

Transported evaluation report, Open Book - Faceless Arts

Summer 2016



Images – Electric Egg

Updated Autumn 2016

SUMMARY

What happened and the difference it made

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

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



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

Intentions

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

It is an important feature of Transported to 'make the everyday exceptional'. Transported also used its 'quality intentions'¹ to deliver something that celebrated the people, place and heritage, in everyday spaces, in this instance, local mobile libraries.

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

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

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

The outcomes were:

- 1 Participants of the project created silk painting banners depicting areas of interest / buildings / landscape connected to the local area. This led to a tangible outcome; an increase in **new, locally focused material culture**. This material culture (the silk banners), was placed on display for 5 months after the project ended.

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.

- 2 There was no evidence of the impact of this new material culture to the audience members (local people), however in the future, more active promotion and interpretation of the silk banner displays, combined with focused engagement activity (connecting the local community with the silk banners created by participants), could **increase demand for the mobile library service** to existing and new library users.

The project made more of a difference to the **participants** who attended the workshops across the mobile library route. Before and after self-assessment with participants, as well as observations by Transported staff, saw positive change across three expected outcomes²:

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

² These results are before adjustment to account for context and contribution by others



Bookmarks made by participants

Image – Faceless Arts

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

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

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

- 6 The mobile library staff took an active part in the project, were supportive of the artists and the creative activity and also attended the evaluation focus group. As such they experienced similar outcomes to the participants, including an increase in **artistic skill, a sense of belonging and communal pride, and everyday wellbeing**.
- 7 The project would not have been possible without local **people in leadership roles knowing the value of the arts**, demonstrated through the commitment of Wendy Gilham-Skinner. This was evident in her investment of staff time, library space, library resources and her involvement in the evaluation

process. Wendy was also able to articulate the value of local people being supported to engage in the arts; *'interacting with the arts gives a different dimension to life which brings happiness and a new way of looking at life'*.

- 8 Artists** reported *developing quality arts practice with communities* as a result of the project. The uniqueness of the project encouraged Faceless Arts to consider a new art form (silk painting) combined with innovative ways in which they could engage with participants in a very short period of time, whilst still enabling them to *create new material culture*. Faceless Arts also needed to consider the use of space (a small mobile library), to ensure participants could fully engage in the opportunity. Notably, the artist's person centred pedagogical approach impacted positively upon the participants, enabling them to experience the positive differences described above.

There were three further outcomes that were unexpected, experienced by **Transported ETAs** (Event Team Assistants):

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

Transported's impact

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

We account for what would have happened anyway, the risk that the project replaced other activity and any element of partnership or overlapping provision that could have had the same effect³. This reduces by a little under half the results for the participants (for example some were already arts attenders). As

³ Deadweight, displacement and attribution

far as the library is concerned, together with other Transported projects this is genuinely rare activity for the mobile library service.

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

- National research into Subjective Wellbeing Valuation – this equates the increase in a person’s wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. We use values that have been robustly researched to quantify both the wellbeing participants would get from being involved in the arts or library, and the wellbeing they would feel from better communal relationships.
- ‘Willingness to pay’ type evidence, including proxy values⁴ - what people might pay locally for a craft course, what the library service might spend on an exhibition / similar workshop and what might be spent on training leaders to value and be able to commission services of this kind.
- We estimate further value to library services and the local economy using research into current library practice and marketing by word-of-mouth.













In total the value of the investment was £28.5K⁵ and the value of the return was £30.25K. This is a return of 1 to 1.1, just over break-even. The majority of this value, around two thirds, comes from the sense of belonging participants experienced. It is both their best result and the highest value.

⁴ Used where there is no obvious ‘market’ value

⁵ The budget, the overheads, the participating partners expected in-kind contribution and the artists voluntary in-kind contribution

Where does the value lie?

Calculation: *No. stakeholders* *x* *Adjusted change* *x* *Value of outcome* = *Total value by outcome*

| | | | | | | | |
|--|---|-----|---|--|----------|--------|--|
| 2 New, locally focused material culture |  | 1 | Value of display now; promotion could increase demand | Cost of new display (diff S/H to below) | 1,000 | 1,000 | |
| 1 Increased demand for libraries |  | 118 | Demand could be increased in future forecast model | Potential future value in forecast model | - | - | |
| 3 Artistic skills and awareness |  | 122 | 4% | Cost of local craft course | 45 | 204 | |
| 4 Sense of belonging and communal pride |  | 121 | 6% | SWB valuation by Fujiwara for HACT | 2,885 | 19,656 | |
| 5 Everyday wellbeing |  | 122 | 5% | SWB valuation by Fujiwara for DCMS | 1,359 | 7,717 | |
| 6 Library service diversifies |  | 1 | 90% | Cost of new display (diff S/H to above) | 1,000 | 900 | |
| 2 Develop quality arts practice with communities |  | 2 | 24% | Cost of day training/DPD | 300 | 144 | |
| 3 ETA's artistic skills and awareness |  | 1 | 2% | Cost of local craft course | as above | 2 | |
| 4 ETA's sense of belonging, communal pride |  | 1 | 2% | SWB valuation by Fujiwara for HACT | as above | 146 | |
| 5 ETA's everyday wellbeing |  | 1 | 2% | SWB valuation by Fujiwara for DCMS | as above | 57 | |
| 7 Local leaders and community advocates know the value of the arts |  | 1 | 20% | Value of WOM promotion/champion | 454 | 192 | |
| |  | 1 | 45% | Cost of senior leadership course | 550 | 248 | |

