



# TRANSPORTED



# Transported

The Creative People and Places programme for Boston and South Holland

**Business Plan 2016-19**

# **Transported Business Plan 2016 -19**

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## Executive Summary

The Creative People and Places programme has demonstrated that encouraging and empowering local solutions to low levels of engagement, to be developed locally, works. In Boston and South Holland we identified the barriers to participation and engagement and developed projects that successfully and evidently negotiated them. We also identified that the thousands who participated hadn't previously taken part in either arts or other cultural activity within the previous year

***65% of respondents from T1 said the activity was new to them, 70% said that they had not taken part in any arts activity for the previous 12 months and 77% stated they felt inspired to engage with other arts activities in the following 12 months.***

The challenge is to make this 'shift' sustainable in the longer term, recognising and addressing underlying causes and systemic constraints, and changing people's perceptions and behaviours.

Transported has emerged as the local answer to the national Creative People and Places challenge. The T2 Business Plan responds to both local and national constraints and opportunities, resource restrictions and the potential to develop new practice. The Plan has been developed with our Public, Private and Community sector partners to reflect emerging ambition and confidence and trusting relationships. It is also realistic. There are some things that are known; projects that have evolved from T1, learning that informs our approach, and specific resources that are available. These have made it possible to be clear about what can be achieved in Year 1. But there are also things that are not known, so our plan provides an outline for years 2 and 3, identifying milestones along the way for our activity, fundraising, engagement and audience development plans.

The T2 approach therefore describes how we will deliver a programme that will be scaled upwards according to our success in building the programme with our partners, realising new and additional income and resources, and successful strategic fundraising. The Core programme approach allows LITC to go forward with confidence by reducing their risk and Arts Council to be assured the programme is realistic but builds in ambition. It also builds towards sustainability by shifting the emphasis from direct delivery to partners' delivery.

Whilst the aims of T2 remain the same as T1 we will be focusing on three specific areas – Public, Private and Voluntary and Community Sectors with the ambition to create an infrastructure for the arts by 2019, in order to achieve outcomes and legacy described in 4.5 below.

T2 will see the development of a new Consortium whose role will not just be to monitor T2 but to find ways of sustaining Transported post 2019. T2 will also see the development of 'Nexus', giving voice to the community to shape the programme and building on their skills as decision makers.

High quality art and the process of engagement will still be at the heart of T2, building on digital capacity and working closer with existing arts organisations, locally, regionally and nationally whilst not losing the process of commissioning to reflect the districts' heritage and sense of place.

The staffing to deliver T2 will reflect the shift in delivery with a much smaller and more strategic team to encourage sustainability.

MB Associates will be continuing with the evaluation for T2 which will give space for longitudinal studies to assess the real impact of Creative People and Places over 6 years as well as be able to answer ACE (Arts Council England)'s key questions.

We are confident that T2 is the best, most appropriate programme for Boston and South Holland at this time. It responds to specific opportunities, addresses local need and devolves legacy. T2 is also a valuable addition to the nationally funded programme, developing new routes to make great art happen, identifying new purpose and practice and contributing to the challenge to sustain cultural activity going forward, specifically in rural areas.

## 1. Background

As the original Creative People and Places programme moved into its second year, it was already clear that the context was complex, that there were deep seated challenges that needed to be addressed and that it would take several years to change attitudes and culture.

Since 2012, we have delivered an ambitious arts programme underpinned by new relationships built across public bodies and institutions, community organisations, groups and networks, and across local businesses. Our 2016-19 Business Plan consolidates our approach to working across public, private and community sector co-producing partnerships. In addition, our Plan has been informed by:

- priorities for the Creative People and Places programme 2016-19
- our 10-year Transported vision for Boston and South Holland
- impact evidence and learning from the evaluation of Transported 2012-15
- outcomes of a series of planning meetings with our partner local authority, private sector businesses, community organisations and groups about need and ambition
- the shift in our approach from 'direct arts delivery' to 'delivery in partnership' to build and embed community capacity and grow demand for high quality art
- learning from artsNK's management and implementation of the programme

At the heart of our approach for 2016-19 are three core concepts:

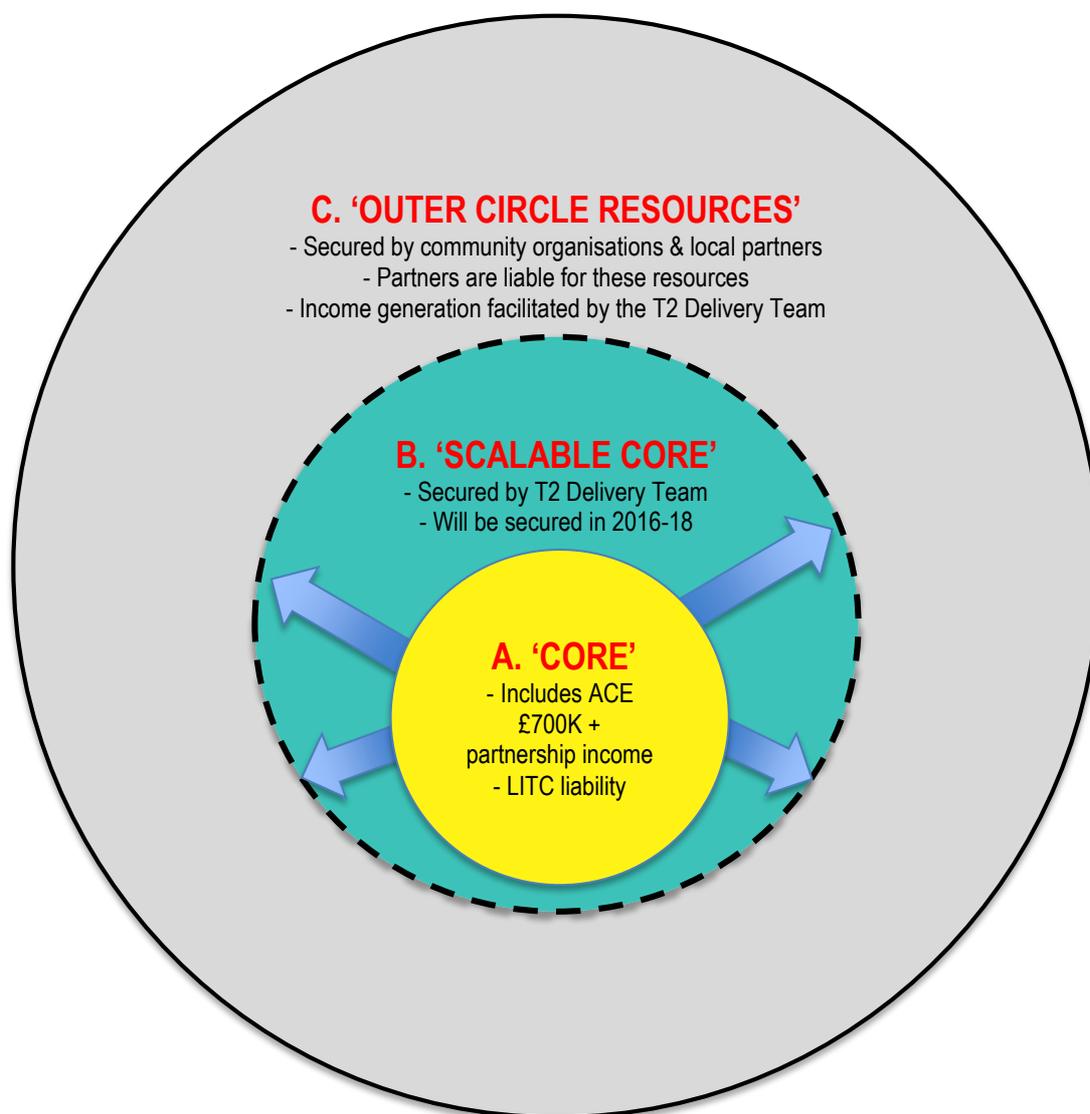
- developmental **engagement within our three main sectors (public, private, voluntary / community)**: for greatest impact, reach, and sustainability
- **a suite of co-producing partnerships**: underpinning the business model - partnerships which increasingly take the lead (extending the range of partners, empowering local organisations, businesses and people, equipping partners in arts development and delivery and so growing a new 'infrastructure for the arts')
- **a project management approach shifting from direct delivery towards partnership development and advice**: in order to nurture and support a suite of increasingly self-sustaining community partnerships capable of meeting their ambitions through arts and culture

Our model is underpinned by a realistic understanding of project resources (described in Figure 1 below) and a robust Fundraising Strategy and Plan which will see the Transported Team, as well as local community groups themselves, generate significant new resources from strategic and charitable investment sources. The resources will significantly bolster the funding available from Creative People and Places and the match funding already committed by several of our partners.

Following the November 2015 Spending Review, we know that the next three years are going to be challenging. Both Boston Borough and South Holland District authorities, in addition to Lincolnshire County Council, have significant cuts to make, which, for Transported, will only increase the pressure in both real cash and in-kind support. We have, therefore, adopted a 3 tiered approach which outlines the core activity achievable on what we know, with a scalable approach as and when additional resources are found.

## Transported 2: Resource Model 2016-19

Figure 1



### A. Core

- includes resources secured from ACE CPP programme
- also includes committed partner resources, cash and in-kind
- covers programme, staff, & 'seed funding' to support community-led income generation & programming
- staff capacity is configured for delivery of this core programme

### B. Scalable 'Core'

- targets to be set during 2016
- resources will be secured by T2 Delivery Team
- staff capacity/model can be 'scaled-up' should additional resources be secured for expanded programme activity (local income; trusts and foundations; earned; private sector; grants e.g. Grants for the Arts; crowd funding)

### **C. Outer Circle resources**

- secured by community organisations and local partners
- facilitated, triggered and supported by the T2 Delivery Team

### **Challenges**

- demonstrating the value of 'bought in' work within resource model
- creating an understanding that 'Outer Circle' project resources (secured by communities) are part of the overall CPP T2 model
- confirmation of partner resources within the 'core' through Business Planning
- expressing the value of 'in-kind' partnership resources

The Government Culture White paper will set out its vision for the cultural sectors for the current parliament and beyond, its focus very much reflecting Transported's approach, priorities and purpose. Transported has responded to the need to put culture at the heart of strategic initiatives in the area, with the intention of connecting communities with their culture and heritage, and squeezing the most value possible in delivering health, wellbeing, social cohesion and economic development outcomes through innovative and high quality arts activities.

The country's rural areas have a particular challenge in responding to the enormous shift in local authority priorities and reduction in capacity. Transported has responded to this challenge in terms of the lack of arts infrastructure by proposing a programme that builds new partnerships, including businesses working alongside community and public organisations, to establish a robust infrastructure to deliver the arts.

## 2. Aims and Objectives

T2 is the second stage of a 10-year vision which sees the arts as providing an essential route to enriching and improving life in Boston and South Holland, celebrating its distinctive heritage, improving people's lives and building communities. Our aims remain as they were at the start of the Transported Programme. The original business plan for Transported described our aims as:

1. To increase engagement in the arts so that every community, estate and village in South Holland and Boston have the opportunity to shape and enjoy high quality arts experiences
2. To build the capacity of the voluntary and professional arts sector in Boston and South Holland.
3. To encourage communities to reflect on and value their location through their engagement with great arts experiences.
4. To build dynamic partnerships with the public, private and third sectors.

