

Transported evaluation report, Spalding's Hidden Corners

Summer 2016



Summary

What happened and the difference it made

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

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



Launch event / image Electric Egg

Intentions

John Charlesworth of Spalding Civic Society, was the main champion for the project and completing the project was a realisation of a personal goal of his for many years. Transported used its 'quality intentions'¹ to deliver something that celebrated the people, place and heritage, in under-used everyday spaces: the hidden corners of the town centre. It is an important feature of Transported to 'make the everyday exceptional'.

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

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

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

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

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

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

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

- 5 **Organisations becoming more embedded in the community.** Though it's early days, the pride of the businesses which are hosting a sculpture and

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

the camaraderie of being part of a small group seems likely to help these businesses embed more as a valued community asset.

- 6 Local people in leadership roles knowing the value of the arts was achieved through the participation of Spalding Civic Society and by local leaders participating in the scanning workshops.

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

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

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

There was another further outcome that was unexpected:

- 8 The role of the Events Team Assistant (ETA) is an important intermediary between the artists and the community, as such they become cultural advocates in the community.

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

Transported's impact

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

We account for what would have happened anyway, the risk that the project replaced other activity and any element of partnership or overlapping provision that could have had the same effect². This reduces considerably what we can 'claim' for participants, because they are already a relatively engaged and happy group, and similarly for audiences because there will be many other influences brought to bear. As far as the wider benefit to Spalding businesses and leaders goes, we can be less cautious about our claims as this was a genuinely new and influential activity for them.

² Deadweight, displacement and attribution

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

- National research into Subjective Wellbeing Valuation – this equates the increase in a person’s wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. We use values that have been robustly researched to quantify both the wellbeing participants would get from being involved in the arts, and the wellbeing they would feel from better communal relationships.
- ‘Willingness to pay’ type evidence, including proxy values³ - what people might pay locally for an art appreciation course, what businesses might pay to advertise and what might be spent on CPD for the artist.
- We estimate further value to the local economy using research into marketing by word-of-mouth.

³ Used where there is no obvious ‘market’ value

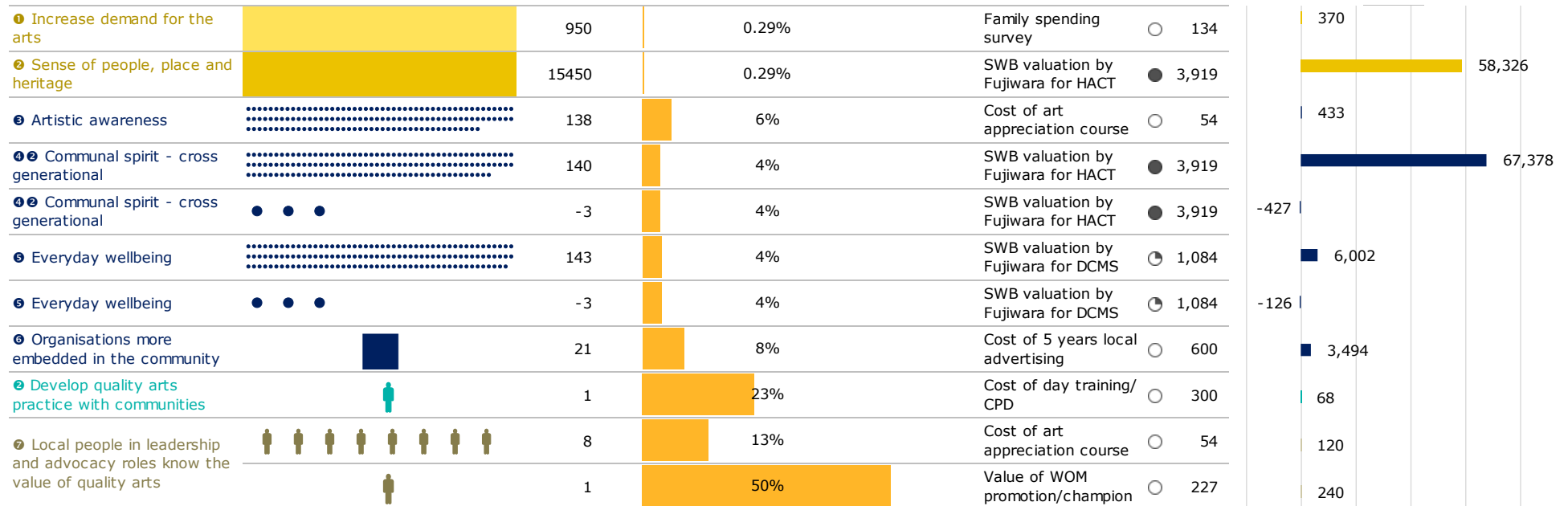
In total the value of the investment is £47.6K. The value of the return, as experienced by the participants and new audience in the main, is £132K. This is a return of 2.8 to 1. The two areas that stand out are the sense of people, place and heritage for residents, and communal spirit for participants.



