

THE WHITAKER: Audience Development & Activity Plan Tender December 2017

Additional Information to be attached to the Tender

The Whitaker team and its Partners have a wide range of experience & expertise. It is important that this is fully realised and involvement of key people will be an essential feature of this commission. The following documents have been included to portray some of the development work carried out to date:

1. Activities currently underway as part of the scoping, testing and review of potential ones to carry forward into the delivery and future years
2. Expert panel Partners
3. The Whitaker exhibitions overview
4. Site visits to other commercially run businesses to inform the audience and business planning process September 2017
5. Schedule of reports identified for the Stage 2 application
6. Day Architects latest sketch proposals under review
7. The Whitaker Well Being Report Sally Fort 2016
8. HLF Stage 1 Application document (NB appendices available following appointment)

Activity Plan Progress Development Stage Nov 7th 2017

Activity: Timeline project:			Activity ref no: 1
Description: Large Visual Art Project, the past up to the present day, Water, Stone, industry, artisans. From beginning to small scale production of actual timeline			
PROGRESS: 25 % complete ACTION Engage artist and Advisory panel members (Arthur Baldwin and Stephen Anderson/ Peter Wilmers if available) use consultation platform – all working to develop a final plan, image and costings	BUDGET Cost of prototype: £250 Artist/Designers Time: £350 The rest 'in kind' and digital archive free Total £600	Targets and measures of success: Small prototype complete. 6 participants. 2 schools involved Expert panel Consultation Methods of evaluation: Number of participant days. Number of schools involved	Objective Educational Activity with costed full-scale project Barriers Cost in Delivery stage, Longevity of finished work Drivers Part of Learning Plan, Unique Selling Point Increase visitors
Activity: Stitch in Time			Activity ref no: 2
Description: Reinterpretation of Collection via modern day Taxidermy, Natural Photography and the interconnected nature of the Parkland and the Museum.			
PROGRESS: 50 % complete Four full day workshops held ACTION Contact Leicester University for feedback and research data, write up July/August sessions, speak to Advisory Panel members (Luke Blazejewski / Sheila Tilmouth) for Bio's and meeting	BUDGET Amalgamate Activity 2/3, Microscope 1k	Targets and measures of success: 10 participants at workshops. Expert Panel Consultation Methods of evaluation: Number of participants. Course feedback	Objective Connect the Museum + Parkland using the Collection Barriers Expensive tutor, cost could limit audience numbers

	Total £1000		Drivers Use of Parkland, Growing audience for Natural Photography, work with Wildlife Trust
Activity: Nature, our greatest gift:			Activity ref no: 3
Description: Using Natural History resource and Parkland to trial a Well-Being offer			
PROGRESS: 50%			
ACTION Write up the sessions and form into a future plan speak to Advisory Panel members (Luke Blazejewski / Sheila Tilmouth) to support the final output. Develop the wider links to Environment, Community groups and funding possibilities			
Audience(s): Dementia Friendly Rossendale, Carers groups older people's groups, care homes. Older People	Benefits for people: Reduce isolation, cognitive functioning, group exercise, fun, sense of belonging	Resources : Room x 1.5 days, material costs, Park space. Activity Lead BUDGET 2/3: Room hire £150 Materials £200 Session Lead £300 Total £650	Timetable for delivery: July 2017 – October 2017 May 2018 – July 2018 formulated session
Targets and measures of success: Partnership Consultation Method(s) of evaluation: Number of Volunteers + participants. Evaluation feedback by Commissioners		Objective Develop a Well-Being offer to 'roll out' at Delivery Stage Barriers Hard to reach groups, maintaining interest Drivers Future role + growth, Emotional memory, new audiences	

Activity: Harp and Drum – Bodhram + Dholak				Activity ref no: 4	
Description: Looking at the very positive input from the Irish and South Asian Communities across the Valley. Developing the Legacy elements of HLF Irish work and Different Moons					
PROGRESS: 20%					
ACTION: Contact Irish Heritage centre in Haslingden and Arry and Bob Frith from Apna group to plan musical sessions as well as exploring the legacy elements of previous HLF Irish roots of Rossendale work and the ‘Different Moon’ project					
Audience(s): Irish Heritage Community Groups, Asian Heritage community groups, local musicians, local artists. Schools and Colleges	Benefits for people: Working towards more cohesive communities, interlocking life stories, dialogue of hope, new music, new poetry. Positive connections, multi-cultural youth group	Resources : Mtg. Room, x 2 Research days, advisory board. Materials, Exhibition space Activity lead BUDGET: Mtg Rm - £200 Materials - £150 Exhibition - £250 Print x 2 - £400 Total £1000	Timetable for delivery: Initial Meetings June 2017 – July 2017. Researching ‘legacy’ development Sept 2017 – December 2017. Multi-Cultural Arts + Heritage input for Audience Development Plan May 2018	Targets and measures of success: Visitor + Expert Panel Consultation Methods of evaluation: Delivering any ‘Legacy’ elements of previous work. Multi-Cultural element of our Audience Development Plan	Objectives Broaden the Museum offer to more diverse audiences Barriers Previously marginalised groups, may take time to build networks Drivers New audiences, enriching sense of place, leading the Cultural agenda

Activity: Musical Homecoming	Activity ref no: 5
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Description: working with successful local groups, to bring the Nationally famous 'Larks of Dean' Choir and music back to its roots

