



TRANSPORTED PHASE 2: THE LONG HAUL

Summary

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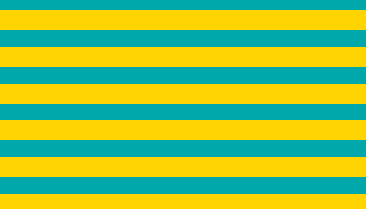
Elsoms Workshops



Dance Factor Party

Transported in South Lincolnshire is part of Arts Council England’s Creative People and Places programme. It is based in South Lincolnshire and this report is for the second of three phases. It **launched in 2012** and will have received **£2.6M, £700k** and **£500k by 2022**. This report covers the second of three phases. The **ten-year vision** is to:

- Increase engagement in the arts for everyone
- Build capacity of the sector
- Encourage communities with a sense of place
- Build dynamic partnerships





Context & evaluation

Transported works across Boston and South Holland, areas which have a rich trading history but are now sparsely populated. The population is predominantly white, and has the highest number of migrant workers in England and Wales at over 1 in 10. Educational results are poor and earnings are below average. Most people work in agriculture and food manufacture.

The key numbers for the phase are:

- 639 activities*
- 33,700 people engaging with Transported
- Non-CPP funding £226,096
- Leverage investment of £292,100 as partners secure funds

Transported continues to reach new audiences with **39% reporting they were new to the arts in 2018**. Most encounters are transient event experiences – like the Illuminate Festival, though there are in-depth engagements too – like with Aerial Dance classes.

This evaluation uses a **Story of Change** and embedded, as well as independent, evidence collection. It **aims to go beyond cultural to general social impact**. Recent evidence has been limited due huge organisational challenges which have threatened Transported's existence.

A Story of Change

The Story of Change has been told over six years and generally holds true. It is used to plan and review the Who, How, What and Why including: **focusing on need and maximising 'yield', working on better communications, and creating a legacy of material culture and sustainable approaches**. The public experience is to **make the everyday exceptional and to engage and increase ambition over time**.

*All T1 saw 685 events with an audience of around 65,000.

Results

More people are engaged in the arts

Transported is well targeted with **85% of the audience being local**, and **98% being from groups who are less likely to engage in the arts compared with 88%** in the wider CPP programme. Two thirds of these (64%) are in the medium attending group so whilst **continuing to attract new audiences after six years is a real achievement**, Transported could re-focus on the lower attending groups. As well as saying they are new to the arts, **71% described the type of activity as new**.

There have been **positive shifts to a younger audience**, probably accounted for by Illuminate carnival workshops, Disability and Dance and the Emerge Festival but **less helpful shifts those in more younger families and away from rural areas**. The 16–24 age range remains under-represented. **Disabled people are quite significantly under-represented** (5% to 20% in the population), though they are **specifically targeted in the successful Dance and Disability programme**.

Quality

Despite management challenges and increasing devolution to partners, **Transported continues to deliver quality with a third of those surveyed saying it could do nothing to improve**.

Artists feel properly prepared and invested in, including through funding for professional development, and the **new producer role extends this rigour**. Delivery is planned to be **captivating and relevant, and to push boundaries, creating a recognisable track record**, with Transported turning down partnerships that can't meet these goals.

Partners

Transported punches above its weight strategically, for example attracting the Arts Council England Chief Executive to meet with local leaders. Partners are loyal and understanding about challenges – but the **maintenance of excellence will need continual attention as it enters a new phase** at the University, and as communication has suffered and remains a challenge.

Transported develops an ‘infrastructure for the arts’ rather than an ‘arts infrastructure’ through non-arts as well as artist partnerships. In this phase it has increased support and co-production rather than direct delivery, with a coaching approach. Four projects have raised non CPP funds and a further three have had other support for sustainability. Artists have noticed growing ambition, including from Boston Borough Council (BC) through the Illuminate Festival and a new vision for annual arts activities. Transported also collaborates with other CPPs and works internationally.

Where handover has been unsuccessful it is due to a dilution of the Transported way, with funding bids that were weaker on key criteria of ambition and purpose. South Holland District Council remains less engaged than Boston Borough Council.

Inspiration and progression

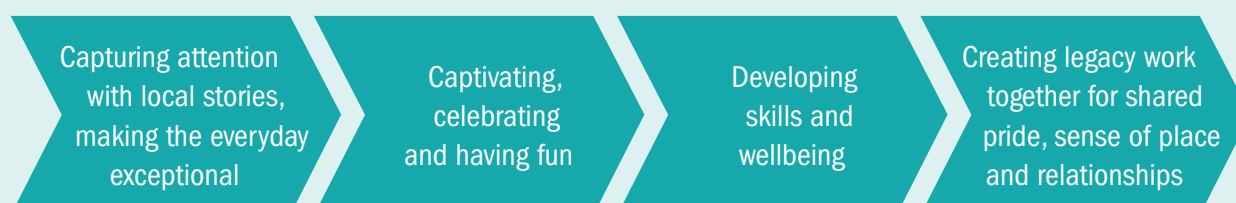
People engage for reasons related to people and place, as much or more than the art.

