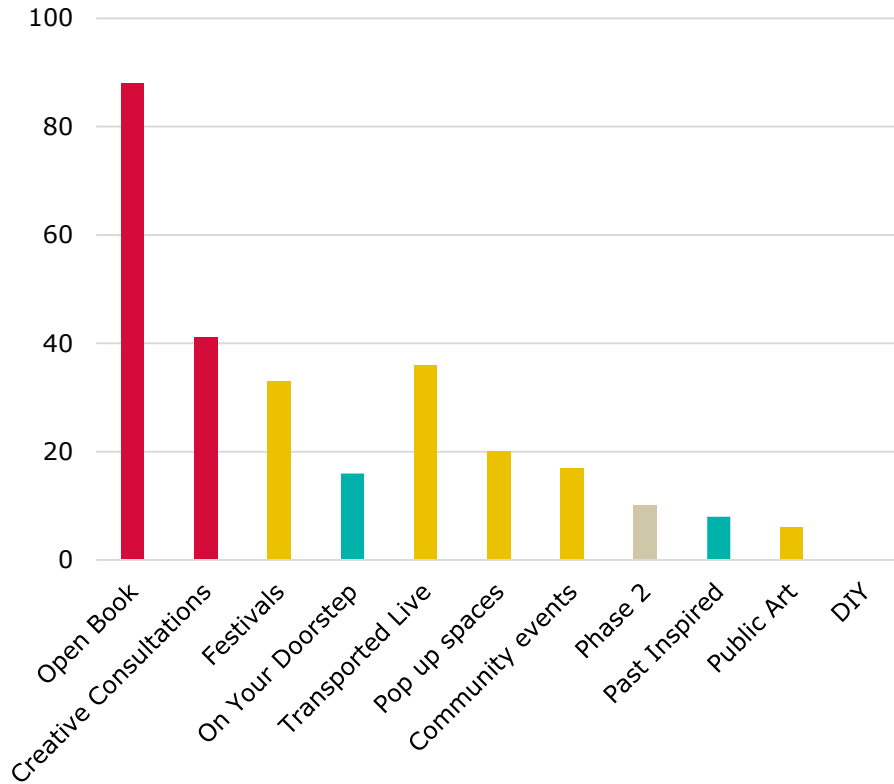
The majority were classed as workshops (106), or performances (101) and then smaller numbers of exhibitions, talks and 'market stalls'. As you might expect, smaller numbers attend the workshops than the performances. We estimate from this data that 83% of the 35,800 attending are audiences (to performances and exhibitions), with 17% being participants (at workshops and market stalls).