Notes insert

Outcomes colour coded by who experiences the value:

Workforce
Participants
Transported staff and artists
Local economy

Levels of participation include one leader and one ETA and 121 participants with one library staff member also participating. There is one library service affected and the potential for large numbers to increase their demand for library services which is not yet realised.

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

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

The total value for each outcome helps us see where most value lies. It is a combination of the number of people, the amount of change and the value of the change. For example, 121 participants increased sense of belonging by x 6%, x a value of 2,885 = 19,656.

What if and what next?

Whilst the concept of the project is an innovative one, participant outcomes may have been higher if they had more time to engage in the creative activity (over a longer duration), or if there had been greater consideration as to the sustainability of the activity (establishing a spin off craft group), beyond the funding for the project. There is also scope for more knock-on impact on audiences.

In management terms, bringing overheads (which are high as this is an action-research programme) down to sector standards would make a significant difference.

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

- Reducing overheads – overheads are very high at £11.5k. Reducing overheads to 20% (a percentage often used in the arts and cultural sector), would see a 1 to 1.8 return on investment and could be achieved once Transported has moved beyond its action research phase to a more normal delivery model.
- Increase outcomes – by delivering the activity only at sites where the mobile library stops for 1-2 hours, and by increasing the duration of the project (from four months to one year), there is potential for an increase in the outcomes. This could double the value. Calculating the increased cost is beyond the scope of this work, but if it were offset by lower overheads, this could increase the return too. We also notice that these participants had above average wellbeing to start with. Working with people with more difficult circumstances could enhance value. There is little scope to increase participant numbers as the space is so restricted.
- New audiences could be engaged as a result of delivering participatory activities linked to the banner displays in the community settings. Such activities could be delivered as a consultation process (before a project begins to promote the activity), or as a celebratory experience (after the project has ended). It is estimated over 2,000 people will see the banners so if just a small percentage start to visit the library this could be significant.

There is a knock-on organisational impact associated with an effective project with Transported on both the library workforce and leadership and Transported is in a great position to create further value in T2. A recent

DCMS report⁶ highlighted a very significant role for libraries to 'underpin communities' and recommended enhancing leadership as well as new economies of scale from a national strategy. The report describes the importance of the non-judgmental, flexible space, particularly to those who are vulnerable, and on literacy and digital access (whilst attendance across England is over a third of the population, it rises to nearly half in the poorest areas). Protecting libraries for these users is important, and supporting the workforce to do so is effective and strategic.

Recommendations

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

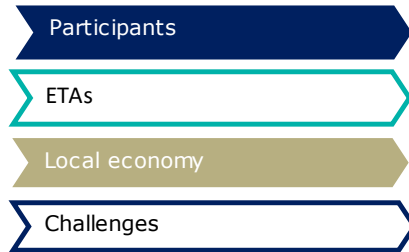
Being explicit about the organisational benefits to libraries of this kind of diversification is likely to be very beneficial, both to the library service and in terms of community use, and understanding that more deeply is an important next step.