PROGRESS: 75%

ACTION
Meeting with Advisory panel members (Jane and Joshua) 1/11/17 to refine the 'delivery plan' for this Activity and plan mini concert in December

<p>Audience(s): Music historians, music lovers, current audiences</p>	<p>Benefits for people: Pride in local musical history, research skill wider dissemination musical experience/s</p>	<p>Resources : Mtg. Room, Research days, Activity Lead</p> <p>Cost in budget: Room Hire £200 Printing reproductions £250 Quire Concerts £150</p> <p>Total £600</p>	<p>Timetable for delivery: Planning Mtgs June/July 2017</p> <p>Concerts: Dec 2017 and March 2018</p> <p>Collection Materials October 2017</p> <p>Body of Physical work March 2018</p>	<p>Targets and measures of success: Partnership Consultation</p> <p>Methods of evaluation: Collection of materials, concert/s booked. Audience feedback after the event.</p>	<p>Objective Develop a Community resource and new Musical experiences</p> <p>Barriers Limited audience,</p> <p>Drivers National interest, bringing Collection to life, partnership working</p>
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Activity: Follow in our Footsteps	Activity ref no: 6
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Description: Activity jointly led by Peter Dunn, to draw together the different strands of the Footwear industry into a more coherent whole.

PROGRESS 10%

ACTION
Engage Advisory panel member Peter Dunn (15/11/17) and plan first meeting to develop this activity. Draft an outline with Carl and decide on a time table

<p>Audience(s): People and families involved in footwear industry. Industrial Historians, Schools</p>	<p>Benefits for people: Accessible local history, link to relatives, feeling of being connected, fun shoe trail,</p>	<p>Resources : Slipper/Shoe delivery group mtgs, RBC Outdoor activity staff, Creative commission Collection Lead</p> <p>Cost in budget: Room Hire £200 Creative Grp £2000 Print copy £400 Total £2600</p>	<p>Timetable for delivery: Planning June 2017, Sept 2017 Collation + recording Nov 2017 – March 2018, test sessions April – July 2018</p>	<p>Targets and measures of success: Public Consultation, number of active Volunteers, initial exhibition Methods of evaluation: Use of research material, written feedback from Partners</p>	<p>Objective Develop 3 areas into a coherent whole, exhibits, written History + Physical trail Barriers Dispersed local collection, time consuming Drivers National interest, new audiences, future opportunities 'Shoe Festival'</p>
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Activity: I'm sure I know that place

Activity ref no: 7

Description: Using photographs and moving images to re-create the Rossendale Townships, journeys and life.

PROGRESS: 40%

ACTION

This activity has developed into both a more educational piece as well as heavier involvement of moving film (archive and modern). Need to meet with Advisory Panel member Alan Green 31/10/17 to 'firm up' Activity 7 plan.

<p>Audience(s): Archive film, photography groups. Steam Train enthusiasts. Current Museum audience.</p>	<p>Benefits for people: Accessible local history, appreciation of the physical landscape. Group activity, visual art and the moving image.</p>	<p>Resources: 3 Libraries, Preston Archive, MMU Archive, Cinema for All. Activity Lead</p> <p>BUDGET: Region. mtgs, £100 BFI acct. £60 CFA acct. £80 Room Hire £150 Printing £250 Graphic D. £300</p> <p>Total £940</p>	<p>Timetable for delivery: Dec. 2017 – Feb 2018. Roadshow + Exhibition June/Aug 2018</p>	<p>Targets and measures of success: Partnership Consultation Methods of evaluation: Written evaluation</p>	<p>Objective Expand this area of Heritage + Culture into a Commercial offer Barriers Activity needs to broaden it's scope Drivers Successful Film Club, Local expertise, potential expansion, new audiences, regional partnerships, commercial opportunity</p>
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Activity: Vintage view / Collectors Corner

Activity ref no: 8

Description: Test the viability of a Monthly collector/vintage fair in the museum grounds.

PROGRESS: 25%

ACTION

Need to arrange a specific meeting to look at costings and viability of a seasonal Fair (4 times a year?) in the new Museum

<p>Audience(s): Vintage fans, customers, collectors, museum visitors</p>	<p>Benefits for people: Interesting event, opportunity to bring items, social engagement,</p>	<p>Resources : Vintage Market advice, one-off event, Collection Lead</p> <p>Cost in budget: Visit Exps. £300 Event £500</p> <p>Total £800</p>	<p>Timetable for delivery: Discuss with local Vintage market,</p>	<p>Targets and measures of success: Advisory board Jan/Feb 2018. Report + plan event April - June 2018. Methods of evaluation: Involvement of local expertise, projected costings</p>	<p>Objective Turn the collection, physical build and local expertise into a viable market offer</p> <p>Barriers Competitive market,</p> <p>Drivers Creative use of collection, new audiences, commercial opportunity</p>
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Activity: House Full of Stories	Activity ref no: 9
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Description: School outreach project, including link to Timeline project.