Number of events or activities in each strand

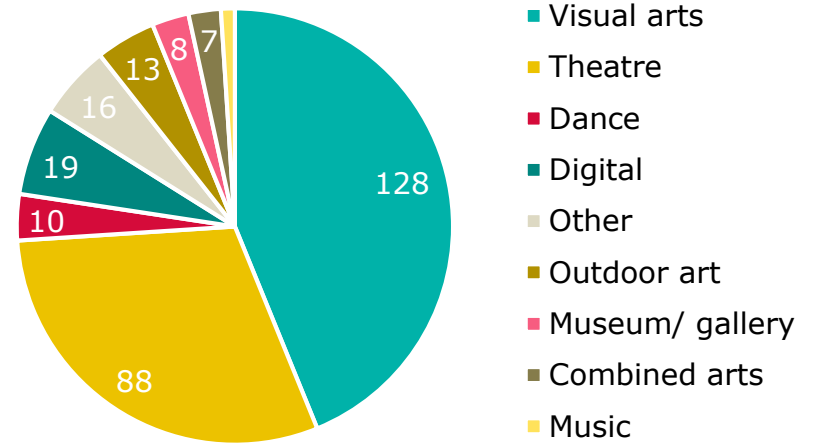
Mostly an audience experience

More participatory

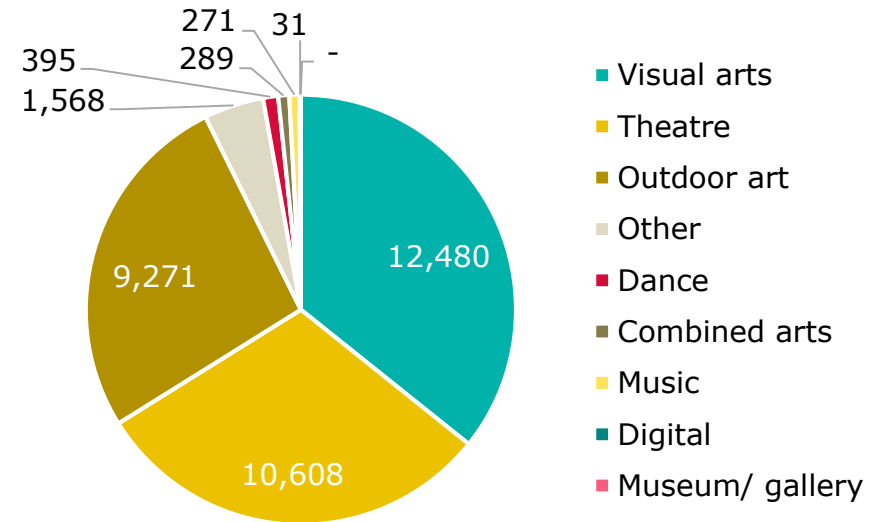
Strong local focus



Number of projects featuring these art forms

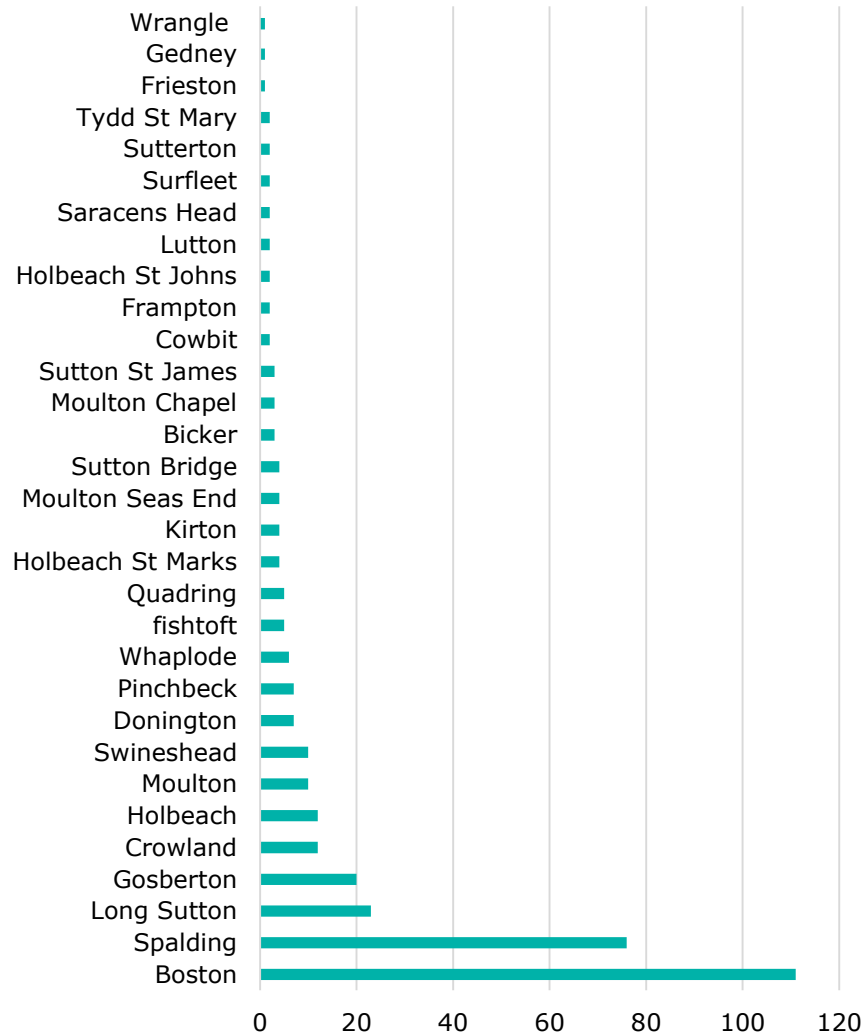


Numbers attending by art form



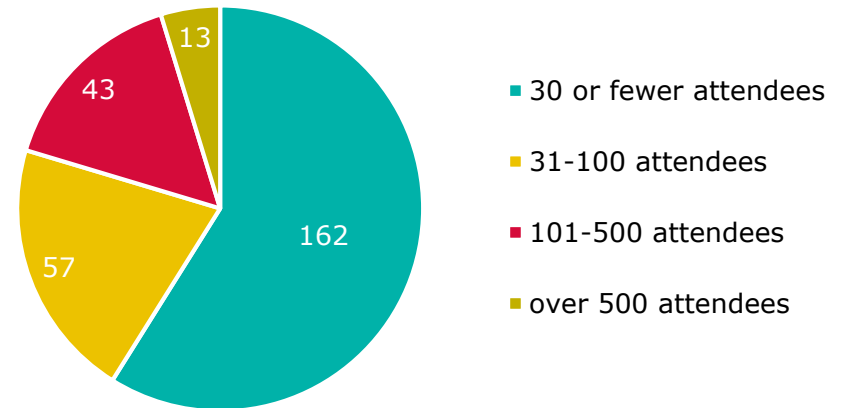
Delivery was mostly in the towns of Boston and Spalding, but with at least one activity in each of the villages in the area.

Number of events or activities in each town and village

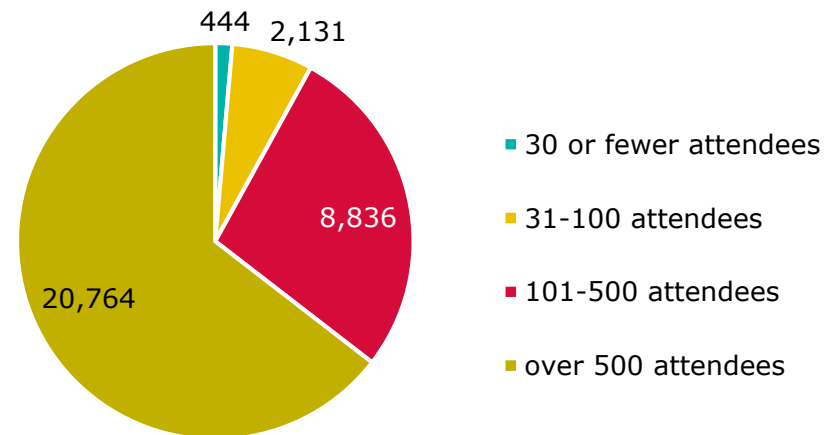


There was a wide range of attendance with over 20,000 attendances coming from 13 large events. Most events (162) were for thirty or fewer attendees.

Number of events of different scale



Number of people attending in different sized events



Excellence of delivery and process

There are three elements that indicate excellence:

- 1 The appetite for what is on offer described in the section on demand above
- 2 The appetite for future opportunities using data from the questions about whether audiences would like more, would come again or would recommend to others which we include in this section
- 3 A qualitative view of excellence from the key stakeholders summed up in the Story of Change
 - At this stage we include some narrative on this from the Critical Success Factors which were used to establish the Story of Change.
 - In the next phase of evidence collection we will consult with artists, participants and partners on quality.
 - We will also look for correlations between types of delivery and audience experience.

The Story of Change

In the Story of Change, the How (the drivers for change) and What (the delivery intentions and types) of Transported are:

Vision: Arts that inspire and engage

- Meet local needs and make the everyday exceptional
- Time and commitment of partners
- Celebrate people, place and heritage

Vision: Excellent art and engagement

- Make things relevant
- Public Investment
- (Action) Research and Development

Vision: Art in everyday places

- Use arts to improve the local area
- Under-used everyday places and resources
- Programme management, commissioning and support
- Develop arts infrastructure and improve public space
- Develop partnerships and communicate value

Delivery types

- Fun
- Captivating
- Engrossing
- Locally resonant

How?

Transported has a robust commissioning process which results in artists who are very committed to communities.

"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)

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'. It means they tend to be well liked and trusted by project partners who are prepared to work closely with them. In a community project at Fenside community centre, the participation officer and former mayor walked the streets with the artist to drum up interest which was initially slow.

The focus on local needs in everyday environments is strong and also helps to generate a good commitment from partners, and facilitate participation. It happens across the board, including community and business spaces and from the field to the mobile library.