⁶ DCMS 2014, Independent Library Report for England

Chain of events

Key

① Valued outcomes

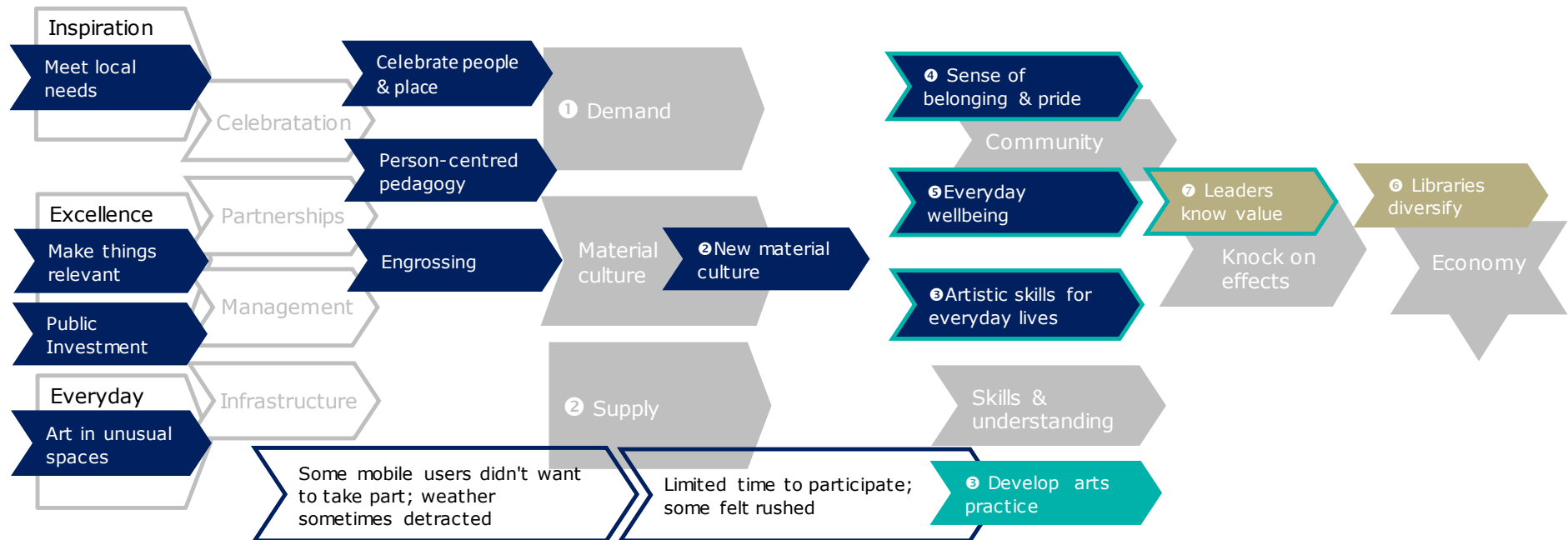


Quality intent: what works?

Tangible delivery outcomes

Personal and social outcomes

Economic outcomes



FULL REPORT

People and scope

This Social Return On Investment analysis is one of four for Transported⁷. It explores a public sector silk painting mobile library project in partnership with the Lincolnshire County Council Library Service.

This analysis is of the impact of this project alone. The stakeholders fall into four groups, audience, participants and participating partners, staff and artists from Transported and 'the economy', including the social and cultural as well as financial economy. In fact the artists were not technically 'material'⁸ to this analysis, but because their work is very relevant to the value created for others, and because their own value could be more significant in future delivery they are included in our interactive model.

Consultation and evidence collectionⁱ

Wendy Gilham Skinner (Team Leader, Lincolnshire County Council Library Service) worked in partnership with Transported to develop the project commission and to interview and appoint artists, Faceless Arts.

Participants were surveyed before and after 3 out of the 4 workshops they attended. Participants were also observed for key behaviours by Transported staff. Library managers and staff, artists and the ETA were interviewed. The project point-of-contact was also interviewed. Artists, the ETA, the project-point of contact, and participants of the workshops were part of an in-depth focus group too.

Plans for a Story of Change

How and what?

This was a silk painting project was delivered by two artists from Faceless Arts; Tony Wade and Helen Thomas. Silk painting workshops were delivered on a mobile library, and under a gazebo outside the mobile library for one week each month over a four month period in June, July, August and September 2015.

⁷ A 'Creative People and Places' programme funded by the Arts Council England to encourage arts attendance in areas where it has been low.

⁸ A technical term from accounting practice to explore whether in social value terms, an outcome or stakeholder group are both 'relevant' and 'significant' in the analysis.

Workshops lasted between 30 minutes and 2 hours and took place at 15 sites including Moulton Seas End, Whapload, Irby Crescent, Gedney Dyke, Roman Way, Gosberton Risegate, Five Bells and Swineshead North End. In total, 60 sessions were delivered to 121 unique participants.

Participants were encouraged to take their book marks home once completed and then progressed onto their own individual 12 x 12 pictures. Silk banners (depicting a specific building / area of interest), were also created by participants. Two banners were hung in community settings connected to the mobile library routes after the project finished. Artists and librarians also made a display of the paper copies of the bookmarks inside the mobile library which are now displayed in local community settings.

A Transported 'ETA'⁹ was allocated to the project for the duration, receiving training from MB Associates in preparation. The ETA supported participants to complete surveys and also observed participants' behaviours over the four month period.

Arts in unusual spaces meets the Arts Council's intention for CPP, and Transported's own feature, to 'make the everyday exceptional'. Artists and staff felt that the local focus and use of under-used space were important elements. For the Library Service, a deliberate intention was to diversify the library offer:

"Taking part in projects such as these, is an important part of proving that there is so much more to libraries, particularly mobile libraries than just a few books!"

A celebration of people, place and heritage was also key and was evident in Transported's original commission and the response of Faceless Arts; meeting local needs and making things relevant – alongside overall quality – were central to the choice of participatory activity and the focus of the activity itself. Silk painting was an activity new to most unique participants: ***'really enjoying silk painting, it is quite different to painting I used to do'***. The choice of activity allowed participants were able to see an 'immediate result' with some participants returning more than once ***'I didn't think I could do this, now I want to do more!'***.

Some participants also developed a greater awareness of their local library service as a result by becoming library users after they had taken part in silk painting; supporting the [library service to diversify](#).

Some participants, who were visiting the library to return or borrow books, did not want to take part in the activity reporting that they were 'in a rush' or 'had

⁹ Events Team Assistant

no time'. Due to the person centered approach of the artists however, many individuals were encouraged to take part and did so for as little as 10 minutes and up to two hours.