PROGRESS: 50%

ACTION:
Meeting with Advisory Panel member (Vanessa McD.) 3/11/17 to re-look at plan and move forward in January 2018, including deciding on Collection items and training for Volunteers around school visits and Collection handling

<p>Audience(s): All primary schools, art teachers</p>	<p>Benefits for people: Accessible local history, link - national Curriculum, group learning</p>	<p>Resources: Education Volunteer, Transport Kit, Pupil packs, mtg room, Core session written up Activity Lead</p> <p>Cost in budget: Room hire £100 Educational Plan £900</p> <p>Total £1000</p>	<p>Timetable for delivery: Planning: Sept/Oct/Nov 2017 Sessions Jan 2018 - March 2018, May 2018 – July 2018</p>	<p>Targets and measures of success: Partnership Consultation, delivery plan, 'draft' sessions delivered in 2018, Methods of evaluation: Teacher and pupil feedback, sustainability of final sessions</p>	<p>Objective Core educational offer, attracting schools and colleges Barriers Directly mtg curriculum Drivers Central to Learning Plan, future audience, visitor development, commercial opportunity, enhance Museum offer</p>
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Activity: The Champions	Activity ref no: 10
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Description: recruit champion Volunteers from target groups to develop the Heritage Information Point service

PROGRESS: 25%

ACTION
Meet with Gail to plan the recruitment, training and timescales for the Volunteers, schools and 6th Forms as well as a demonstration leaflet

<p>Audience(s): 6th Form colleges, Volunteers groups and individuals, civic trusts, heritage sites</p>	<p>Benefits for people: Individual learning, part of a team, local knowledge, engagement, sense of Community</p>	<p>Resources : Volunteer Pack, Team room Advertising + Promotion Activity Lead</p> <p>Cost in budget: £1,000</p> <p>Total £1000</p>	<p>Timetable for delivery: June 2017 – July 2018</p>	<p>Targets and measures of success: Partnership Consultation Methods of evaluation: No.of Volunteers Champions recruited, Partn/ship consultation</p>	<p>Objective Develop a skilled Volunteer team to Champion Heritage sites across the Valley Barriers Maintaining recruitment/quality of Volunteers Drivers Enhance and diversify workforce, regenerate Cultural 'offer' in Rossendale</p>
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Activity: Piehead	Activity ref no: 11
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Description: Heritage Cookery, research to deliver, Cookbook, courses, local history of producers

PROGRESS: 15%

ACTION
Meeting to plan the ‘mapping’ and local history of food, cookery and folklore in the area and refine the details of a Feasibility study for Activity delivery

<p>Audience(s): “foodies”, catering college, current café visitors</p>	<p>Benefits for people: Local knowledge, quality food, try new skills, group cookery session,</p>	<p>Resources : Sessional equipment. Room hire Documentation, research cookbook Activity Lead</p> <p>Cost in budget: £1,000 college kitchen hire</p> <p>£1000</p>	<p>Timetable for delivery: January 2018 – June 2018</p>	<p>Targets and measures of success: Visitor Consultation, evaluation of ‘draft’ courses, delivery of cookbook Methods of evaluation: Feedback from students, quality and potential usage of cookbook, feedback from college</p>	<p>Objective Creatively tell the History of local Food + Producers Barriers To find commercial partners with expertise Drivers Growing market, commercial opportunity, Partnership arrangements,</p>
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Activity: Survive and thrive	Activity ref no: 12
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Description: Rehousing Plan for vulnerable elements of current Collection

PROGRESS: 20%

ACTION
 Meet with Pierrette (Bolton Museum) and speak to Advisory Panel member (Henry McGhie) and architect together with the storage experts as well as the People’s History Museum staff team. Develop a detailed plan of both the items for specialist storage and the size of the space needed

<p>Audience(s): All visitors, historians + Volunteers</p>	<p>Benefits for people: Maintain future of collection. Individual and collective learning</p>	<p>Resources : Capital Build plan, Consult Room, Expert Panel. Documentation. Collection lead</p> <p>Cost in budget: £2,000 advisory fees</p> <p>£2000</p>	<p>Timetable for delivery: Consult and planning Mtg. March/Apr/ May 2018</p>	<p>Targets and measures of success: Specialist room planned, items selected. Public Consultation</p> <p>Evaluation: Number of Volunteers involved. Accreditation process (including Collection and maintenance plan.</p>	<p>Objective To ‘house’ the vulnerable items of Collection and expand by 2021</p> <p>Barriers Overall cost</p> <p>Drivers Key to funding, save and enhance collection, commercial opportunity, training opportunity</p>
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Activity: Fancy seeing you here!	Activity ref no: 13
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Description: Film and Photographic recording of the whole Development Year.

PROGRESS: Up to date

ACTION: Maintain recording of the development year and compile the results as part of the Delivery Phase

<p>Audience(s): Film and Media students, photographic groups, current visitors</p>	<p>Benefits for people: Individual learning, part of a team, local knowledge, engagement, sense of Community</p>	<p>Resources : Project base room, Volunteer support, Activity lead</p> <p>Cost in budget: £350.00 printing costs</p> <p>£350</p>	<p>Timetable for delivery: May 2017 – August 2018</p>	<p>Targets and measures of success: Partnership Consultation Methods of evaluation: Student and Volunteer evaluation</p>	<p>Objective Creatively and professionally record Development Stage Barriers Number of Volunteer recorders Drivers Quality evidence base, enrichment of process, wider involvement, legacy</p>
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The Whitaker: Tender additional information