At the factory Elsoms, for example, the six week residency took place in the works canteen with the performance in the warehouse and the dancers using the workplace 'kit' creatively. Making the everyday exceptional is the key. As

the artist said *'it is so important that people who find it difficult to access the arts get the best we can offer'*. This bespoke approach meant the chairman really valued the work *'the final piece reflected positive things people had said about Elsoms. People came away uplifted'*. The engagement was also excellent, with one woman who hadn't played violin for 20 years performing in the show and planning to continue playing, and many staff bringing their families in for a repeat performance. Working with local leaders and these captive audiences helps to deepen the experience, highlight the value of the arts and also to cross fertilise across projects.

Making things so relevant doesn't happen by accident. Research & Development (R&D) is a funded part of Transported delivery. For example the artist working with company 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 one of the venues.

The permanent tangible legacy from using arts to improve the local area is in both material culture and improved local spaces. For example the Fenside Community Centre was under-used before the Transported photography project. As a result the community began to use the centre more, making its existence more justifiable – it is currently vulnerable as it is next to land being built on with flats. The

community photo album is in the words of the community centre coordinator, *'building our history'*.

Local people appreciate being respected with such high quality work. For example the lorry drivers whose trucks were turned into artworks by Alisha Millar went on to involve their families, and became competitive about which truck they got to drive! Being involved with Transported has even been mentioned by new staff in their job interviews.

What?

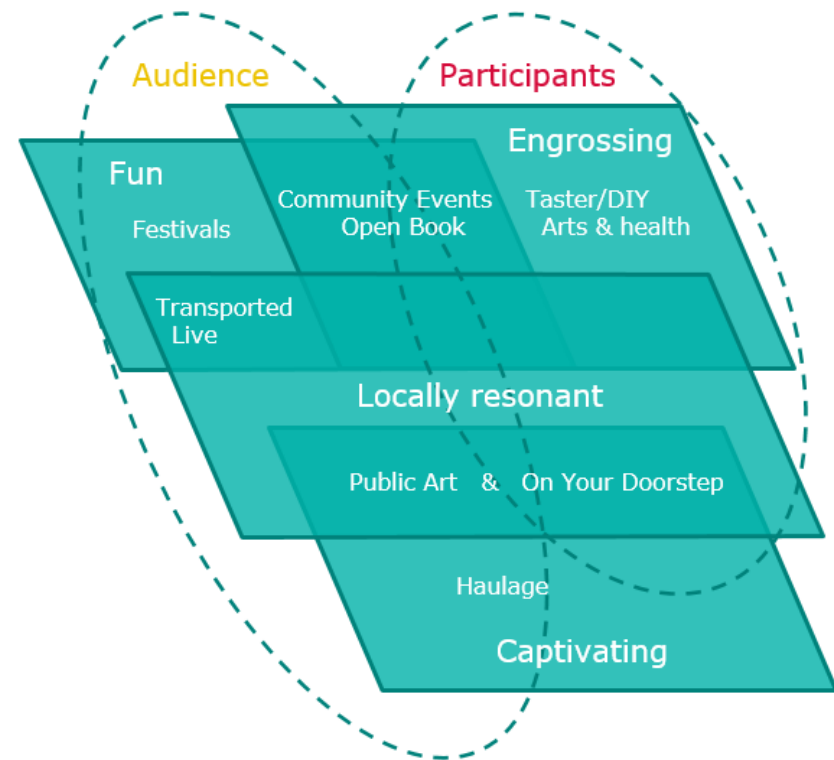
The four delivery types (fun, captivating, engrossing and locally resonant) all demonstrate good quality but a range of depth of participation and probable outcome. We think it likely that projects which are both locally resonant and engrossing are likely to create the deepest impact but that combining any of the types that promote wellbeing: fun, captivating, engrossing - with local resonance will be key to quality.

We expect that 'fun' or 'captivating' projects might create the sort of wellbeing captured by asking people how happy and satisfied they *feel* (hedonic wellbeing). They are the large outdoor festivals for example, like the Transported launch or going inside the Whale at Tulipmania; or the installations like the public art at Long Sutton Common Pit.

Projects which are 'engrossing' are more likely to create the experience of being in 'flow', leading to personal growth and a more meaningful life, like for the violinist at Elsoms. They are about how people are *functioning* ('eudaemonic' wellbeing).

Local resonance is perhaps the most strong feature of Transported projects and is likely to have helped attract good partnerships and local TV coverage. Projects in this category include Lightships, which was based in churches in 14 villages as culturally important for the community; Long Sutton which placed beautiful sculptures on common land; Fenside which was part of a community centre; and Elsoms and Freshline projects which were both workplace-based. They differ from the large scale festival type events which might contain performance or pieces touring the country.