Wax model of a sculpture shown at the sharing event / Image Electric Egg

Where does the value lie?

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



Notes

Outcomes colour coded by stakeholder:

New audience
Participants
Artists
Local economy

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

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

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

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

What if and what next?

- The following scenarios would allow the project to increase its return on investment:
 - Reduce overheads - Overheads are high at £21K and Transported would need to reduce these to be in line with the industry norm and to see an increase in the return ratio.
 - Increase number of research and development individuals – This could be achieved, for example, by working with more voluntary groups.
 - Engage with people whose wellbeing and happiness is below the local average.
- At an industry norm overhead of 20%, the return would increase to 4.2.
- Increasing the number of those participants who were involved with the research and development activities could see an increase in return to 3.2.
- Engaging with people who are below the local average for wellbeing and happiness could see a significant increase in the ratio to 4.7. This can be seen elsewhere in Transported projects. Doing this alongside a reduction of overheads could see a return of 7.0.

We test two other assumptions in sensitivity analysis.

- Reducing the projection of the project from five years to one year would decrease the return to 1.8.
- If the project did not reach any of the wider audience, the return would still be 1.5. This demonstrates that even if only the participants have experienced a change, the project still exceeds breaking even.

Recommendations

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

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

and provide more structure for evidence to be gathered and an ongoing infrastructure to develop.

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

Chain of events

Key

① Valued outcomes

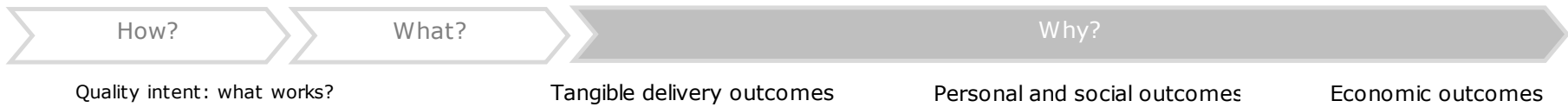
Participants

New community

Artist

Local economy

Challenges



Full Report

People and scope

This Social Return On Investment analysis is one of four for Transported⁴. It explores the commission of artist Joseph Hillier, to produce sculptures for the town centre that celebrate the town's market history. This was based in Spalding, South Lincolnshire, with the sculptures being put up on local business buildings. Spalding is a market town with a population of 29,000.

This analysis is of the impact of this project alone, although some of the participants have been involved in previous Transported events held in the area. The stakeholders fall into four groups:

- new community audience in Spalding (trail users and residents)
- Spalding participants (those who were scanned, those who interacted with Joseph during his research and development activities, host businesses and partners)
- staff and artists from Transported
- 'the economy', including the social and cultural as well as financial economy

In fact the artist was not 'material'⁵ to this analysis as the impact was too small, but because they could be in future delivery, they are included in our interactive model. Other potential stakeholders include families, who could experience a knock-on effect from the change of perception between generations.

Consultation and evidence collectionⁱ

The 'Story of Change' for the Spalding project was developed with the Chair of the Spalding Civic Society, the artist and participants. Interviews took place with these stakeholders to establish the impact of participating in the project.

Self assessments were completed by the scanned participants at the scanning workshop and launch event, and they were observed for key behaviours at the launch event by Transported staff. The host businesses and partners were invited to complete a survey and interviews were conducted with members of the steering group, ETA and artist.

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

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

The project point-of-contact (a steering group member and Head of Art at Spalding High School) also completed a survey and interviews before and after the project. The ETA was part of an in-depth focus group too.

It is worth noting that there was no access to the new audience and the number of people who completed the surveys across a number of the other stakeholder groups was low. Due to the nature of the project, this will happen in the future so there will be limited firm evidence, although the leading indicators look good:

- The trail was publicised on the local radio during the launch event as a DJ joined the guided walk.
- The trail was publicised at the South Holland Centre after the launch
- Details of the trail will be included at other art locations outside of Spalding
- There are plans to have a map of the trail located in the public car parks
- We know that there is an appetite locally for walking art trails

Plans for a Story of Change

How and what?