Advisory Panel' members, supporting the Development Year generally and Activity Plan specifically:

- **Stephen Anderson**, Volunteer Heritage mentor, local enthusiast lead for Valley Heritage, specialist Architect, HLF mentor and local resident, Stephen will be advising/supporting both on the physical build and a number of Activities
- **Arthur Baldwin**, award winning walking guide, local expert of landscape, stone, transport, currently reviving the 'Valley of Stone' work with our support. Arthur still delivers 'guided' walking tours and has the greatest in-depth knowledge of the local environment, particularly Heritage sites
- **Jean Seymour**, Larks of Dean Quire leader, holds biggest personal archive of Rossendale Music. Jean has spent many years collecting original music scores, has run the Quire for over 20 years and is acknowledged as a National expert and member of the West Gallery Music association. Jean personally holds the largest collection of both sheet music and individually composed Rossendalian music
- **Peter Dunn**, previous lead on HLF funded Rossendale Heritage Footwear Project, he will support this activity and we will continue his 'legacy work' targets. Peter is working in Partnership with the Museum on developing Activity 6, as well as supporting others with his local heritage expertise
- **Vanessa McDermott**, 20 years of experience working in museums, galleries and community settings. She has worked in a range of cultural organisations and charities including The Arts Council Collection, Tate Liverpool, Gawthorpe Textiles Collection and The Co-operative Heritage Trust, specialising in outdoor activities and wider educational plans. Vanessa is supporting education related Activities as well as medium to long term funding opportunities
- **Peter Wilmer**, had extensive experience operating in the environmental and regeneration fields, developing, delivering and promoting innovative programmes to reduce mankind's environmental impacts, enhance the local environment and deliver economic, social and community benefits. Peter is advising on linking to the surrounding Parkland and environmental issues related to the Development stage

- **Alan Green**, long-term photography teacher (degree level) and a second career in 'set design', Alan worked for ITV, Channel 4 as well as numerous private commissions over many years. Alan is helping both document and design a number of Activities
- **Roy Knowles**, accountant, tax expert, (self-employed) strategic business support, has been a member of numerous Boards in Social Housing, Chair of Rosso buses, was a local Rossendale Cllr. and Deputy Leader for many years. Roy has expertise in Business development, accountancy and budget projection. Roy will support on Business Planning, Strategy and Partnership

The Whitaker Exhibition Overview: Tender additional information

Our approach to the overall design, selection and promotion of exhibitions acknowledge the inter-related factors of:

- **Place.** The history of the region encapsulated in the museum, its collection of artifacts and continually unfolding culture represented through its programmes of exhibitions and events
- **Space.** The environment of the park and museum as a distinctive location affording particular opportunities for creativity, sociability, learning and leisure.
- **Community.** The building of new relationships and the promotion of understanding through a shared encounter with cultures past and present.

With these factors in mind a programme is pursued along the following lines:

- To show work of the highest quality. This can be assured through consultation with acknowledged expertise and collaboration with other centres.
- To seek out those creative practitioners working in the region who have either gained wider recognition without being exhibited locally or either have suffered from a hitherto limited opportunity from public display.
- To recognise artists whose work retains influences from the region through its history and environment.
- To continually explore permanent collection to ensure public availability and stimulate interest.

Overall the desire is **re-connection** both to a significant past documented in the museum collection and personal histories of the community and a future expressed in the work of our creative community and the high expectations of our viewing public.

SITE VISITS

Site visits by 3 x directors

Monday 9th October 2017

Manchester City

Site visits -People History Museum, Artisan, Manchester central library, John Rylands , Central art gallery and The Whitworth Art gallery

Reason for visit

Visual Aspects

A primary reason for getting out to see other there was to strengthen the vision that the directors had, to be stimulated by other venues and to ensure a common vision

We would do this by looking at what other people were doing, thinking about how spaces worked, what the flow felt like around the building and how engaging the information was.

Some of our visits were aspirational, focusing on places that had recently been modified, some had heritage building's that had incorporated new sections or additional spaces. Some places were purely commercial , some had a diverse programme of events, and others able to adapt their environment for multi-functional use and others had an educational output.

In planning our visits we took key elements in our own project and made a choice of venues that would help us answer some key design questions so that we could inform our architect. We were aware of elements that we were going to face, where are answers needed to be clear and cohesive.

We recorded each visit using photographs and brief notes.

At each venue we wanted to arrive as visitors and experience first-hand what the place felt like, how the buildings flowed, what information was available, the siting of commercial spaces such as the the café and shop areas.

A Key element to our project is to maintain a strong sense of connectivity to the local community, it's people and the park in which it sits and we wanted to see whether there was a feeling of this in any of the venues we visited.

Finally we wanted to speak to some staff about their thoughts, what are bests bits of their venue and what are some of the challenges.

The People's history Museum

Situated right in the heart of the city in the old pump house, the entrance is bright, clear and well signposted. Straight away you are met with the shop, the café and an information desk.

The main gallery spaces are full of information boards, use of video footage and neat display cabinets, objects are displayed well, although at times just too much stuff. Areas are themed and zoned using

SITE VISITS

colours, the flow expects you to go through the whole museum in a certain order and therefore, dipping in and out of areas was disjointed.

LIKED

We liked the walkways, good use of old and new, using the height of the full building.