These aims were drawn from the obstacles to engagement identified at the initial Open Space consultation meeting and reflected in our original bid and T1 programme.

Our approach for T2 recognises the need to do things differently. In the absence of an arts infrastructure, we have to build an infrastructure to deliver the arts. With a severely limited local authority resource, we have to target for third party strategic funding and increase the success rate of grant applications by our partners. Where there is limited expectation or ambition, we have to encourage new private sector and entrepreneurial partnerships that build the confidence to develop new areas of activity.

T2 will build on the success and learning from Transported's first phase, transforming those projects which successfully engaged our target audience into Public, Private and Voluntary sector partnership projects that stand the best chance of being sustained. Planning discussions with key partners were based on the MB Associates (MBA) Interim report, which provided initial indications of Social Return on Investment (SROI) which suggested where we might expect to be able to make a convincing case for the development of new activity that delivered clear value for prospective partners and long term sustainability.

### 2.1 Engagement and Audience Development Strategy and Plan

The T2 Audience Development and Engagement Strategy is firmly rooted within our overall goals of building audiences, developing participation, growing demand for product, and increasing local capacity for the arts across public sector organisations, the business community, and the voluntary and community sector.

To attract audiences and participants we intend to use data drawn from the first phase of the Transported evaluation, as well as our and our T2 partners' local knowledge. Audiences and participants will come from the towns and rural villages of Boston Borough and South Holland. Our marketing and communication strategies, as well as our community engagement approaches will ensure we secure more people from our target audiences.

The 'Ladder of Engagement' model informs our approach to the *developmental engagement* of participants and audiences. It will see us 'intelligently' engage and support people who become involved. Our Audience Development and Engagement Plan describes who will be involved in each project: from families, children and young people from local schools, to community groups and local art groups, to mental health service users, to people with disabilities, to employees from particular businesses, and people from migrant communities.

## **2.2 Public Sector**

T2 will work with the **Public Sector** to enable the arts to make significant contribution to its strategic programmes, corporate objectives and to the lives of residents and communities.

### **T2 Public Sector Objectives:**

- Building confidence in the arts to impact upon corporate objectives and strategic initiatives (such as; Mayflower 400, Festivals and Outdoor events, Heritage Initiatives, Public Realm improvements)
- Securing investment in arts programmes including both in kind contribution and cash income, third Party strategic funding, sponsorship, and ticket sales
- Co-curating arts activity that delivers clear value and purpose so that local authorities include the arts in long term delivery plans

### **Developmental approach:**

1. Develop and deliver public realm, festival, arts and health and libraries programmes in partnership with local authorities, securing resource and support for years 2 and 3 and beyond.
2. Demonstrate the positive value and impact of arts programmes so that they are part of local authority strategic plans, contributing to their longer term vision and ambition.
3. Devolving capacity and beyond Creative People and Places as delivery organisation with potential for artsNK to provide longer term artistic expertise.

## **2.3 Private Sector**

T2 aims to work with the **Private Sector** to develop innovative projects and programmes that increase engagement in quality arts activity at the same time as contributing to solid business objectives such as employee morale, staff retention and recruitment.

### **T2 Private Sector Objectives:**

- Developing new areas of activity and pathways to investment
- Engaging businesses in the cultural and community life of the area
- Improving morale in the workplace

### **Developmental approach:**

1. Co-curate development projects for private sector T1 partners, FreshLinc and Elsoms, which build on our success, passing on decision making and partnership delivery, fundraising, marketing and capturing evidence of impact, especially in increasing worker morale and creating happier workforces.
2. Establish projects with two new businesses in year 2 and three more in year 3, creating appropriate projects for their circumstance, ambition and need.
3. Report on outcomes and learning and develop an arts and business programme funded by business and strategic funding.
4. Share and publicise our model and its successes in order to encourage wider participation in our programme and other cultural opportunities.

## **2.4 Voluntary and Community Sector:**

T2 aims to work with **Voluntary and Community organisations** to facilitate their development, empowering them to make meaningful contributions to the cultural and social life of the area.

### **T2 Voluntary and Community Sector Objectives:**

- Increasing investment in arts, heritage and community projects and increasing the number of successful funding applications
- Increasing the number of sustained, independent groups determining their own projects and programmes.
- Increasing specialist skills in the area through training and upskilling local residents and groups to contribute to ongoing activity and longer term projects

### **Developmental approach:**

1. Support T1 project groups to plan, resource and deliver development projects – transforming local communities' capacity to take the lead in arts development and delivery
2. Establish a culture of community empowerment, where residents have expectation and ambition and a culture of support and encouragement.
3. Make the case for strategic plans and service providers to recognise the importance of community activity in delivering their objectives and make provision for ongoing consultation, engagement and support.

### 3. Consortium and Community Voice

Our initial ambition - to respond to Arts Council's preference for CPP schemes to be delivered through a consortium model that included arts and community organisations together with robust capacity, was challenged early on in the Transported journey.

LITC, as lead organisation artsNK's employer, brokered the Management Group as a sub group of their Board, inviting local representation to provide a quorum that offered an acceptable mechanism for scrutiny and oversight.

While the Management Group fulfilled an important scrutiny and oversight role, for T2 we will reshape our Governance model as a Consortium, so that local organisations can bring their expertise to bear on the project's strategic and artistic direction, whilst the quality provided by scrutiny and challenge is maintained.