This was a community based project focused on celebrating the town's market history. The commissioning process involved local people and leaders, including members of the Spalding Civic Society and pupils from local secondary schools. They actively participated in the shortlisting process and interviewing of prospective artists.

Initially, the project was focused on a more traditional sculpture but through the recruitment of the artist and the options presented by different artists, this evolved into using modern techniques to achieve the goal of representing the market history.

Joseph Hillier's work in Spalding was creating life portraits of people in their everyday lives, to create a portrait of the town that reflects back to the people in an open, unguided way.

He spent time with a wide variety of people and groups as part of his research and development. These included visiting Elsoms, a Transported partner and local family seed business, hosting talks at the South Holland Centre and Spalding High School, visiting other local businesses and going for a walk with the Spalding Ramblers. Joseph invited local people to the museum in September 2015 asking them to bring objects that showed their connection to

the place and talked to them about their lives. He also visited the local auction and farms. A total of 44 people were scanned.

Local leaders, businesses and participants were also invited to a sharing event in January 2016 so they could see the model sculptures whilst the final pieces were being made.

There are now 14 sculptures located in everyday spaces in Spalding; outside the butchers, by a down pipe between a shop for example – from a girl on her mobile to pickers in the fields.

A launch event was held in April 2016. This had been delayed from December 2015 due to the planning permission process. Those attending had a walking tour of the trail led by the Civic Society, Joseph Hillier and Transported.

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

It was disappointing that there was limited feedback obtained from certain stakeholders and this has meant that some assumptions have had to be made. Using different approaches to engage with communities, such as through schools, would in future support the 'ripple effect' and provide an infrastructure through which to consult and collect evidence.

Why?

Our 'Story of Change' establishes expected outcomes, with evidence then gathered to quantify the results as shown below.

The hope of the Chair of the Civic Society was to create a sculpture or sculptures that would celebrate the town's market history, that would be accessible to local people and would encourage people to go to the 'hidden corners' of the town centre.

The other key investor, the Arts Council, hopes to increase demand for the arts by new audiences and high quality supply, as well as learning what works for communities.

We expected the outcomes for Spalding participants to be deeper than those for new audiences, with artistic awareness, wellbeing and deeper sense of community building on increased demand.

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



Launch event / image Electric Egg

Why? The Results:

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

Outcomes

Stakeholder: A new community audience in Spalding

- 1 Increased demand for the arts
- 2 Sense of people, place and heritage

These two outcomes go towards answering the Arts Council's research questions

Stakeholder: Spalding participants

Other outcomes are about more in-depth social impact.

- 3 Artistic awareness
- 4 Sense of community – cross generational
- 5 Everyday wellbeing
- 6 Organisations become more embedded in the community
- 7 Local people in leadership roles know the value of quality arts

Stakeholder: Transported, staff and artists

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

Stakeholder: The local economy

- 7 Knowing the value of quality arts also has an impact on the wider local economy

Results: ACE research questions

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

Stakeholder: A new community audience in Spalding

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

We consider this question to be broadly speaking about demand. The full Transported evaluation report explores in detail the demographic of attendees, describing that Transported is very effectively attracting an audience who are not used to experiences the arts. It goes on to assess how inspired they are, with a positivity 'score' of just short of three quarters¹⁰.

In this partnership project, the intention was to increase people's cultural appetite specifically through:

❶ Increased demand for the arts

Evidence is limited because of access to the new audience in Spalding so assumptions have been made on a typical Transported participatory group for this kind of activity. Around a quarter to a fifth of people are likely to be choosing to do this because it's new to them. Around half to a third of people are likely to be choosing to do this as they want to support local events.

In Spalding, local people heard a DJ reporting live from the launch event and saw the groups doing the tour. We saw people asking for a trail map at the South Holland Centre and for more information about the trail as a result.

It was observed that during the launch event, 9 people asked the tour groups what they were doing, 6 asked for more information, 2 asked to join the group and 10 stopped to observe the welcome speech.

"hearing the stories behind the sculptures and the inspiration for them" [what stood out the most] – scanned participant

A new audience, those who would use the trail, is likely to be attracted to the trail over many years to come. We estimate that approximately 950 people would be the new audience, calculated by assuming 50 tourists, three school

¹⁰ Audiences are extremely positive and highly inspired by Transported events, with 93% ready to recommend, and 78% inspired to do more. As a composite measure of three indicators, 72% of audiences both intended to do more *and* would recommend what they'd seen, or come again.

classes and 30 art enthusiasts use the trail per year. Thus an increase in demand for the arts.