Use of contemporary materials and maintaining a visual connection with the original building

use of glass (connecting you to the buildings outside)



Other good points

the clear signposting, the conservation area, engagement with a range of audiences using different mediums, the guided tours and the knowledge of staff

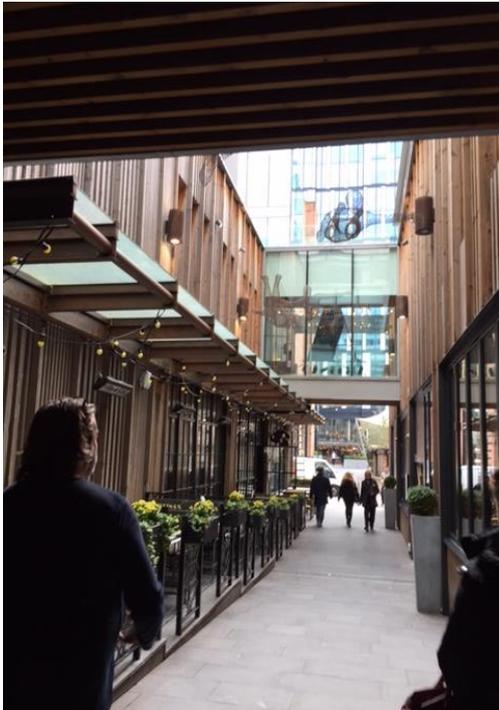
HLF

SITE VISITS

Artisan (Commercial venue)

Situated near the courts, in Spinning Fields this is a very contemporary, newly developed area of Manchester, full of other food and drink establishments and retail outlets.

Great use of the building, although very big, areas are zoned, made comfortable with sofas and good use of lighting



Parquet flooring helps a modern building feel that it has been there for years



Display cases were eye catching and the use of wood cladding against the glass worked well

SITE VISITS

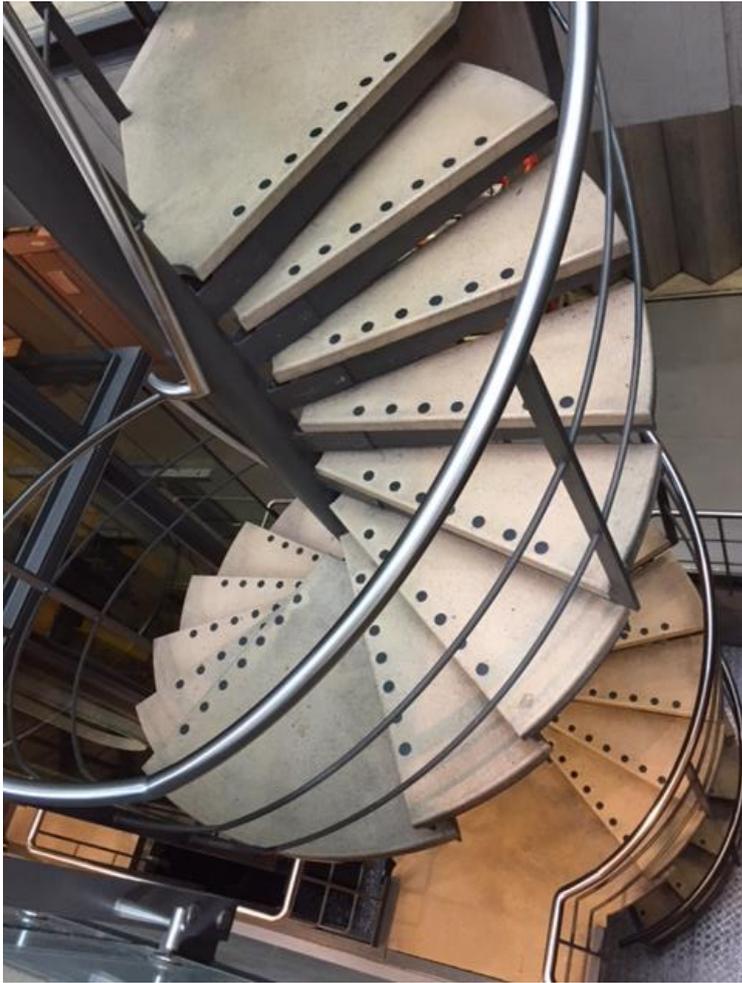
John Rylands library



The retail area was excellent

SITE VISITS

Central Art Gallery



The space saving use of spiral staircase

The way that light flowed through the building, particularly the way it came through the floor

SITE VISITS

The Whitworth

LIKED

The connectivity to the park

The video installation room, great

The objects still left on the floor from the baby and toddler session

The café against the trees

The Dementia exhibition- links with health and well being

The activity room- opportunity to speak to freelance staff, discussed the roles and connectivity to the art gallery

The picnic activity baskets for children

The simplify of the ways that displays are presented

Common themes to think about

Use of flooring important as is the roof lines

Materials can quickly date, for example the use of bold colours could be a mistake, natural well made

Less is more, often the simplest displays worked best, too many objects in one case was overloading

The whole thing needs to feel cohesive, not an add on and use natural materials to help mound it to the natural surroundings.

The ways that collections are interpreted needs to be clear, uncluttered and pleasing to the eye.

Ensure that re practicalities are not overlooked, toilet sizes, storage for resources, clean, neutral spaces and are durable and easy to maintain.