Broad categorisation of Transported strands

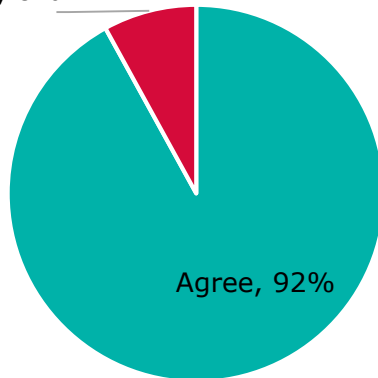


Phase I and II

Of the high numbers attending in phases I and II, many were potential converts, either recommending to others or committed to coming again. 92% say they'd like more activities like this in their area. 92% say it is something they'd recommend to other people. 91% of people say they feel inspired to attend the arts in future as a result of Transported.

Would recommend to other people

Disagree/Neutral, 8%



Phase III

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.

The main feature for most was the 'new-ness', that it gave them the chance to try something new (17 – 34%) or learn new techniques (15 – 30%). 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".*

They valued the experience of the group itself – meeting new people, and the warmth of the group was mentioned by 9 (18%). Other things that were appreciated were practically creating something beautiful (9), the quality of tuition (7) and wellbeing outcomes (relaxation, confidence, etc, 7) as well as that it was fun (4). The most popular sessions were mosaic and stained glass, (average 9 and 8 attenders) with creative writing being the least popular (average of 2 attenders). Drawing and wood carving had an average of 6 and 4 attenders respectively.

There were few suggestions for improvement and what there were focused on the room and the shortness of the workshop, although 3 wished for more people to attend.

46 people said they planned to do further art activities as a result of this experience, only 3 didn't (although they too were positive). Of the examples given, 17 related to participation in specific art forms (craft being most popular but also drawing and music), 8 related to attendance at galleries, theatres, concerts etc. 4 people said 'anything' or similar, and one planned to create a new group as a result of the workshop. 2 already did things, and 5 planned to do

specific upcoming Transported workshops. One other said they would like to volunteer for Transported.

Making a difference

Clearly the greatest indication of quality will be made by Transported making a difference, which we will explore in detail in the next stage of evaluation.

③ Which approaches were successful and what were lessons learned?

Lessons learnt from the overall programme will be reported in the next phase. At that point there will be more in-depth research with artists and partners and data analysis will also look for correlations between the type of delivery and numbers and feedback from audiences to see which generated the best reach and depth of experience.

In the meanwhile the Story of in effect represents the lessons learnt so far and has generated recommendations for the management group.

Interim strategic recommendations

The recommendations are strategic, aimed at long term change.

The Transported team is responsible for the following strategic developments. The evidence will monitor progress through a multi-stakeholder surveys, interviews and focus groups with artists and partners delivering projects. Investments such as 'time and commitment of partners' will be costed in the SROI analyses.

- 1 Although Transported works very well in partnership, the long time given to consultation and the consolidation of strands of work mean it is only now concentrating on a public, private, community focus. It would be very valuable to agree a process to establish a vision and strategic plans in local partnership with these stakeholder groups. This should both share the

responsibility for sustainability and ensure Transported is dovetailed into the local leisure offer.

- 2 It is recommended that the team develops opportunities to create local leadership that values the arts. Experience has already shown that a good route is through captive audiences and the team should:
 - 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.

A business and a library project have been selected as two of the three SROI analyses so in-depth research will confirm the value of these stakeholder partnerships.

- 3 Transported still needs to clarify how it will develop the arts infrastructure including what infrastructure could be sustainable?
- 4 There is a further need to consolidate the communications plan including discussing cultural value, and the importance of the Transported brand.

Highlighting the value of the arts and creating local leadership around it are outcomes which will be evidenced in the next phase.

The following recommendations are development opportunities and responsibility is shared between the evaluation and Transported team for the next phase of work.

- 5 Decide on inclusion of environment in analysis and what this means, particularly in terms of rural arts.

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

- 6 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.

- 7 Monitor the demographic of Transported take up in the shift towards paying events.

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 an increase in wellbeing too. 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.

The ongoing event survey and demographic analysis will feedback on developments during the next phase of work.