We use a consistent composite indicator that counts those that want more, AND would recommend OR be more involved – combining a quick answer, with a more considered personal and social response. This has gone up from 72% in the first phase to 75% in the second.

That said, progression is limited by local opportunities and the end of taster sessions can have a negative effect. Partners also report that some people remain resistant to ‘anything new’.

There seems to be an increase in acceptance of contemporary art, especially where it is fun, like the parabolic installation at the nature reserve. In general, what people like best remains accessible, family friendly, new and active engagement.

The central chain of events is:



Progression can mean participants training as leaders, making space for new participants and enabling professional leaders to be re-deployed. The South Lincs Arts Directory, supports professional progression but the dearth of local opportunity make this an ongoing challenge.

Social Impact

Transported enhances wellbeing and a sense of history and place – both underpinned by learning skills that enhance confidence. For partners, this includes commissioning and group management skills.

In the mental health project in Boston, Taking pART, the programme made participants 8% happier personally and also socially, and 8% more independent. This can impact family members too, either through getting involved (with Disability and Dance) or through respite.

A sense of belonging; of history, people and pride in place, is highlighted by participants consistently saying the people are as important as the art. This is multi-layered, ranging from family relationships and team building, to community cohesion. There is a small risk that this creates cliques when people miss out, and that social projects detract from an individual’s potential for ‘flow’.

Some of the most innovative work on place is based in businesses, and the most far reaching enhances the built and natural environment for visitors now and generations in the future. The greatest social impact is created by long term outcomes, by partners going it alone, participants self-organising or artists being directly commissioned.

There is now more of a buzz about the arts. The move to the University presents significant multi-disciplinary opportunities for Phase Three.

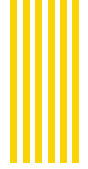
Capturing attention with local stories, making the everyday exceptional

Captivating, celebrating and having fun

Developing skills and wellbeing

Creating legacy work together for shared pride, sense of place and relationships





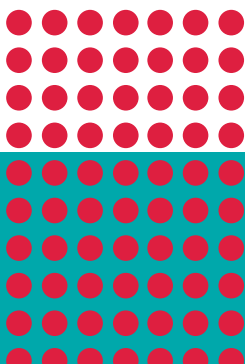
Creating Value

Transported has **invested significantly in social impact evaluation**, though it could talk more about how it is maximising social impact. In this phase, used a new **Value of Change** method where participants prioritise their outcomes and compare them with others with known Subjective Wellbeing Value. This exercise showed that Transported participants value constructive leisure – or hobbies – more highly than the general population, and that outcomes related to belonging were multi-layered.

We used results from five SROI analyses in T1 to estimate results, and the Value of Change to quantify the impact. With this indicative Impact Model, we see value over three years to individuals as:

- **Audiences**, £233 per person, made up from knowing people locally and pride
- **Participants**, £3,826 per person, made up from individual wellbeing, reduced loneliness (or more relationships) and new skills
- **Partners**, £12,802 per partner, made up from bringing different communities together (so representing wider community impact), sustainability benefits and new skills.

With numbers in the region of 5,000 audience, 209 participants, and 20 partners, this creates an **overall return of over 3:1** on the investment of £700K. Over **half of the value comes from sense of history, community and pride in place**. A third comes from **personal well-being** (healthy, happy, confident and proud). **5% is from sustaining the arts and local economy, and 1% from developing skills** (though these are an essential building block).



11 Million Reasons Performance

Conclusion & recommendations

Transported continues to reach new audiences, deliver quality and inspire people in spite of significant challenges.

Recommendations are to:

- Re-focus on typically low arts attenders and target key groups such as the migrant population or people with disabilities – and maintain a focus on businesses, meanwhile ensuring there is turnover and avoiding cliques.
- Continue to ensure that commissioning maintains quality throughout the changes and use mechanisms that built trust and develop relationships.
- Establish some Key Performance Indicators that are early warnings for governance and quality and address risks robustly.
- Develop staff by supporting and equipping them for the long term.
- Re-establish the successful Project Assistants role from the previous phase.
- Combine and improve communications and evaluation, especially through digital methods.
- Revisit an arts network for progression.
- Raise the profile of the social impact evaluation, supported by really effective processes.

Find the full report at www.transportedart.com/resources