Information, labels and signs help brand and bring cohesion

Landscaping can be use well to zone areas, add different levels and create multi-functional spaces

Visible storage areas created community access and a behind the scenes transparency.

HLF

SITE VISITS

Tuesday 10th

Liverpool

Bluecoat art gallery

Liverpool's centre for the contemporary arts, Bluecoat showcases array across visual art, music, dance, live art and literature. The building itself is one of the most historic building in Liverpool's city centre, it has four art galleries but also it houses a creative community of artists and businesses and runs a participation programme with local communities.

The café area sits directly in the main reception and has a lovely garden area linking directly to the space.

Sitting within a square it also gives direct access to the retail space and a visual link to other spaces within the art gallery.

There are 22 studios at the Bluecoat, including eight creative industry spaces accommodating graphic designers, illustrators, arts editors, charities and more. We also house nine independent retail units, selling a variety of handmade and unique items, from textiles to ceramics.

Summary

Café

The food is simple, healthy- self service

Building

Extension works are sensitive to original building and makes great use of a central location, linking to the city centre shops and to other galleries. A great feeling of being a hub.

Camp and Furnace

An events space housed within

Reports, Drawings & Assessments required for planning / HLF stg 1

 G. Hayhoe
 23/10/17

ABirch 5/12/17

Item	Planning*	HLF**	Consultant***	Whit.team****	RBC provide*****
Existing & Proposed Drawings	✓	✓	DAY		
Design & Access Statement	✓		DAY		
Noise Assessment	✓				
Sustainability Report	✓				
Statement of Community Involvement	✓		Consultant A	CB	
Transport Statement	✓				
Flood Risk Assessment TBC	✓				
Phase 1 site investigation	✓				
Air Quality Assessment	✓				
Ecological Report TBC	✓				
Japanese Knotweed Report	✓				GD
Tree Survey	✓				
Planning Statement	✓		DAY		
M&E Report	✓				
Structural Report	✓				
Cost Plan		✓	DLP		
Conservation Plan	✓	✓	DAY		
Maintenance Plan to (incl. collections)		✓	DAY		
Collections maintenance plan for MMP		✓		JW	
Wider Masterplan	✓	✓	DAY		
Activity Plan		✓	Consultant A		
Audience Development Plan		✓	Consultant A		
Business Plan		✓		Consultant B	
Interpretation Plan		✓		Consultant C/JW	
Evaluation Report		✓		AB	

THE WHITAKER: WELLBEING RESEARCH RESULTS

Sally Fort: April 2016

www.sallyfort.com

***ON AVERAGE, VISITORS' WELLBEING INCREASES
BY 38% WHEN THEY VISIT THE WHITAKER.***



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1. METHODS

An online survey was completed by 167 visitors¹ to The Whitaker, publicised through social media channels (the main source of communication between The Whitaker and its existing visitors). The survey followed up on face to face consultation activity from summer 2015, which gave indications of who visits The Whitaker, why, and how it affects their wellbeing. However, a higher volume of responses was needed to ensure a more robust representation of visitors; and an understanding was needed not only of the kinds of wellbeing outcomes created, but also how much. The consultation was designed to find out how much wellbeing visits The Whitaker specifically and uniquely adds to the lives of their visitors (rather than simply taking the place of wellbeing which would have happened anyway elsewhere). It was influenced by wellbeing outcomes already described by visitors to The Whitaker; SROI (social return on investment) evaluation principles²; New Economic Foundation's (NEF) *Dynamic Wellbeing*³ and *Five Ways to Wellbeing*⁴ and *National Accounts of Wellbeing*⁵ models, the *NEF Measuring Wellbeing Guide for Practitioners* resource⁶ and the *Big Lottery Well-being evaluation tool*⁷.

As a result, wellbeing in this context includes happiness, satisfaction, mental health, sense of purpose, feeling capable, feeling connected, being mentally stimulated and physical fitness.

Museums and galleries increasingly use the Warwick-Edinburgh Mental Wellbeing Scale (Wemwbs) or its shorter sister system Swemwbs to measure wellbeing, though this relies on participation over two weeks so though useful for participatory projects, it is not suitable for one-off visits. Other wellbeing measurement tools specifically for use in museums tend to be designed for use on site at the start and / or end of a visit, so are unsuitable for online surveys. Asking visitors to respond online meant a larger volume of people could take part, and the sample would not be limited to particular times / days but could capture the full breadth of visitors in an environment most comfortable and convenient for them to respond fully.

Since wellbeing is measured subjectively and individually⁸, a bespoke scale was created using words visitors had used a few months earlier to describe their feelings whilst at The Whitaker. These were mapped against NEF wellbeing models to ensure they had national credibility and relevance. Visitors were asked to prioritise five the main outcomes they gain from visiting, allocate a score out of ten for how much they experience those outcomes during a visit to The Whitaker, and then score them again based on how much they would experience those same outcomes on the same day / time in light of whatever else they would be doing when not at the museum. They were also asked to comment on how The Whitaker helps create wellbeing experiences, who they visit with, and what they take part in whilst there.

¹ The Whitaker receives c30,000 visitors a year, so a sample of 167 visitors provides results which are 95% representative of all visitors give or take 7% around each answer. In other words, the responses may not be 100% representative of every visitor but overall they are still relatively precise.