The other part of the equation is for Transported to meet demand with effective supply:

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

2 Sense of people, place and heritage

We consider this question to be broadly speaking about good quality supply.

Understanding local need by learning people's history in Spalding, is key to making things relevant and making them work. Allowing participants to be inspired by the artist's own work is helpful before they join in.

Joseph described the key quality processes, for example making sure the work is locally resonant so that participants look at their local area and people in a different way, and selecting meaningful locations for each of the sculptures. This then affects their sense of belonging and communal pride:

"It is nice to stop and take notice [of the buildings]" – launch event participant

"Seeing all the statues all around Spalding and coming together as a society" [what stood out most] – scanned participant

At its heart this is about making the everyday exceptional. This includes the need to make the artwork relevant, responding to local need:

"People of Spalding will be able to step back and observe and think about themselves and their town and the place they come from. I hope there will be the opportunity for them to dwell and think and reflect on their lives in some way...These objects will be a focal point...helping them to think about their own identity" - artist

A key feature of the project was to celebrate people, place and heritage and to highlight the value of the arts. This depends on the artworks themselves being inspiring. Everyone was impressed with the quality of the work produced.

"this is quite a thing!" – participant

Feedback from the participants, Spalding Civic Society and Transported staff demonstrates the thread of excellence running right through the process to the final work. What stood out for a number of participants was how the end result differed from their expectation:

“This wasn’t how I imagined it, it’s better” – launch event participant

“Everyone I witnessed taking part said they had thoroughly enjoyed the project and it was the best one we had done yet.” – local business

And that a key feature of the project was the way that the artist engaged with and supported participants. Joseph described how he ‘encouraged participants take ownership of the artworks:

“As I took the scans, people could engage in something really exciting!...I tried to talk with people about their lives. I invited people to bring objects with them that demonstrated their connection to the place....I try to be alive to the possibilities and be alive to the moment and open to anything.” - artist

There had been mutual respect but also some tension noted by the artist between people who live in Spalding and those who will only be there for a short time. One of his hopes was for people to look in an open way at the town and our country and accept it.

Delivering art in everyday places not only brings the art directly to the people, it supports innovation. The artist noted that he had developed a new approach and described his learning as ‘transformational’. He found Transported’s approach refreshing:

“I was quite surprised at their [Transported’s] approach to innovation and taking risks.

I felt I got to have the opportunity to develop a new way of working (an innovation for me - I am excited about this!). I am doing my own research practice into using digital scanning and creating bronzes as a result. Turning data into something which is timeless. This has been a great opportunity for me to do that - for the first time. In a way, if it hadn't been for Transported’s openness to me, I wouldn't have had the chance to do this. They sensed my enthusiasms and excitement for it. They were enthused about the novelty of the idea.” – artist

We estimate that there will be 950 trail users increasing the demand for the arts but a further 14,500 people (half of Spalding’s residents) who would, over time, see the sculptures. This would increase, to small extent, their sense of people, place and heritage.

We conclude that both the art produced and the engagement process had features of excellence that people discussed unprompted in the feedback and which were fundamental to success. The combination of excellent art and everyday spaces makes the everyday exceptional. It heightens the feeling of risk and the responsibility that the artist has which helps enable innovation.

When this is also combined with tangible outcomes; new public art or other installations, the results may be even more attractive to new audiences.