In preparation for T2, we have reviewed the challenges, the skills and the experience needed, concluding that we should return to the Consortium model, including artsNK, Boston College and Community Lincs alongside LITC. Additional expertise may be brought into the Consortium according to identified needs.

The Consortium will meet a minimum of 4 times per year with a primary responsibility for:

- challenging plans, and scrutinizing budgets for approval by ACE and LITC
- monitoring delivery and evaluation, and reporting on implementation to ACE and LITC
- acting as advocates for the project both locally and nationally, leveraging networks and contacts to support the programme objectives
- supporting the long term sustainability of the programme beyond CPP funding
- monitoring fundraising desk research and SMART milestones established with partners
- assisting and overseeing devolution of "commissioning role" to partners

The Consortium members will also play a broader role by:

- facilitating better planning and informed decision making - with each Consortium organisation bringing specific areas of expertise, purpose and areas of responsibility for delivery of the programme
- ensuring the programme is better connected to education, children, young people and community initiatives, offering valuable routes to increasing engagement with young people as consumers, audience, artists and commissioners of future culture
- supporting capacity building of community groups so they secure more resources - including those from Grants for the Arts, as well as from other sources
- playing an active role in the wider Transported 'family', bringing together the Transported network and managing 'family' relationships - so that members to fulfill their potential
- contributing to fundraising capacity, adding value to, and assisting with, applications
- embedding training opportunities in the programme, building skills over the longer term (rather than individual projects) as well as paving the route to increasing volunteers

Consortium agreements will be established with each member of the Consortium to ensure roles and responsibilities are clearly identified, with an annual review meeting to discuss the following year's expectations and role.

#### 3.1 Transported Nexus: our community - building the 'family'

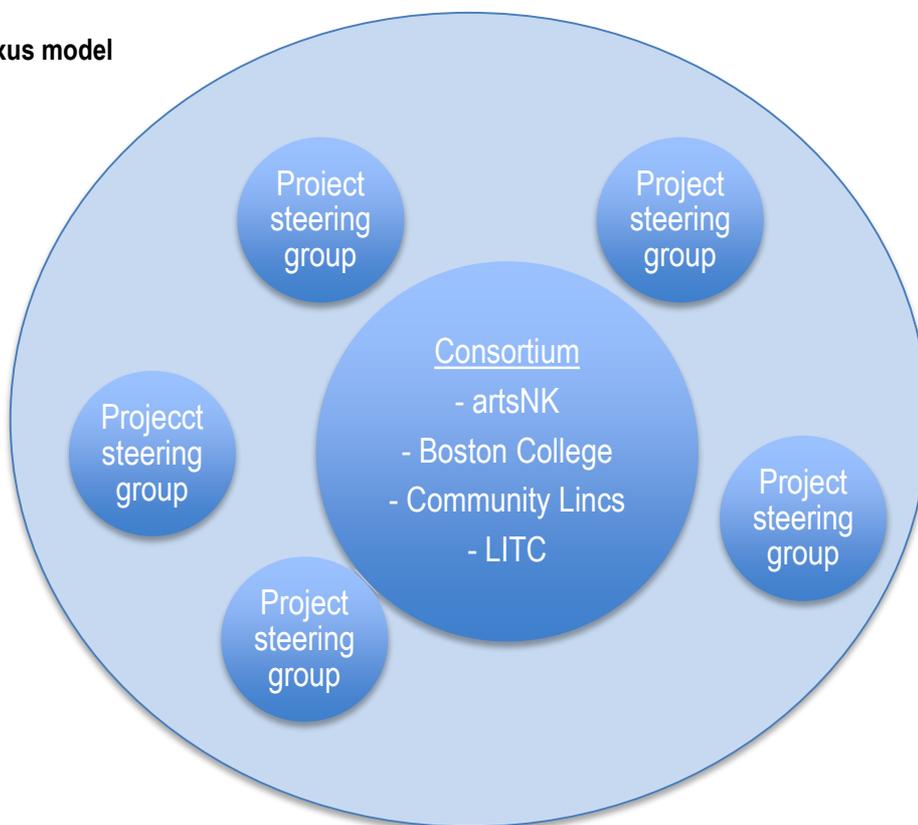
As well as local organisations forming the Consortium group, community voice in decision making is central to project design: each T2 project has an individual steering group made up of appropriate local people and stakeholders. The ten-year vision is to build demand for and engagement in the arts. T2 will, therefore, bring these individual steering groups together with other local stakeholders from the public, private, voluntary and community sectors in a biannual **Nexus** event, giving participants voice to shape

Transported priorities as well as share their own stories, project successes and learning, and collective ambition for the future. Nexus will:

- Amplify, connect and grow community voice, social power and capital
- demonstrate to participants the role they are playing in 'cultural change'
- nurture the local community as 'infrastructure for the arts'
- provide a platform to inspire and be inspired
- offer the opportunity to share views, hear opinions, vote on priorities
- crowdsource ideas for future work and projects
- disseminate and share evidence to support our work
- showcase product, ideas, and demonstrate practices
- enable participants to share experience about what works

**Figure 2: Community voice and decision making**

**Nexus model**



## 4. The Artistic Approach

### 4.1 High quality art

artsNK has a strong reputation and track record of delivering high quality art in rural settings. Drawing on artsNK's experience, expertise and networks, the T2 programme will enshrine excellence of product and engagement process across the breadth of art forms. T2 will engage artists, creative and cultural practitioners and professional arts organisations from the county, as well as from regional, national and international platforms. T2 will continue to work in arts development relationships with local groups, organisations and businesses.

T2's artistic approach will draw on both **commissioned events and projects** and **curated events and projects** – this distinction is delineated and described in our Activity Plan. The T2 programme then will feature a blend of the newly commissioned and the best of existing work which most suits the local circumstance and situation, ensuring the maximised use of resources. The integrity of a choice to reuse product will be central – the work has to respond to need and help meet Transported objectives.