Whilst the project experienced a busier period during the August delivery month, it was felt to be disappointing that so few people attended the activity over the whole period; the number of people participating was dependent upon footfall to the mobile library and then in turn, converting this footfall to engagement in the silk painting activity itself. As a result, workshops were under capacity, and this restricted the potential for impact. Whilst promotional material was displayed across the mobile library route, some staff felt an increased level of marketing was required, to raise the profile of the workshops to potential new audiences. ***"It would have been good to know about the project in advance"***.

Faceless Arts reported developing their practice as a result of the need to be innovative, responding to both the space and the amount of engagement time they had with participants. They also reported that the project has strengthened their working practices in isolated communities, which aligns strongly to their own organisational ethos.

Why?

The difference that the project made is shown below. Expectations were based on a Story of Change workshop with Transported staff, artists and participating partners before the project started. The other key investor, the Arts Council, hopes to increase audience demand for the arts and high quality supply, as well as learning what works.

The outcomes for participants were expected to be deeper than those for audiences, with skills, wellbeing and deeper sense of belonging to the local area, increasing as a result of developing new material culture.

The Transported team clearly wants to understand the specific benefits to the library service, specifically how partnership and collaboration with the service can support them to diversify their offer.

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: New community audience in libraries

- 1 Increased demand for arts and libraries
- 2 New, locally focused material culture

Stakeholder: Participants and participant partners

- 3 Artistic skills and awareness
- 4 Sense of belonging and communal pride
- 5 Everyday wellbeing
- 6 Library diversifies
- 7 Local people in leadership roles know the value of quality arts (results fall to leaders, but value falls to the economy)

Stakeholder: Transported staff and artists

As for participants, plus

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

Stakeholder: The local economy

- 7 Local people in leadership roles know the value of quality arts (results fall to individuals, but value falls to the economy)

Results: ACE research questions

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

Stakeholder: New community audiences in libraries

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

We consider this question to be 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 experiencing 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:

① Increased demand for arts and libraries

Evidence was limited because exposure to new community audiences came beyond the life of the evaluation, but it was cautiously estimated that 5% of the people who saw the banners in community centres would be more inspired to use the libraries for this kind of activity. This should be valued in future projects.

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 New, locally focused material culture

The work that participants created was a element in the chain of events that led to strong benefits for them and the scope for a wider audience and impact.

The artists describe the key quality processes, for example making sure the work is locally resonant so that participants could further develop their sense of identity in relation to the place where they lived. This includes the need to make

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.

the artwork relevant, responding to local need. The artists also developed their practice to ensure that the activity was accessible within the timescales of visits to each mobile library site.

"[Participants] talked about their community and their place in it. [They were] very keen to know when the pictures will be on display" – observation of participants.

"They were very happy that they have moved on to the large painting there was an air of quiet concentration" – observation of participants.

It was a delivery intention by Transported, the library service and the artists to make the project locally resonant and this was achieved by the person centred approach of the artists, despite the constraints on delivery time and space – and the weather conditions! As such, participants on the whole, experienced a high quality process:

"Three were return participants, one was finishing her work from last month, and the other two had come with new ideas and managed to complete totally new paintings. One lady is planning to travel to Wakefield to participate in other Faceless projects" – feedback from Transported staff.

Feedback from the Transported staff also demonstrates the flexibility of the artists and their approach to engaging participants, which was key to achieving this high quality delivery:

"I could sing their praises all day long. They have been professional and positive about everything. Their adaptability has been a really crucial part of this. They adapted really well with numbers; low and high. Even then they were ready - and came with extra chairs. As a result of this, we learnt a lot about how a project would work on a mobile library" – feedback from Transported staff.

We conclude that the engagement process had features of excellence that people discussed unprompted in the feedback and which were fundamental to success.

Results: Cultural and social impact

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

Stakeholder: Participants and participant partners

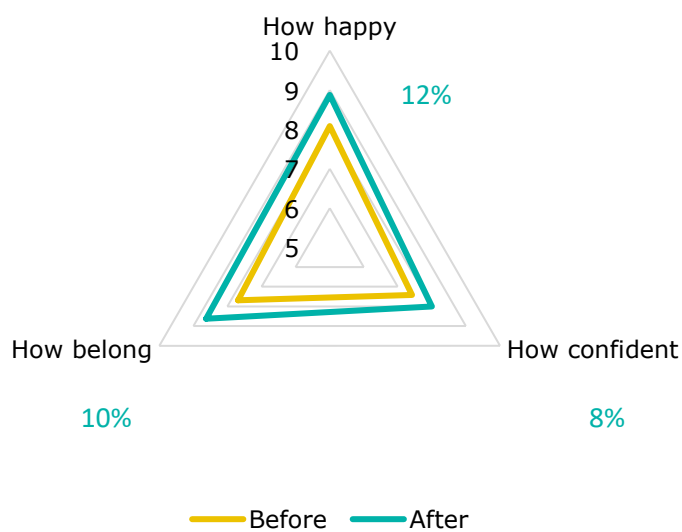
Wendy Gilham-Skinner described participants experience in the project as being both 'enjoyable and enabling':

"There were comments from customers about how much they enjoyed the experience. How taking part had given them confidence to learn a new skill. In addition, the project was specifically tied to a sense of place".