Scanning workshop / Image Electric Egg

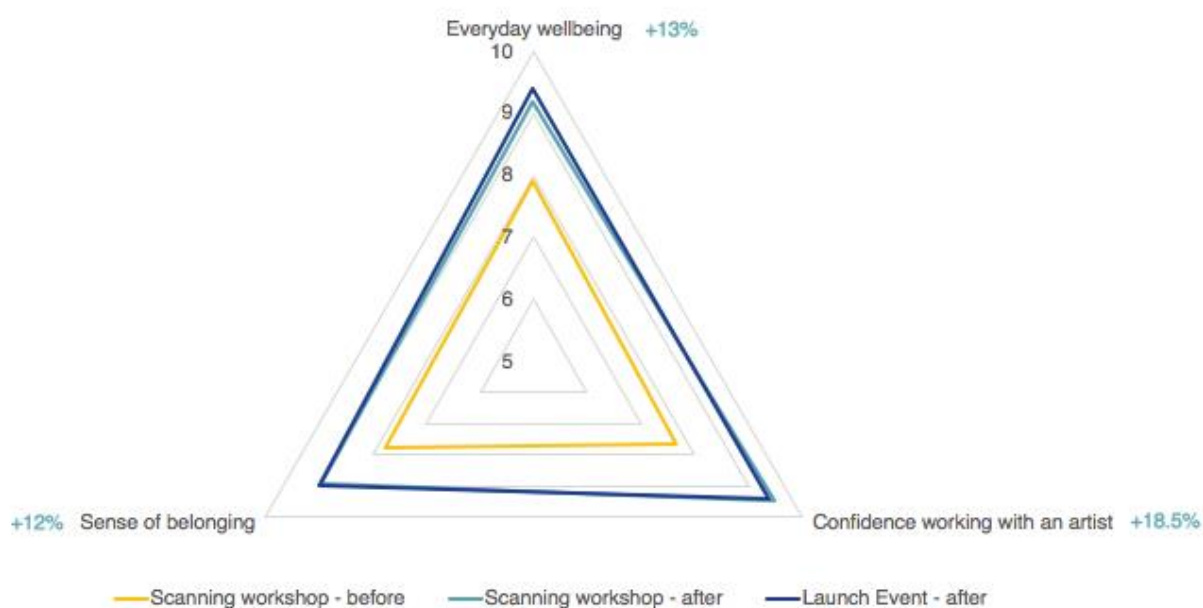
Results: Cultural and social impact

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

Stakeholder: Spalding Participants

There were three expected outcomes for scanned participants, and they improved as shown below. Because these are averages across the 20 participants who completed a postcard, we apply this 'score' to all 20.

Participants outcomes before and after the scanning workshop and launch event



Some of the scanned participants expressed an excitement and had a sense of pride when talking about showing their family and friends the sculptures. They spoke with lots of energy when asked about their participation in the project.

The Head of Arts at Spalding High School noted that there has been an increased participation in art projects within the community and that A Level Art is now being offered at Spalding High School. These are not directly a result of Transported but have been outcomes since participating in their projects.

③ Artistic awareness (how confident)

As the artist explored 3D scanning and engaged with participants on a one-to-one basis, a direct impact on artistic awareness is expected.

We asked people about their confidence in working with an artist and there was a big jump of 18.5%. Participants had the opportunity to have dedicated time

with Joseph, sharing what was important to them, and gaining a deeper understanding of the project and what he hoped to achieve.

All participants at the scanning workshop showed an improvement in confidence and one with a decrease in confidence at the launch event. 11 of the 20 scanned participants said that learning about the technology and being scanned was what stood out the most for them.



Trail launch event: Participants and their sculpture / Image Electric Egg

④ Sense of community – cross generational (how belong)

The participants survey showed that all respondents felt an increase in their sense of community, with the average increase being 12%. Six out of 20 said that exploring and sharing the history of Spalding is what stood out for them the most. for example:

“The old picture of the blacksmith and the similarities between us” – scanned participant

“How certain tasks have not changed over time. I can still connect to what people used to do in agriculture.” – scanned participant

“The opportunity to talk about family history” – scanned participant

It became apparent in feedback from the school, that the pupils participation in the project, and learning about the history of the town, had resulted in them changing their perception of ‘older people’ in a positive way. Their conversation suggested that they were more likely to engage with different generations and they spoke about having an interest in finding out more about each other.

“The experience for the pupils involved was about working with their community” – Head of Art, Spalding High School

One participant noted the family connections that had been highlighted between different generations. Transported staff also observed this:

“I have noticed a social change – getting different people in one room and hearing ‘I remember you’ and ‘I remember your dad’” - ETA

Another participant had felt that their experience had been negative, mainly due to their scan not being selected. Whilst a small effect here, this reflects an experience in another project where there is a risk of cliques developing as people are part of or outside the Transported experience. This resulted in them saying that they felt underwhelmed by the final sculptures and is an issue to watch.



Scanning workshop / Image Electric Egg

5 Everyday wellbeing (how happy)

- ❖ Users are people who are generally more happy with their lives. In all cases, the result took participants to higher than the population average.

Nonetheless, on average, there was a 13% increase in the participants score against the question 'how happy do you feel?', with all participants increasing or staying the same. Two important elements of this were their individual pride and a connection with the history.

The experience for those involved was locally resonant and particularly rooted in the cultures, place and heritage of people who live or work in the area and it is site specific.

In addition, research has shown that there is a link between nature and wellbeing. As trail users will walk around the local area to view the sculptures, this could positively impact on their everyday wellbeing.