### 4.2 T2 Digital Media and Technology

T2 will develop elements of current projects to push the use of new technology and media across the programme, including; large scale outdoor projections harnessing the potential for 3D mapping, digital scanning and 3D printing contributing to public realm work, temporary and permanent sound installations adding creative experiences to heritage sector augmented reality projects.

Several projects, such as the partnership with the European Hansa cities and communities, are at the very early stage of development. We plan to develop projects that allow creative international interactions through digital technology, providing “euro vision” links to traditional and contemporary culture, dance and performance.

Transported will continue to explore and employ commercial digital production techniques to provide scale and value for community design, film and photography projects, exhibitions, pop-up temporary and permanent installations.

T2 projects will continue to utilise digital media, generating content and gathering material, as with Dance and Disability project “Video Booth” and for sharing our story, extending exhibitions and displays to reach new locations, such as films being shown on mobile libraries.

### 4.3 Joining up the artistic offer

Transported brings the opportunity to bring some of the best national and international artists and organisations to play a significant role in the programme. In the context of a smaller core of resources, we intend to take advantage of key strategic initiatives, such as Mayflower 400, with significant strategic fundraising efforts in order that we are able attract high profile, national artists and companies.

During T1 we worked with organisations of national standing including: The World Famous, Walk the Plank, Tangled Feet, Sinfonia Viva, Scanner (Robin Rimbaud) and we intend to extend this approach of working with national organisations during T2. We will explore partners further following business planning.

Reflecting the spirit of Creative People and Places in general and Transported in particular, we have offered highly innovative commissions across the breadth of the programme - repeatedly attracting the attention of nationally renowned artists. T2 will continue to offer high profile opportunities of scale (for instance around the Mayflower 400 celebrations). T2 will also see innovative and exciting commissions, some of which will be best suited to people with an established reputation, others of which will be appropriate to people working at the edge of contemporary arts practice.

Responding to a regional and county challenge involves us in working cooperatively to drive the arts forward, with our local and regional partners, who will be involved as follows:

- **Live & Local:** to support the development of rural touring through live performance
- **South Holland Centre:** to work with us both to promote programmes to develop audiences for projects and to grow participation in aerial and circus skills
- **LOV network and venues:** to look at how they work with young people and to adopt any good practice models that are appropriate for T2
- **Lincolnshire Senior Cultural Officers Group:** to contribute to the development of a cultural strategy for the county; ensuring T2 aligns with and contributes to the broader county cultural offer
- **The Mighty Creatives:** to explore the potential of the Cultural Education Challenge and other opportunities for young people as they develop
- **East Midlands Visual Arts Network:** to develop opportunities to exhibit in non-specialist exhibition spaces in Boston and South Holland
- **Derby Theatre – Joan of Arc:** to develop audiences in rurally isolated communities through drama performances in pubs
- **People Dancing:** following a successful Strategic Touring bid, to focus specifically on dance and disability.
- **Lincolnshire Music Hub:** to work on specific projects such as Mayflower 2020 to enhance the existing offer

#### **4.4 Public, Private and Voluntary Partnerships**

Our partnerships within the three sectors are fundamental to identifying need and setting ambition. At the same time they will lever additional resources, or offer capacity to secure additional resources. Of course our intention, to build sustainability of provision within the districts, is central here. It is change in our partners' ambitions, skills and actions which will seed a new infrastructure for the arts, in the long term.

In preparation for T2 we have undertaken a series of planning meetings to consolidate our learning, explore our shared commitment, and identify common ambition with our public, private, and voluntary / community partners. These planning meetings have revealed our partners' appetite for 2016-19 and we have created a detailed programme based on these conversations, and the resource commitments of our partners. Partnership agreements will be established with each project lead across the three sectors, describing the arts development journey and defining each partner's roles, responsibilities, inputs and resources. Partnership agreements will be established on a rolling basis as and when projects are initiated.

## **5. Life after Creative People and Places**

T2 purpose is to engage more people in arts activity, especially those that are least engaged and over the next three years, identify the value that can be delivered so that individuals want to carry on and our partners are inspired and enabled to take over the programming role.

T2 has been shaped to provide programmes that are most likely to achieve this and an approach through which the expertise and knowledge are devolved locally.

Our specific challenge, the lack of an arts infrastructure, requires a more complex process that lays down new routes to establish an infrastructure to deliver the arts that is there beyond 2018.

The three sectors have different characteristics, values and capacity, and success will look different for each.

### **Impact on Public Sector**

Transported has established positive partnerships with Boston Borough and South Holland District, identifying projects that have reflect their priorities, strategic opportunities and corporate objectives. Transported has developed programmes that deliver County Council objectives, such as arts and mental health and arts in libraries.

### **In 2018 success will look like**

Ambitious strategic programmes established and funding secured for both authorities including Mayflower Illuminate 2019 and 2020, South Holland Centre "Community Spectacle" and Ayscoughfee Artist in residency. Public Realm enrichment strategies, and project funding in place for Boston and South Holland. More independent groups and projects making successful application to councilors delegated funds. Significant numbers wanting to contribute and participate in Mayflower Illuminate 2019 (leading to finale in 2020). More public art works created and sited. More successful applications for local funding such as Big Society and lottery funds including Ambition for Excellence, Grants for the Arts, Trusts and Foundations.

### **Post CPP support**

- Access to artistic and commissioning advice to push ambition and link to wider county, regional, national and international initiatives provided by artsNK as part of countywide arts development responsibility
- Access to funding and strategic advice provided by Arts Council
- South Lincs Directory as platform to promote established groups and artists

### **Impact on Private Sector**

Transported has established positive partnerships with local businesses to explore potential for range of arts activity to access their employees, revealing value arts can contribute to morale, staff retention and recruitment.