"The silk bookmarks were made using either the village name or a local landmark which meant something to the individual completing it".

Participants benefited from three outcomes as shown below.

Participants outcomes before and after the project



③ Artistic skills for everyday life (how confident)

As the artists taught silk painting techniques, a direct impact on artistic skills was expected. It was key to the project that participants could implement their new learning in their everyday lives.

On average there was an 8% increase in participants score against the question How confident do you feel about doing the activity on offer?

"When I look at this (the large picture) I will know that that's the bit I did" – participant.

"Thank you for everything you've done, I've ordered a (silk painting) starter kit from Amazon" – participant.

As demonstrated here, some participants planned to continue silk painting at home as a result; some borrowed books from the library about silk painting,

others purchased books online. The Event Team Assistant aims to continue silk painting as a hobby.

There are also examples, however, when constraints on time and space impacted upon participant's ability to be fully engrossed in the activity:

"They seemed glad to be there but due to the time limit they had to be rushed through the event" – Transported staff observation.

"They were not very happy and wanted to know why we were not in the village hall as it was so wet" – Transported staff observation.

In addition, it is seen as a missed opportunity that conversations about setting up a new group along the mobile library route, did not take place. One participant believed that there was potential to set up a new art group as a result of the project, in light of the new skills she (and others), had developed:

"Silk painting is new – I can't draw, but I didn't need to with silk painting. It acted as a taster; I'd go to a group if there was one. I'd definitely go to classes if not horrendously expensive. The key thing is to have access to the materials (paints etc) – that's what has stopped me trying it at home myself again".



Faceless Arts workshop / Image Electric Egg

④ Sense of belonging and communal pride (how belong)

A celebration of people, place and heritage was key for this project and was evident in Transported's original commission and the response of Faceless Arts to it. Transported's Arts Engagement Worker describes how the project was locally resonant:

"Faceless Arts delivered activities based upon what is local resonant to the villages and what makes a space / place special. It sparked lots of conversations about the areas; Tony and Helen (artists), were curious about local places and this helped start conversations" – Transported staff.

On average there was a 12% increase in participants score against the question 'How much do you feel you belong to where you live?'

Wendy Gilham-Skinner described **making the everyday exceptional** as the 'complete focus of the project' as was **celebrating people and place**. The impact of this delivery intention is evident in some of the responses from participants about the importance of a project being delivered in the local area, and making the everyday exceptional:

"It's lovely that it's here and we don't have to drive to Boston, please do more local things" – participant.

"[Participants] talked about their community and their place in it. [They were] very keen to know when the pictures will be on display" – Transported staff observation.

"A sense of place - for some people they were new to the area; we worked with a few migrant families and the activity made them feel more connected to the area; it encouraged them to think about where they were - place and identity" – artist feedback.



Other participants didn't feel as connected to their local area as a result of the choice of activity; one participant wasn't born in the area and so didn't feel a sense of connection to creating a bookmark about a local building / landscape.

The outcome, **sense of belonging and communal pride**, is directly linked to participants being able to create **new, locally focused material culture** (the book marks and silk banners), connected to the local area. This was a deliberate delivery intention of Transported and the artists. Specifically, some participants felt a sense of pride that a banner they helped to paint would be displayed in a local community centre after the project had finished.

New audiences could have been engaged in forthcoming projects as a result of delivering participatory activities linked to the banner displays in the community settings. Such activities could be delivered as a consultation process (before a project begins to promote the activity), or as a celebratory experience (after the project has ended). This recommendation could be considered in a new forecast.

⑤ Everyday wellbeing (how happy)

We distinguish everyday wellbeing as a personal outcome. It was expected that the activity would promote wellbeing, by delivering an activity that participant could become engrossed in allowing people to experience 'flow'¹¹.

On average there was a 10% increase in participant's score against the question how happy do you feel? An important element of this was the combined approach of the artists, supported by the Events Team Assistant, library staff and Arts Engagement Worker, in creating a 'fun' and 'welcoming' space. Participants were observed as 'relaxed' and 'calm' as well as feeling 'jolly'. Participants themselves described the experience as a 'lovely way to spend an afternoon'.

"I love doing this" – participant.

"There was minimal chatter as they were all intent on the work in hand" – Transported staff observation.

Constraints on the duration of activity and delivery space at times resulted in participants feeling 'rushed', 'cold' and 'hurried'.

¹¹ 'Flow' is a concept identified by positive psychologists which is about being absorbed and engrossed by an activity, or 'being in the zone'. It is known to lead to wellbeing.

The mobile library staff took an active part in the project, were supportive of the artists and the creative activity and also attended the evaluation focus group. One member of staff also attended the last week of activity in order to complete her own book mark and banner. As such, there is evidence to suggest that they experienced similar outcomes to the participants, including an increase in [artistic skill](#), a [sense of belonging and communal pride](#), and [everyday wellbeing](#).