6 Organisations become more embedded in the community

, by providing local businesses the opportunity to host a sculpture, they have the opportunity to become more embedded in the community. This is evidenced by the pride they felt and the camaraderie of being part of a small group. This seems likely to help these businesses embed more as a valued community asset.

"It was not an event but a creative collaboration with some local people and businesses" – local business

"People will step outside the market square and come down our street" – local business

The long-term intention is that people will seek out the sculptures, explore the 'hidden comers' and that they become integrated into the town.

The locations chosen for the sculptures were meaningful, for example, the butchers shop has been part of the town centre for over 100 years. This reinforces the link with the history of the area. There was also the opportunity for those who run the businesses to get involved as participants.

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

Our evidence that Spalding Civic Society members know the value of the arts, comes from their involvement in the commissioning processes as well as actively engaging as participants.

For example, in the Spalding Hidden Corners Art Trail the Civic Society partners asked artists to do a taster session within the interview, supporting the development of local leaders who may commission directly in the future.

A majority of the steering group for the project felt that the effective project management, commissioning and support was a considerable feature of the project and that the impact of the art considerably improved public space.

There is an appetite for future projects and to partner outside of the local area to further increase the value.

As much of the value of this project comes from its multi-layered nature, this ripple effect is harder to ascertain than some of the other projects. However, the knock on effects of a project of this kind could range broadly across many local economies, from the visitor economy and benefits to small business to the health economy more generally. Mapping this value could be for further evaluation.

Stakeholder: Transported staff and artists

⑧ Develop quality arts practice with communities

Some of Transported's work has enabled artists to develop their 'socially engaged practice'⁶ in better balance with their own work, by focusing on local need through consultation and R&D. This was a highlight of Joseph's natural approach and one that he took a lot from personally.

"Having a real conversation with the people in Spalding and Lincolnshire was key, I think, in terms of the quality of the art work" - artist

⑨ Community advocates (ETAs) know the value of quality arts

Over time it has become clear that leadership is not only about those with financial clout and that the Transported ETAs have the ability, in their words, to **"build the community from the middle."** Where there is particular attention to evaluation in the SROI analyses this seems to be more pronounced because the ETAs were so involved, but this is an outcome across the programme as informed, educated and trusted 'word of mouth' promotes the authentic benefit of the arts in a way that is locally accessible.

⁶ Social practice is an art medium that focuses on social engagement, inviting collaboration with individuals, communities, and institutions in the creation of participatory art – Wikipedia.

"there has been an enormous amount of curiosity, others on the outskirts looked at the sculptures and people are saying now that have created a trail is there anything else that we can do" - ETA.

Unexpected or unwanted effects

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

There is a small risk that cliques can develop within the partnership and local people, which could result in those least engaged with the arts being less involved.

Impact

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

What was due to Transported

For the new audience and participants, this type of activity was reported as being new to 69% of the sample. We take off 31% to account for those who are already experienced with benefitting from this kind of activity. In technical language, the 'deadweight'.

We asked people what else they might have been doing at this time – 14% said that they would have been involved in the arts. This is the 'displacement'.

Over half of the sample (56%) said that they had been involved in a similar experience in the last year, mostly either a Transported event or prompted by Transported.

It was reported that the schools participating in the project have seen an increase in being contacted about other local art projects. There has also been an increase in the potential for the schools to work more closely on their art offering. This is not solely due to Transported but a small part can be contributed to supporting these conversations.

Long-term impact

Much of the effect of this project is 'light-touch' and the outcomes for the new community audience are likely to be relatively short term.

But for the participants and the businesses there is a huge opportunity for long term effect, even one that lasts generations. With participants and businesses able to show friends and relatives the artworks for years to come, our estimate of five years of ongoing impact is likely to be conservative.

The community installations are an ongoing reminder to reflect, where the artist describes how 'these objects will be a focal point...helping people to think about their own identity'.

As far as leadership is concerned, as a follow on from this project, there are partnerships and new commissions being discussed.

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



Wax model of a sculpture shown at the sharing event / Image Electric Egg

Return on Investment

Value of the investment

We account for everyone's investment, in this case a cash investment of £47.6K made up of £18.6K artists fees and an overhead of around £21K.

Because the activity is local, there is minimal financial investment by participants and new audiences.

Value of the outcomes

We use two main valuation methodologies.