Appendix: Case study dashboards

The following 'dashboards' are case studies from six projects in phase II which give a taste of Transported delivery. They were the first step in identifying the Story of Change by cross referencing for Critical Success Factors, followed up with a stakeholder workshop and survey.

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 use 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.

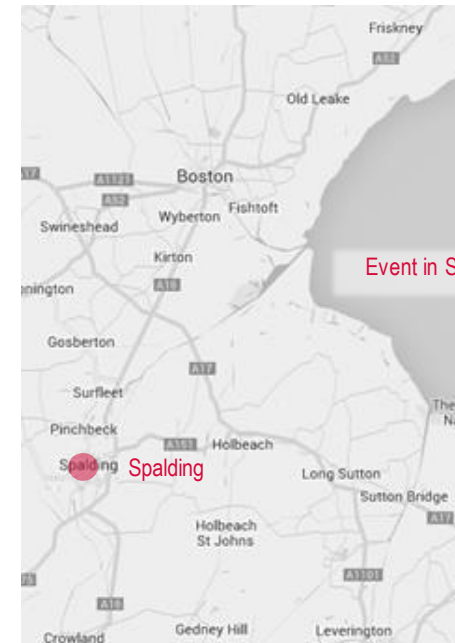
Difference made - Why it was done

'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 Tubb (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.

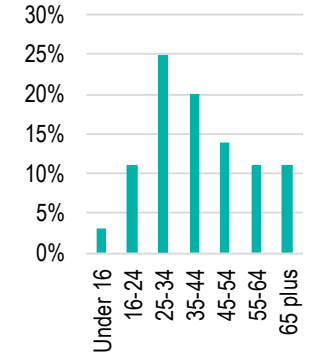
Delivery - What the project did

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.

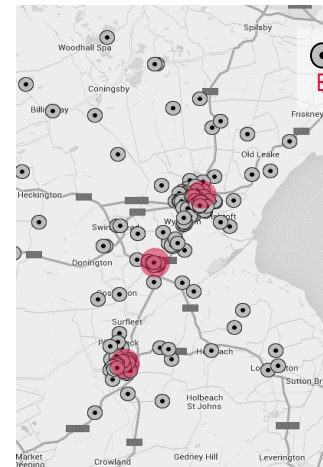
Difference made - Why it was done

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.

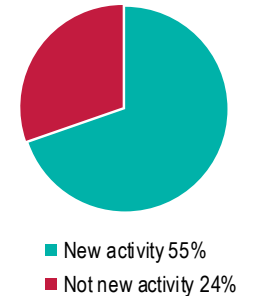
2740 people attended the mask and puppet performance, mostly adults



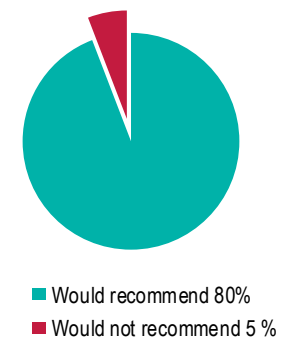
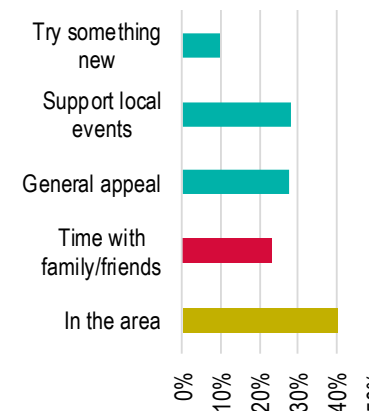
They came from across Boston, South Holland and beyond. For most this was new activity



Participant addresses
Events in Boston, Spalding,



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.