⑥ Libraries diversifying and ⑦ local people in leadership roles knowing the value of the arts.

By working in partnership with Transported to commission Faceless Arts to delivery this project on a mobile library, the Library Service is clearly considering ways to diversify.

This outcome could not have been possible without [local people in leadership roles knowing the value of the arts](#), notably the support of Wendy Gilham-Skinner and the mobile library staff.

"We provide a regular public service to these communities. Where we can we work with external partners such as Transported to enhance the service we give and provide access to additional information, services and projects, all of which will provide something additional to the communities involved" – Wendy Gilham Skinner.

However it is important to note that two project factors significantly weaken the replicability of this project and therefore impact upon the diversification of the mobile library service in particular:

- The significant costs of project overheads (including travel time and fuel costs);
- The low numbers accessing mobile libraries reduces the level of potential participants. This factor is particularly relevant when marketing of the activity hasn't attracted new audiences to the mobile library or the activity itself.

A new project forecast could consider ways in which spin off activities could be supported (as it has in the project A Small Library of Big Ideas), supporting participants to establish their own craft group in one of the community centres close on the mobile library route.

Stakeholder: Transported and artists

⑦ Community advocates (ETAs) know the value of the arts

Over time it has become clear that this leadership is not only about those with strategic responsibility in the local authority, but is clearly related to the Transported ETAs who 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, 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; Suu was seen as a broker between the local area and the activity. Significantly she also took part in silk painting and developed her own skill in a way she hadn't expected, taking up silk painting as a hobby. Suu is also offering free accommodation to artists working in and around South Holland if they have to stay away from home to participate in events.

② Develop quality arts practice

Some of Transported's work has enabled artists to develop their practice as result of making a project 'locally resonant' and 'celebrating people and place'. The uniqueness of the delivery space encouraged Faceless Arts to consider innovative ways in which they could engage with participants in a very short period of time, whilst still enabling them to **create new material culture**. Faceless Arts have already utilised and transferred the learning from this project (demographic of target group, artistic practice, model of delivery) and have delivered similar project of a similar nature in other parts of the country.

Stakeholder: The local economy

Whilst the results of these local people having a better understanding of the value of the arts are felt by the individuals, the benefit falls more broadly to the local economy. We attach the value to this latter 'stakeholder'.

Impact

What was due to Transported

We adjust the results downwards to take account of the context (what would or could have happened anyway) and other contributions (what did happen in the time that might also account for the change).

In terms of context, we account for what would have happened anyway¹² and the risk that the project replaced other activity¹³. Generally almost three quarters of participants (72%) tell us that Transported projects are 'new to

¹² Deadweight

¹³ Displacement

them' resulting in an adjustment downwards of around a quarter (28%). When asked specifically what they would be doing if not coming to Transported, a small percentage (15%) would have been involved in other arts, library or leisure activity. In terms of other contributions¹⁴, we attribute around a fifth (18%) of the impact to other similar activities that people told us they had taken part in, like gallery visits or other Transported attendance. This reduces by a little under half the impact on participants that can be claimed by this project.

As far as the library is concerned, together with other Transported projects this is genuinely rare activity for the mobile library service.

Long-term impact

We adjust the results upwards to take account of longer term impact. Although people told us they did intend to continue with the arts, because there was no further activity, the outcomes are likely either to drop off, or to be superseded by other experiences. Similarly, we think that changes to library leadership will be short lived.

However we account for a longer impact on the ETA. Although this is just one person and a small value, it illustrates a very valuable role for Transported, that of trusted word of mouth in the community.

Return on Investment

Value of the investment

The investment was £25.25k from Transported, with a further £3.25k from the Local Authority Library Service in-kind.

The project was free to staff and participants. Some participants walked to the workshops, whilst others came from further afield and arrived by car. The average cost of travel for participants was under £3. In addition, participants committed their time.

Value of the outcomes

We valued the outcomes using two main methodologies,

- National research into Subjective Wellbeing Valuation – this equates the increase in a person's wellbeing from an activity, with the increase in income they would need to generate the same wellbeing improvement. We

¹⁴ Attribution

use values that have been robustly researched to quantify both the wellbeing participants would get from being involved in the arts or library, and the wellbeing they would feel from better communal relationships.

- 'Willingness to pay' type evidence, including proxy values¹⁵ - what people might pay locally for a craft course, what the library service might spend on an exhibition / similar workshop and what might be spent on training leaders to value and be able to commission services of this kind.
- We estimate further value to library services and the local economy using research into current library practice and marketing by word-of-mouth.