² <http://socialvalueuk.org/what-is-sroi/principles>

³ <http://www.nef-consulting.co.uk/a-dynamic-model-of-well-being/>

⁴ <http://www.neweconomics.org/projects/entry/five-ways-to-well-being>

⁵ <http://www.nationalaccountsofwellbeing.org/learn/measuring/indicators-overview.html>

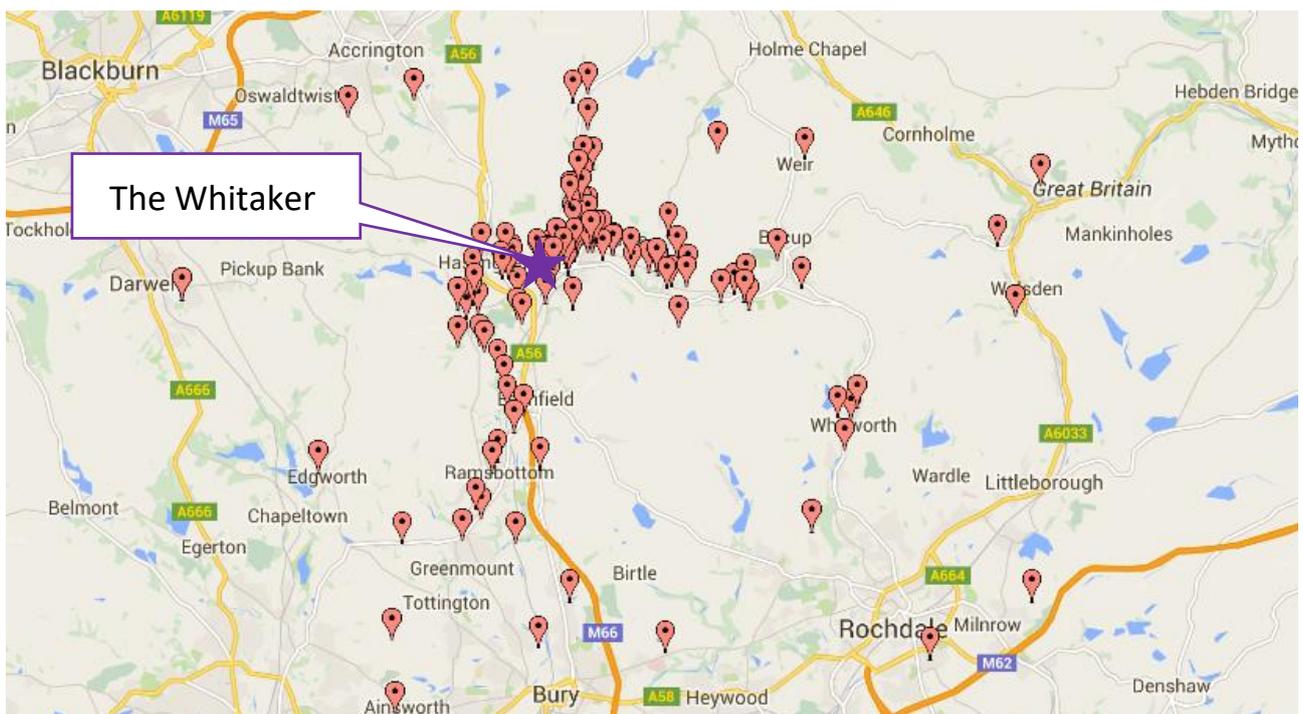
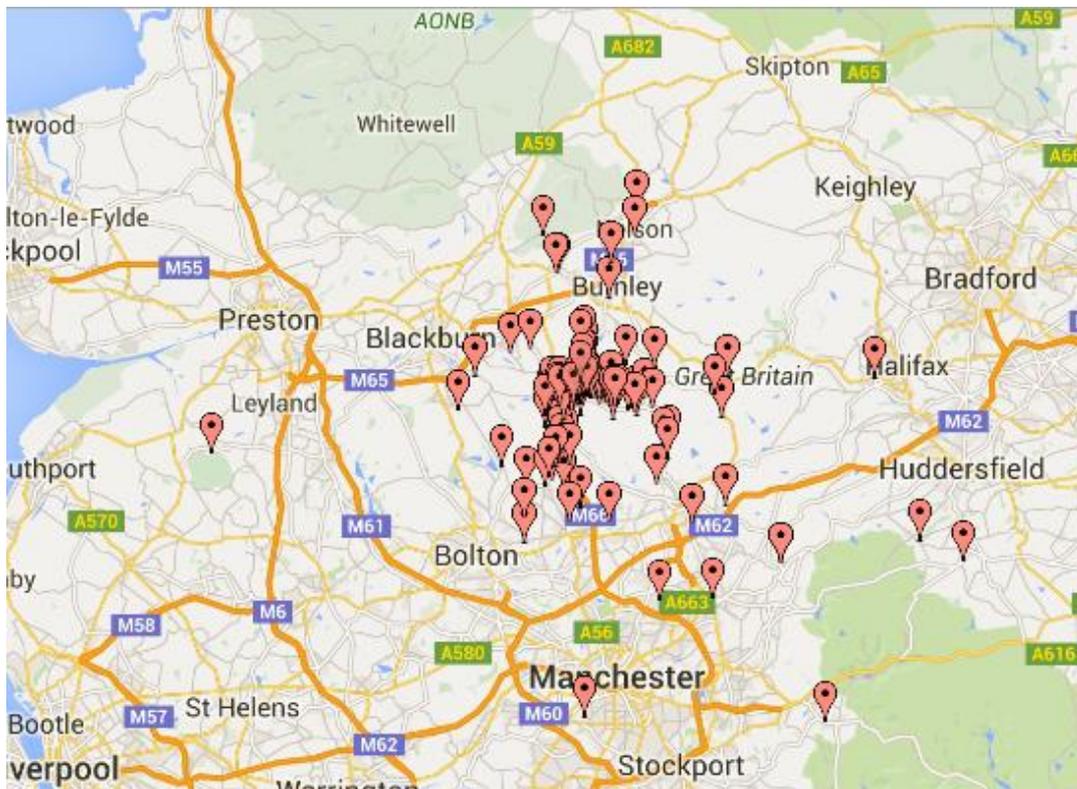
⁶ *Measuring Wellbeing; A Guide for Practitioners*. New Economics Foundation, 2012