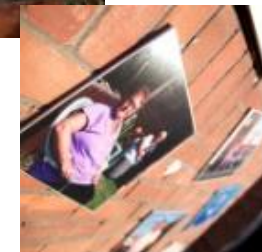
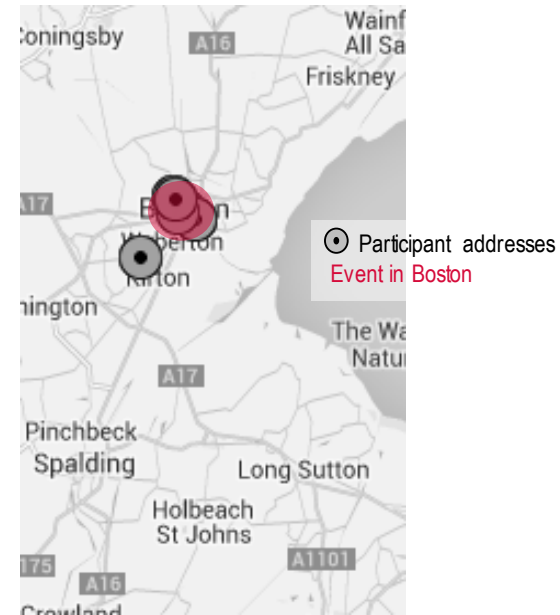
Delivery - What the project did

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.

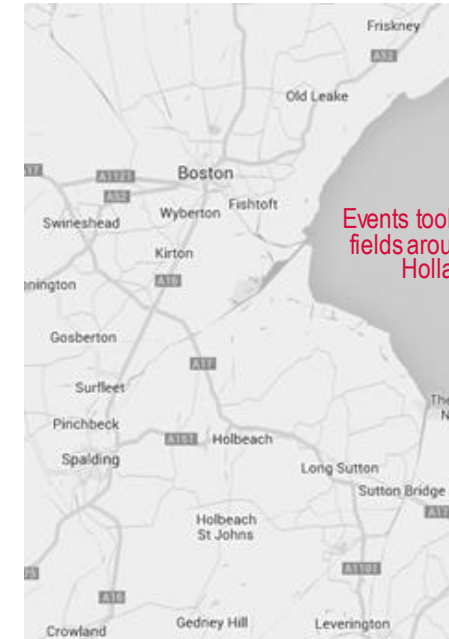
Delivery - What the project did

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

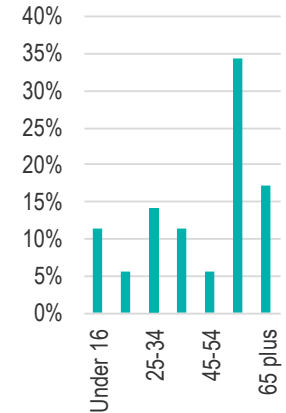
- Travelling between libraries on one day was logistically difficult
- Could have extended reach by arranging school visits, as well as involving younger children with parents and others after school
- Sutton Bridge Library is volunteer-run; harder for them to support as no one had authority for decision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



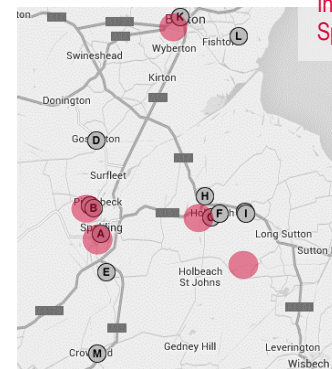
Beyond 2014

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.'

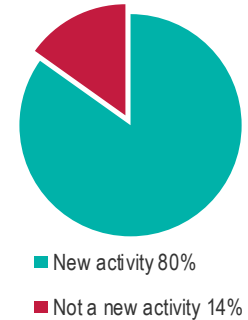
508 people attended the performance of all ages



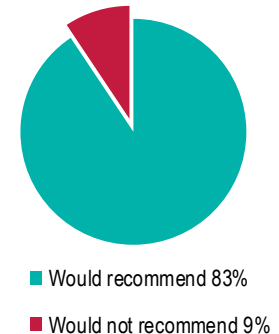
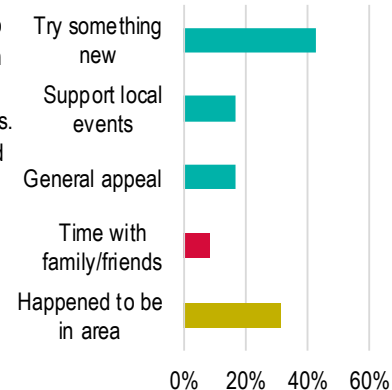
Participants came from across Boston and South Holland. For most this was new activity



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.