Ratio

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

¹⁵ Used where there is no obvious 'market' value

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 | Value per outcome |
|--|--|---------------------------|--------------------------|-------------------|
| Community audience Participants Transported & artists Local economy | | | | |
| ② New, locally focused material culture | Cost of new display (diff S/H to below) | 1,000 | 1,000 | 1,000 |
| ① Increased demand for arts and libraries | Potential future value in forecast model | | - | - |
| ③ Artistic skills and awareness | Cost of local craft course | 45 | 2 | 204 |
| ④ Sense of belonging and communal pride | SWB valuation by Fujiwara for HACT | 2,885 | 162 | 19,656 |
| ⑤ Everyday wellbeing | SWB valuation by Fujiwara for DCMS | 1,359 | 63 | 7,717 |
| ⑥ Library service diversifies | Cost of new display (diff S/H to above) | 1,000 | 900 | 900 |
| ② Develop quality arts practice with communities | Cost of day training/DPD | 300 | 72 | 144 |
| ③ ETA's artistic skills and awareness | Cost of local craft course | as above | 2 | 2 |
| ④ □ ETA's sense of belonging, communal pride | SWB valuation by Fujiwara for HACT | as above | 146 | 146 |
| ⑤ ETA's everyday wellbeing | SWB valuation by Fujiwara for DCMS | as above | 57 | 57 |
| ⑦ Local leaders and community advocates know the value of the arts | Value of WOM promotion/champion | 454 | 192 | 192 |
| | Cost of senior leadership course | 550 | 248 | 248 |
| | | | | 30,266 |

Impact model

| Story of change | | Evidence | | Establishing impact | | | | | | Calculating the SROI in year 1 | | | Long term impact | | Long term SROI | | Outcome total | S/H total | | | | | | | | |
|--|---------|---|---|---|--------------------------------|---|----------------------------|------------------------------------|------------------------------------|---|---|---|----------------------------|--|---------------------------------|------------------------------------|---------------|-------------------------------|-------|---|-------|--------|-----|------|--|--------|
| People who matter | Outcome | People experiencing change | Change | Less what would have happened anyway | Less where displaced | Transported | has | Less other responsibility | Result | Value of investment | Proxy value of outcome | Y1 | Years | Drop off | Y2 | Y3 | | | | | | | | | | |
| 1 New community audience in library | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Library audience | 2,350 | <ul style="list-style-type: none"> New, locally focused material culture Increased demand for arts and libraries | 1 | No evidence for results beyond inherent value, but more active promotion could increase demand for the library service through diversification. | | | | | | None. Come across exhibition in library. | Cost of new display (diff S/H to below) | 1,000 | 1,000 | 1 | 100% | | | 1,000 | 1,000 | | | | | | | |
| | | | Estimates from library staff | 118 | 1% | Already familiar with activity | 28% | Other development activity | 15% | | Something similar in last 2 months | 18% | 1% | Potential future value to library service. Included for forecast | | 1 | | | | | | | | | | |
| 2 Community participants in library | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Participants in library | 121 | <ul style="list-style-type: none"> Artistic skills and awareness Sense of belonging and communal pride Everyday wellbeing Families have better leisure time | Participants in library | 121 | Already familiar with activity | 28% | Other development activity | 15% | Something similar in last 2 months | 18% | 1% | £2.17 (average Transported spent on travel) x 68% of 40 | 44 | Cost of local craft course | 45 | 204 | 1 | 100% | | 204 | | | | | | |
| Library workforce | 2 | | Participants in library | 121 | | | | | | | | | 12% | Participants in library | 1 | 8% | 4% | 6% | 5% | SWB valuation by Fujiwara for HACT | 2,885 | 19,656 | 1 | 100% | | 19,656 |
| | | | Library workforce | 1 | | | | | | | | | 10% | Library workforce | 1 | 10% | | | | SWB valuation by Fujiwara for DCMS | 1,359 | 7,717 | 1 | 100% | | 7,717 |
| | | | Library service | 1 | | | | | | | | | 1 | Library service | 1 | 1 | 90% | Additional library investment | 3,256 | Cost of new display (diff S/H to above) | 1,000 | 900 | 1 | 100% | | 900 |
| Library leader | 1 | Local people in leadership know the value of quality arts | Library leader | 1 | 50% | Another similar project may have occurred | 10% | No other similar project rejected | 0% | No other similar project occurred in the time | 0% | 45% | | Value falls to the wider economy | | 1 | 100% | | | | | | | | | |
| 3 Transported staff & artists | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Delivery artists | 2 | Develop quality arts practice with communities | Delivery artists | 2 | 30% | Other project/ employment would have arisen | 0% | Other project/ employment rejected | 80% | Other project/ employment taken up | 0% | 24% | Project budget & overheads | 25,193 | Cost of day training/ DPD | 300 | 144 | | | 144 | | | | | | |
| Events Team Assistants | 1 | Artistic skills and awareness | Events Team Assistants | 1 | 8% | | | | | | | | | | 2% | Cost of local craft course | 45 | 1 | 3 | 33% | 0 | 0 | 2 | | | |
| | | Sense of belonging, communal pride | Events Team Assistants | 1 | 12% | | | | | | | | | | 2% | SWB valuation by Fujiwara for HACT | 2,885 | 69 | 3 | 33% | 46 | 31 | 146 | | | |
| | | Everyday wellbeing | Events Team Assistants | 1 | 10% | | | | | | | | | | 2% | SWB valuation by Fujiwara for DCMS | 1,359 | 27 | 3 | 33% | 18 | 12 | 57 | | | |
| | | Community advocates know the value of quality arts | Events Team Assistants | 1 | 100% | | | | | | | | | | 20% | Value falls to the wider economy | | 3 | 33% | | | | | | | |
| 4 Local economy | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Library leader | 1 | Local people in leadership know the value of quality arts | | | | | | | | | | | | Cost of senior leadership course | 550 | 248 | 1 | 100% | - | - | 248 | | | | | |
| Events Team Assistants | 1 | | Local savings through healthier communities | Longer term, local savings thru' participant outcomes and local investment as leaders know value and businesses give something back | | To be tested in T2 | | | | | | | | | Value of WOM promotion/champion | 454 | 91 | 3 | 33% | 61 | 40 | 192 | | | | |
| | | Local investment in the arts | | | | | | | | | | | | | | | | | | | | | | | | |
| Total | | | | | | | | | | 28,493 | | 30,057 | | 125 | 84 | 30,266 | 30,266 | | | | | | | | | |
| Present values | | | | | | | | | | 28,493 | | 30,057 | | 121 | 78 | | 30,256 | 30,256 | | | | | | | | |
| Ratio | | | | | | | | | | | | | | | | 1 to | 1.1 | | | | | | | | | |