### **In 2018 success will look like**

New area of arts activity established and success shared to promote model. Independent funded South Lincs Arts Private Sector programme established allowing more companies to programme art projects in the workplace. More workplaces buying in the rural touring programme (or similar). FreshLinc and more employees wanting to contribute to Mayflower Illuminate 2019 (and 2020) and re-imagined elements of Pumpkin Festival. More public art works created and sited. More successful applications for Grants for the Arts.

### **Post CPP support**

- Access to artistic and commissioning advice to push ambition and link to wider county, regional and national initiatives provided by artsNK as part of county arts development responsibility
- Access to strategic funding and commissioning brokered by Arts Council.

### **Impact on Community and Voluntary sector**

Transported has established positive partnerships with community organisations such as civic societies, local festivals, local heritage initiatives, parish councils, neighbourhood action groups and local residents.

### **In 2018 success will look like**

More people re-engaging, forming independent groups and projects. Significant numbers wanting to contribute to Mayflower Illuminate 2019 (and 2020). More public art works created and sited. An increase in numbers registered on South Lincs Arts Directory, more successful applications for local funding such as Big Society and lottery funds including Grants for the Arts.

### **Post CPP support**

- Access to artistic and commissioning advice to push ambition and link to wider county, regional and national initiatives provided by artsNK as part of county arts development responsibility
- Access to funding and organisational advice provided by Community Links, local authority officers and Voluntary Arts
- South Lincs Directory as platform to promote established groups and artists hosted locally

## 6. Staffing and Delivery Model

T2 will emphasise *embedded co-delivery and collaboration* with local partners rather than the level of direct delivery seen to date. This shift in focus will necessitate a delivery model with new roles, new competencies and different skills. The team can be a more 'agile' one, based partly in flexible office space), partly at home, as well as meeting and delivering in the spaces and places of local partners.

Given the smaller resource, the increased demand, and community momentum within the districts, the role of the project team shifts: from an emphasis on project delivery in T1, to delivery *in partnership* in T2. The T2 team will be experts in galvanizing local organisations, empowering communities, facilitating local innovation and unlocking leadership, as they build community members' confidence and skills. By the end of T2 (in 2019), we'd expect more people in the two districts to be local arts leaders, to self-organise, to demand more product and to be confidently planning and delivering artistic programmes, as they secure their own resources.

Given the adjusted focus of T2, a different suite of competencies, skills and capacities is required. Arts engagement and audience development, including art form, and arts management and delivery skills will continue to be essential. To build sustainable partnership groupings, however, T2 will demand an increased emphasis on broader core competencies, including:

- Managing relationships, building partnerships, communication, influencing & negotiation skills
- Enterprise, business development, innovation and system change
- Leadership, shaping and developing a compelling a vision of the future
- Community development, empowering individuals and partnerships
- Project management and solid, consistent delivery on goals and priorities

It is suggested, therefore, that a T2 delivery model is assembled from the following components:

- (i) project directorship capacity drawn from the two artsNK managers - to shape the vision and direct the overall project
- (ii) project development and delivery capacities drawn from:
  - o a small number of dedicated project staff
  - o independent contractors drawn from the locality, county and region
  - o expertise of artsNK arts development staff directed towards particular projects as needed
- (iii) cultural and creative sector practitioners and organisations

## 7. Evaluation and Overview

We intend to commission MB Associates, who evaluated our first CPP programme, to continue to be our evaluators during T2, adopting a scalable approach that reflects the pragmatism of the whole programme, the minimum coming from the core programme, the maximum being used to expand as additional resources are found.

Our methodology allows us to measure and report on project breadth and impact, an approach that was established after consultation with stakeholders, and which could be developed as a national model.

Our evaluation explores both supply and demand, linking quality and impact, identifying the knock-on benefits through Social Return on Investment (SROI), and providing clear evidence that will help us persuade new partners of the value provided and the case for longer term funding.

Creative People and Places requires the following three questions to be at the centre of our evaluation:

1. Are more people from places of least engagement experiencing and being inspired by the arts as a consequence of CPP investment so far?
2. To what extent has the aspiration for excellence of art and process been achieved?
3. Which approaches were successful and what lessons were learned to contribute to the wider cultural sector?

A logic model of a 'story of change' is also enshrined in MB's methodology, covering:

- the drivers for change
- an assessment of quality, explored by codifying delivery as captivating, engrossing, fun and/or locally resonant, so we can see which create the greatest impact
- understanding the impact, from improving places, through personal and social outcomes including skills, wellbeing and community spirit, to economic outcomes deriving from a resilient society.

Working with MB for T2 provides a much longer time frame and greater rigor than is usually the case for cultural research making it possible to get in-depth understanding of how high quality arts can benefit rural areas, including:

- types of project with greatest social return, allowing better targeted delivery and increased return
- longitudinal impact analysis with participants and stakeholders to explore legacy and long term impacts establishing economic as well as personal and social outcomes
- development of a logic model which codes quality delivery into 'fun', 'captivating', 'engrossing' and/or 'locally resonant' and which creates the best experience and impact

A full T2 Evaluation Plan is currently under development and will be informed by the outcomes of the current evaluation.