- National research into Subjective Wellbeing Valuation – this equates the increase in a person's wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. These valuations have been robustly researched by LSE wellbeing economist Daniel Fujiwara to quantify both the wellbeing participants would get from being involved in the arts, and the wellbeing they would feel from better communal relationships. This valuation methodology is used by the OECD and other Governments.
- Evidence that uses 'Willingness to pay' thinking, including proxy values where there is no obvious market value. We include national figures for what the average family spends on the arts, what people might pay locally for a photography course, what the chairman might spend on a Christmas meal to 'give something back' and what might be spent on training leaders to value and be able to commission services of this kind.
- The value for the ETAs as community advocates is the most complex. It is similar to for example, learning mentors in schools, or Police Community Support Officers (PCSOs). The fact that other sectors invest in similar roles legitimises the approach but its value is hard to pin down. The ETAs themselves valued the role extremely high in our focus group and talk about '**building the community from the middle**'. We think the community see these people as trusted, informed interpreters, advocates or champions for Transported. For national research, the closest parallel seems to be the marketing value of Word-of-Mouth. Generally considered to be the most trusted form of promotion⁷ we use a proxy value equivalent to marketing spend a multiplier on marketing spend.

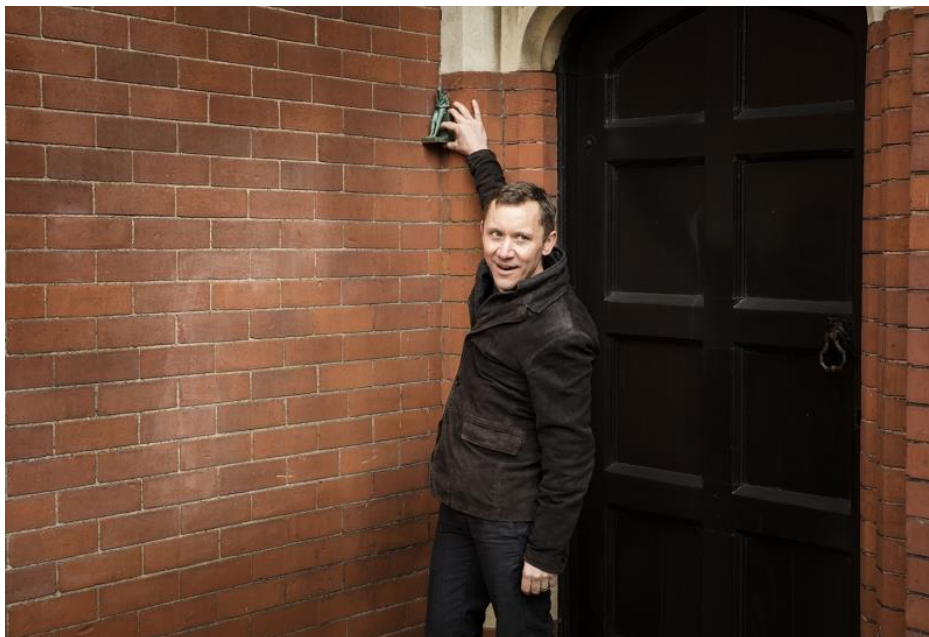
⁷ Word-of-Mouth-Marketing Association

Ratio

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

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

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



Launch event / Image Electric Egg

Outcomes and proxy values

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

Outcome	Proxy value	Value of one full outcome	Value per person/ service	All value
Workforce audience Participants Local economy				
① Increased demand for the arts	Family Spending Survey 2011 on arts adjusted for inflation	134	0.4	370
② Sense of people, place and heritage	Subjective Wellbeing Valuation by Fujiwara for HACT	3,919	4	58,326
③ Artistic awareness	Cost of art history/appreciation course	54	3	433
④ Sense of community – cross generational	SWB valuation by Fujiwara for HACT	3,919	481 -142	67,378 -427
⑤ Everyday wellbeing	Subjective Wellbeing Valuation by Fujiwara for ACE	1,084	42 -42	6002 -126
⑥ Organisations become more embedded in the community	Cost of advertising	600	166	3494
② Sense of people, place and heritage	Cost of day training/CPD	300	68	68
⑦ Local leaders know the value of the quality arts	Cost of art appreciation course	54	15	120
⑦ Community advocates know the value of the arts	Value falls to wider community	227	240	240
Total				135,878

The greatest overall value comes from sense of community. We estimate a small risk of participants having a negative experience, as at least one person expressed a negative outcome due to not being picked. We include the value per stakeholder (person or business) to give an idea of where the greatest value is created.