What worked and what next?

What if?

We look at the affect of different scenarios in management, delivery and results to explore how greater value could be created.

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

We also look at the affect of a reduced overhead, accepting that as an action-research programme Transported's current overheads are untypically high.

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

- Reducing overheads – overheads are very high at £11.5k. Reducing overheads to 20% (a percentage often used in the arts and cultural sector), would see a 1 to 1.8 return on investment and could be achieved once Transported has moved beyond its action research phase to a more normal delivery model.
- Increase outcomes – by delivering the activity only at sites where the mobile library stops for 1-2 hours, and by increasing the duration of the project (from four months to one year), there is potential for an increase in the outcomes. This could double the value. Calculating the increased cost is beyond the scope of this work, but if it were offset by lower overheads, this could increase the return too. There is little scope to increase participant numbers as the space is so restricted.
- We also notice that these participants had above average wellbeing to start with. Working with people with more difficult circumstances could enhance value to a return of 1 to 4.
- New audiences could be engaged as a result of delivering participatory activities linked to the banner displays in the community settings. Such activities could be delivered as a consultation process (before a project begins to promote the activity), or as a celebratory experience (after the project has ended). It is estimated over 2,000 people will see the banners so if just a small percentage start to visit the library this could be significant.

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

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

The partnership between Transported and the Library Service was regarded as positive by both organisations. On 1st April 2016 Lincolnshire Libraries were outsourced by Lincolnshire County Council to Greenwich Leisure Ltd. Established in 1993, GLL is the largest UK-based charitable social enterprise delivering leisure, health and community services. GLL exists to 'make community services and spaces better for everyone'. There is still a willingness within the Library Service to continue working in partnership with Transported to develop new ways in which library users can experience art and culture.

Silk painting was a very good choice for this project because it was accessible to new participants in a very short space of time. Depending upon the duration of engagement, participants could choose to create a book mark or a banner. This made the project unthreatening as such some participants became engrossed in the activity.

The quality of engagement and delivery was high, due to the flexibility, adaptable and socially engaged pedagogy of the artists from Faceless Arts. Their approach to working alongside the mobile library staff and the staff from Transported also resulted in a welcoming atmosphere for participants.

The main limiting factors for this project were overall low participant numbers, the duration of potential engagement time for participants (or lack of it), and the high overheads due to staff and travel costs.

Recommendations

Simple improvements would be better promotional materials, including making material more visible, displaying dates and times for forthcoming sessions clearly, promoting flyers in local centres and schools, targeting the activity

towards families. Transported should also plan for more regular 'outcomes' like celebration events that bring everyone's attention to the project in order to sustain activity or develop new activity.

In summary, the project shows promise, and the return on investment analysis demonstrates that a higher value could be generated. This might include:

- The person-centred approach and engrossing activity, both celebrated the people involved and created a sense of pride and achievement. However the mobile libraries are a challenging place to work, open to the weather and limited in time and space, and they offer little opportunity for growth. Instead more value could be generated by engaging people with more challenging lives, or taking longer over the projects and creating knock-on effects for a greater change.
 - Being explicit about the organisational benefits to libraries of this kind of diversification is likely to be very beneficial, both to the library service and in terms of community use, and understanding that more deeply is an important next step.
 - further research and development across the mobile library route to identify whether a similar activity would be welcomed for new and existing audiences / participants especially those with lower initial wellbeing;
 - delivering taster opportunities at community centres on the mobile library route, choosing fewer mobile library stops to deliver the activity (specifically those where the mobile library stops for longer than one hour);
 - more in-depth consideration about sustainability - learning from the success of other projects where participants have been supported to set up their own craft groups.
-