### 7.1 Critical Friend

The Role of Critical Friend will be undertaken by Ruth Melville who worked with MB as part of the original evaluation team but who will be independent for T2. Ruth is also the Critical Friend for Market Place (Creative People and Places project for Fenland and Forest Heath) so there should be some economies of scale by using the same person. The role of the Critical Friend will have four elements:

- To support design and implementation of monitoring and evaluation framework
- To quality check quarterly monitoring and external evaluation
- To support the Directors and Consortium Board, through an active reflection process, to achieve the short and longer term aims of CPP for Boston and South Holland
- To provide an outsider-insider reflection on the progress, challenges and successes of the programme on a regular basis during the programme, and through a summing up at the end

## **8. Peer Learning and Dissemination of Practice**

Transported Directors will continue to play a central role in the CPP Peer Learning network: identifying and amplifying the shared story and helping to analyse and understand where there are distinctive stories to tell and learn from.

The Directors will also continue to play a central role in the development of the National Evaluation Programme. They will share the experience of arts development in rural settings. At the same time, they will highlight project specialisms including the potential for arts to contribute to business objectives – building on our flagship work with FreshLinc and Elsoms.

We will continue to upload case studies and learning on the Culture Hive to be shared across the network.

Transported will explore the potential to work with other CPP programmes to focus on specific themes, such as site specific commissioning, challenges (and potential) for arts in rural areas, the diverse challenges of modern diverse communities.

Learning will be disseminated not only through national arts networks, but also across the public, private, and voluntary / community sector networks, recognising that the sustainability of the programme in Boston and South Holland relies on the development of a new model of infrastructure capable of delivering the arts.

Transported will work beyond the CPP Peer Learning Network to represent the learning from the T2 Programme, and we will share observations with Arts Council England as well as with regional policymakers and decision makers to foster informed and joined up strategic planning.

Transported will explore with the University of Lincoln the potential to document, evaluate and report on the social impacts of the programme on the communities of Boston and South Holland within a European context.

## **9. Communications**

During T1, we developed an approach to marketing and communications to attendees and participants led by a dedicated marketing and communications post holder, with marketing activities embedded across the team and a main focus on programme marketing delivery.

Greater detail about our marketing and communication plans are included in the Engagement and Audience Development Strategy and Plan.

With the advent of T2 and its greater expectation of delivery in partnership rather than direct delivery, there will be greater emphasis on coordination, facilitation and embedding marketing activities across the public, private, and voluntary and community sector partner organisations. The approach will, of course, include some direct marketing activity of certain programme activities, especially in the initial phase of development.

As before, the primary tools drawn upon will include a variety of print and social media platforms, as well as a number of approaches to PR.

Our aims for T2 marketing & communications are as follows:

- To continue to engage more people in the arts
- To get people to come to our events
- To raise the profile of Transported (institutional marketing)
- To empower the local community with more knowledge about the existing arts scene in Boston & South Holland (and beyond, if relevant) – creating sustainability
- To tie in with national schemes and initiatives that can give our programme added impetus
- To demonstrate the value of arts partnerships to external sectors
- To show how Transported has made a difference in Boston & South Holland

It is expected that a second tier of strategic marketing and communications work will be procured through contract to engage stakeholders, existing and prospective partners, as well as potential investors. This will include:

- regional, national and international placing of Transported and the Transported Programme across a range of platforms
- managing press and media liaison and publicity campaigns, at a national level and for specialist publications

## 10. Risk

Risk	Likelihood	Impact	Risk Management Approach/ Mitigating Actions	Early Warning Signs
<b>1. OVERALL RISKS</b>				
<b>Expectations</b>				
High expectations set by scale of T1 investment produce community disappointment / anti-climax	Med	High	<ul style="list-style-type: none"> <li>- Ensure continuity of delivery between T1 and T2</li> <li>- Produce some hi-visibility activity between T1 and T2</li> <li>- Use all comms mechanisms to underline the shift in approach to delivery in partnership</li> </ul>	Negative or reducing media coverage, decline in social media coverage
Transported stops being 'partner of choice' with fewer resources on the table	Med	High	<ul style="list-style-type: none"> <li>- Explore the potential for some quick wins in securing strategic funds to demonstrate continuing project value</li> <li>- Ensure that the value of Transported's arts development role is underlined and maximised</li> <li>- Add new forms of value from network brokerage, capacity towards fundraising, skills development etc.</li> <li>- Communicate clearly and consistently the new approach of delivery in partnership</li> </ul>	Partners from T1 engagement drops; new partners proving difficult to secure
Projects delivered in partnership with fewer resources fail to meet expectations of Transported quality	Low	High	<ul style="list-style-type: none"> <li>- Ensure partners clearly understand their roles and are well equipped to deliver them</li> <li>- Score each partnership project for strength of project leadership and focus core team arts development time proportionately</li> </ul>	Projects don't meet early milestones
<b>Funding and investment</b>				
Failure to secure match funds for years 2 and 3 from partners	Med	High	<ul style="list-style-type: none"> <li>- Work closely with partners throughout year 1 to make the case for T2's strategic impact</li> <li>- invest in Fundraising capacity through employment of individual or company</li> </ul>	Partners communicate with us during budget setting in 2016.
Failure to secure additional strategic funds at scale	Med	High	<ul style="list-style-type: none"> <li>- Activate Fundraising and Investment Plan which is led by the Transported Directors</li> <li>- Early discussion with partners to maximise potential and time needed</li> <li>- early GFA surgery targeted at private sector and local authority officers</li> <li>- Ensure whole T2 team has fundraising skills and prioritises fundraising in work plans</li> <li>- Draw on specialist professional Fundraising capacities as appropriate</li> <li>- Transported Directors open conversations with key funders, trusts and foundations to set expectations about funding applications, before handing over responsibility for application writing to delivery team and partners</li> </ul>	<ul style="list-style-type: none"> <li>- Low application rate</li> <li>- Low application success rate</li> </ul>
Community groups and networks, and public bodies fail to secure their own strategic funds towards T2 projects	Med	Low	<ul style="list-style-type: none"> <li>- Develop a suite of general capacity building interventions for local groups and organisations, as well as bespoke support, to build fundraising skills and momentum</li> <li>- Bring together all project steering groups together at 6-monthly intervals to share practice and learn from one another</li> </ul>	<ul style="list-style-type: none"> <li>Low application rate</li> <li>Applications rejected</li> </ul>
<b>Staffing</b>				
Failure to recruit staff with the right skills, in a timely manner	High	Med	<ul style="list-style-type: none"> <li>- Establish recruitment process early</li> </ul>	Few applications/suitable candidates at interviews
Staff lack the full suite of skills needed for the role	High	Med	<ul style="list-style-type: none"> <li>- Introduce professional development, mentoring and upskilling</li> </ul>	Staff lack confidence in key areas; feedback from partners
<b>Stakeholders</b>				
Arts Council expectations of T2 shift	Low	Med	<ul style="list-style-type: none"> <li>Maintain close contact throughout with lead officer to identify any changes of focus and ensure the project responds to any shift in emphasis</li> </ul>	Contact from ACE lead officer