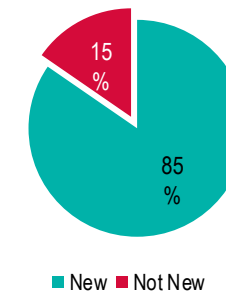
120 people consulted in Bicker, Cowbit, Fishtoft, Gosberton, Holbeach St Marks, Moulton, Moulton Chapel, Moulton Seas End, Pinchbeck, Quadring, Sutton St James, Swineshead, Whaplode, & Wrangle

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

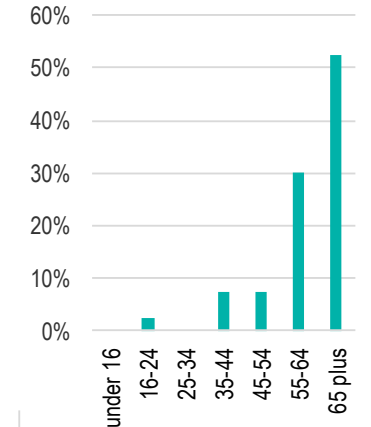
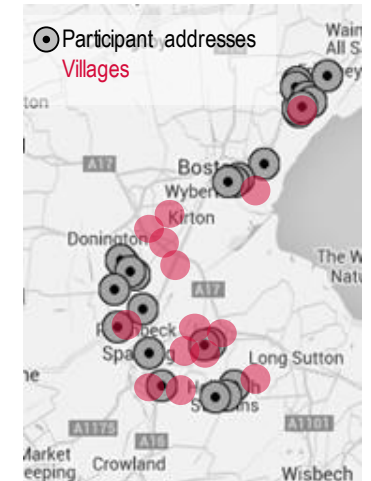
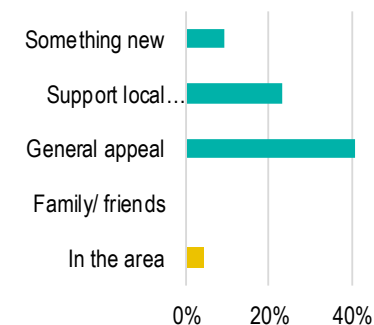


Image from The Lightships

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

Appendix: Event Survey questions

Event name:

Event location:

Event date:

- 1** Why did you choose to attend today?
 - The general appeal of the activity
 - To support local events
 - Happened to be in the area
 - Spend time with family/friends
 - Try something new
 - Other (Please specify)
- 2** Who have you come with today?
 - Alone
 - My friend(s)
 - My family
 - My group (please specify)
- 3** How many people have you attended with apart from yourself?
 - Adults:
 - Under 16s:

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

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

How much to you agree/disagree with the following statements

- 6** The type of activity is new to me
- 7** I would like more activities like this in my area
- 8** This is something I would recommend to other people
- 9** How did you find out about this event?
 - Came across event
 - Word of mouth/from a friend
 - Transported
 - Poster or flyer
 - Transported website
 - Transported meal
 - Facebook
 - Twitter

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

10 How did you travel to the event today?

- Car
 - Train
 - Taxi
 - Bus
 - On foot
 - Bike
 - Other (please specify)
- About how much did it cost you to travel to this activity?

11 Have you done any of the following in the last 12 months?

- Visited a museum or gallery
- Visited a public library
- Visited a heritage site

- None of these
- Engaged with the arts (eg live music, theatre, crafts etc)
If you have engaged with the arts please specify below
- 12** After today's activity do you plan to engage with other arts activities in the next 12 months?
 - Yes
 - No
If yes, what sort of arts activity would you plan to do?
- 13** What would you be doing if you hadn't come to this activity today?
- 14** Are you aware of Transported?
 - Yes
 - No
- 15** Have you been to a Transported event before?
 - Yes
 - No
If yes, please indicate which ones:
- 16** Are you:
 - Male
 - Female
 - Other
 - Prefer not to say
- 17** Please indicate your age
 - Under 16
 - 16-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64
 - 65 plus
- 18** What do you consider to be your ethnic group?
 - White British
 - White Other
 - Black
 - Asian
 - Mixed
 - Other
 - Prefer not to say
- 19** What is your main language?
 - English
 - Latvian
 - Lithuanian
 - Polish
 - Russian
 - Prefer not to say
 - Other (please specify)
- 20** Do you consider yourself to have a disability?
 - Yes
 - No
 - Prefer not to say
- 21** Name
- 22** Email
- 23** Postcode
- 24** Please tick here if you would like to hear about more Transported events in the future
- 25** Do you have any additional comments?