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

Impact model

Story of change		Evidence		Calculating the SROI in year 1					Establishing long term		Calculating long term SROI				Outcome total	Stakeholder total						
People who matter	P'pation	People	Outcome result	Less where	Less what something else did	Adj uted result	Value of ir Proxy value	Y1	Years Drop change off lasts	Value Y2	Value Y3	Value of change in yr 4	Value of change in yr 5									
		% sample		Attribution						2	3	4	5									
1 New community audience in Spalding																						
Trail users	950	● Increased demand for the arts	100%	950	1%	14%	Involved in similar experience in the period	56%	0.29%	542	Family Spending Survey 2011 adjusted for inflation	134	370	1	100%	370						
Residents	29000	● Sense of people, place and heritage	100%	950	1%						0.18%	SWB valuation by Fujiwara for HACT	3,919	58,326	1	100%	0	0	0	0	6,757	
			50%	14500	0.38%						0.09%						0	0	0	0	51,569.14	
2 Spalding participants																						
All participants																						
Scanned participants	44	● Artistic awareness	Scanned participants	44	24%	14%	Involved in similar experience in the period	56%	6%	1280	Cost of art history/appreciation course	54	433	1	100%	433						
R&D participants	94	● Sense of community - cross generational	R&D participants	94	12%																	
			Scanned participants	41	15%																	
			Negative experience	-3					4%		SWB valuation by Fujiwara for HACT	3,919	19,916	1		15,933	12,746	10,197	8,158	66,951		
			R&D participants	94	8%																	
			Partner participants	8	4%																	
			Scanned participants	41	16%				4%		SWB valuation by Fujiwara for DCMS	1,084	5,876	1	100%						5,876	
			Negative experience	-3																		
			R&D participants	94	8%																	
			Partner participants	8	4%																	
Host businesses	14	● Organisations become more embedded in the community	Host businesses	21	15%	14%	No other similar project occurred in the time	0%	8.25%		Cost of advertising in the local paper every quarter for 5 years	600	1,040	5	20%	832	665	532	426	3,494.38		
Partner participants	8	● Local people in leadership know the value of quality arts	Partner participants	8	24%			0%	13%		Value falls to the wider economy			3	33%					-		
3 Transported, staff & artists																						
Artists	1	● Develop quality arts practice with communities	Artists	1	25%	0%	Other project/employment taken up	0%	23%	-	Cost of day training/CPD	300	68	1	100%	0	-			68		
Events Team Assistants	1	● Community advocates know the value of quality arts	Events Team Assistants	1	100%	0%	Other transported contributions	50%	50%	45,782	Value falls to the wider economy			3	33%							
4 Local economy																						
Partner participants	8	● Local people in leadership and advocacy roles know the value of quality arts									Cost of art history/appreciation course	54	57	3	33%	38	25			120		
Events Team Assistants	1										Value of WOM promotion/champion	227	113.50	3	33%	76	50			240		
		Local savings through healthier communities	Longer term, local savings through participant outcomes and local investment as leaders know value and businesses give something back																			
		Local investment in the arts																				
Total										47,604			86,199			16,878	13,488	10,729	8,584	135,878	135,878	
Present values										47,604			86,199			16,308	12,591	9,677	7,480		132,255	
Ratio																					1 to	2.8

What worked and what next?

What if?

Creating an interactive model allows us to test assumptions and results to see how greater value could be created than the current return of 1 to 2.8, and to see if 2.8 might be an over estimate.

- What if we could reduce the significant overheads?

At an industry norm overhead of 20%, the return would increase to 4.4.

- What if the number of people involved in the research and development activities was higher?

Increasing the number of those participants who were involved with the research and development activities could see an increase in return to 3.2. This could be achieved, for example, by working with more voluntary groups.

- What if the people who were engaged with had below the local average for wellbeing and happiness?

Engaging with people who are below the local average for wellbeing and happiness could see a significant increase in value to 4.7. This can be seen elsewhere in Transported projects. Doing this alongside a reduction of overheads could see a return of 7.0

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

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

Commissioning a nationally recognised artist, using the innovative approach of 3D scanning and focussing on the history of Spalding was an excellent choice for this project. It developed a deep sense of pride and community which impacted positively on their overall wellbeing.

The project was placed in every day space, so participants and new audiences were able to be inspired by the sculptures and to share this with others. Engaging with a high number of people is important in building interest and embedding

the local resonance. Both of which added meaning and understanding for participants.

Recommendations

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

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

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

In summary, using the evidence from the model and people's feedback, the greatest additional benefit could be gained from working with targeted communities and better using infrastructures already present.