NKDC change in attitude to artsNK working beyond the district	Low	High	Project Directors conduct quarterly meetings with NKDC Chief Executive to identify any concerns and agree action to address them	Contact from NKDC
LITC contract isn't renewed in 2018	Med	Low	NKDC agree to novate Transported project to new contractor	Contact from NKDC
<b>Sustainability</b>				
Engagement fails in one or across all of our three sectors	Low	High	<ul style="list-style-type: none"> <li>- Continue the approach of working through partnership, building ambition, local capacity and skills, and ensuring art is of high quality, while sharing evaluation and underlining the value of Transported to the delivery of important local strategic and community outcomes</li> <li>- Conduct regular project reviews to address and project concerns and take appropriate action</li> <li>- Rate each project delivery partner re capacity to lead/deliver and direct core T2 effort to partners proportionately (included in project reviews)</li> </ul>	Limited leadership of 'delivery in partnership' partners / limited project delivery without involvement of Transported Team
<b>2. SECTOR RISKS</b>				
<b>Public sector</b>				
Boston Borough Council de-prioritises Transported as local authorities review activities in light of fewer resources	Low	Med	Maintain close contact with Boston Borough Council about the value of T2 to local communities and impact on borough priorities	Contact from Boston Borough Council
South Holland District Council de-prioritises Transported as local authorities review activities in light of fewer resources	Low	Med	Maintain close contact with South Holland District Council about the value of T2 to local communities and impact on district priorities	Contact from South Holland Borough Council
Lincolnshire County Council model for arts and cultural delivery radically changes causing impact on Transported projects in libraries, across arts and health, public realm regeneration	High	Med	<ul style="list-style-type: none"> <li>- Maintain close contact with Lincolnshire County Council to identify any changes and anticipate a robust response-</li> <li>- Identify new income sources and spaces for activity</li> <li>- Establish relationship with contracted out service providers and explore new delivery options</li> </ul>	Contact from Lincolnshire County Council Heads of Service
Public sector shrinking in size makes securing strategic funds more challenging	High	Med	See 'Failure to secure additional strategic funds at scale' risk under 'Funding and Investment' above	See 'Funding and Investment' above
<b>Voluntary and Community Sector</b>				
Capacity of community and voluntary groups and organisations hit by funding cuts to the public and voluntary sectors	High	Med	Signpost and support the groups and organisations to broader forms of support and funding to build capacity early on in T2	Diminishing capacity and engagement from local groups and organisations
Community groups fail to take responsibility for projects leadership	Med	Med	<ul style="list-style-type: none"> <li>- Outline expectations and roles to community and voluntary groups</li> <li>- Back and support local leaders and those willing to move forward</li> <li>- Community Lincs is asked to respond with packages of support</li> </ul>	Local groups and organisations don't follow through on delivery or demonstrate appetite for taking responsibility and action
Community groups fail in broader fundraising	Med	Med	- Support development of fundraising and project development skills	The number of applications made and the success rate is low
<b>Private sector</b>				
A further recession hits businesses and arts programmes are de-prioritised	High	Med	Produce clear evidence and the case for the arts from current partners to make the best possible case for value of the arts to business outcomes	Current businesses lose interest and securing new business interest grows in difficulty
Failure to secure further businesses beyond the current cohort to take part	Low	Med	Trigger recommendations from current business partners at Chief Executive level, and build the evidence and case for the value of the arts to business outcomes	Response from new business contacts limited

## **11. Budgets**

Our core budget is based upon a series of assumptions, that:

- the budget can provide assurance to LITC that they are committing to a level of delivery that is commensurate with guaranteed income
- Arts Council England will wish to be confident as they take a decision about the value and impact of our programme outside of securing additional resources beyond the known, required match funding
- our core infrastructure (in project management and delivery, staffing, evaluation, marketing and administration) delivery can be scaled up in line with successful fundraising – a model outlined in Section 1 Background (above)
- we are operating in a dynamic and changing environment whereby local authorities and businesses aren't sure of their own operating environment and budgets beyond year 1

Our core expenditure reflects the nature of the proposed projects: fewer in number – delivered in partnership and sustained over the 3 years, incorporating a mix of audience development, community engagement and commissioning, over our 3 main domains of engagement: public, private, voluntary.

Our core income targets are based on dialogues with partners and their commitment to T2. Our earned income target is based on our research in the current round and is therefore realistic, given the contribution people are prepared to pay.

A Fundraising Strategy and Plan is in place which details our overall approach to securing additional income, income which will be beyond the core budget referred to above.