⁷ *Well-Being Evaluation Tools for the Big Lottery Fund*, New Economics Foundation, May 2008

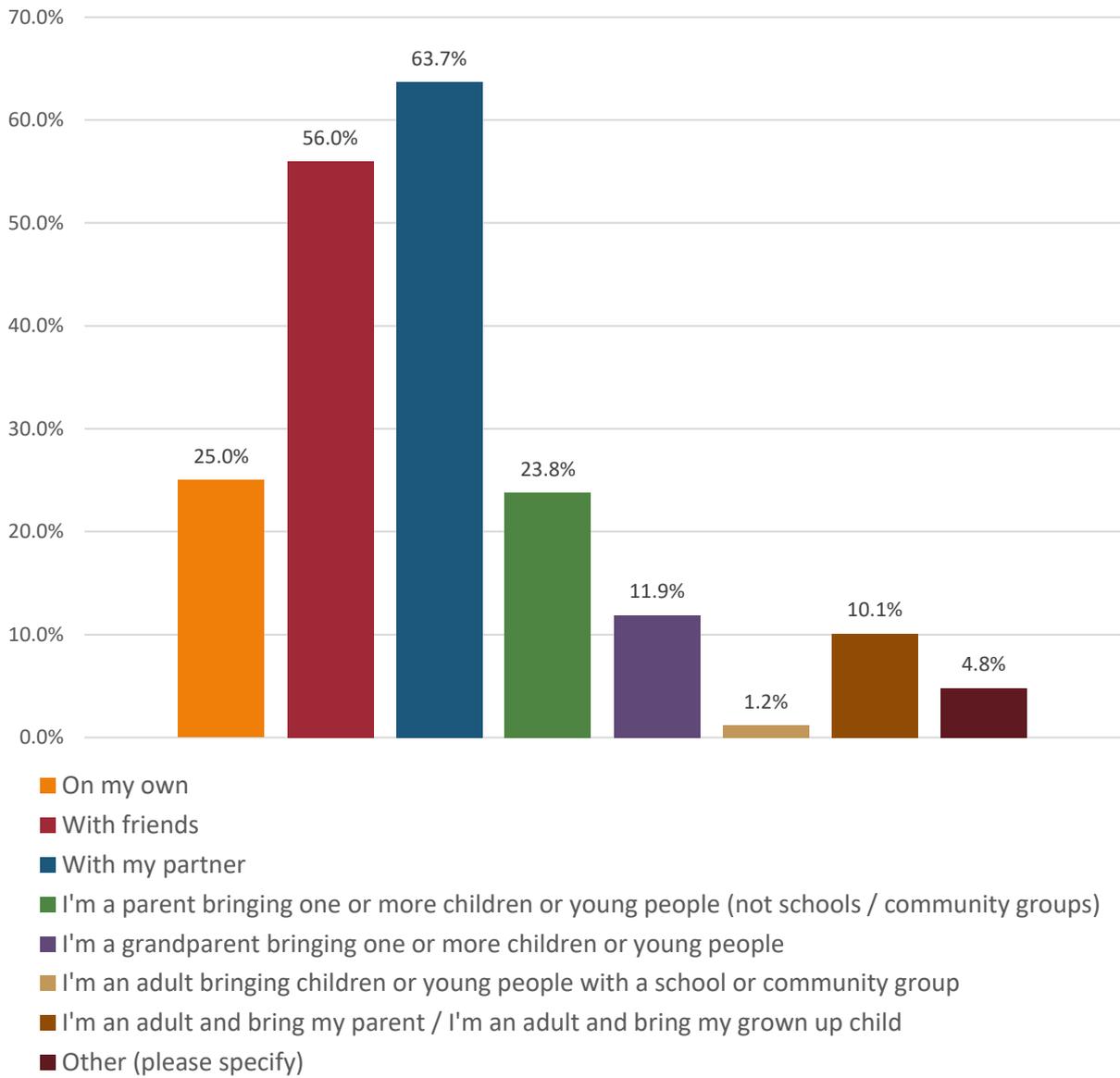
⁸ *Measuring Wellbeing; A Guide for Practitioners*. New Economics Foundation, 2012. P.9

2. THE VISITORS

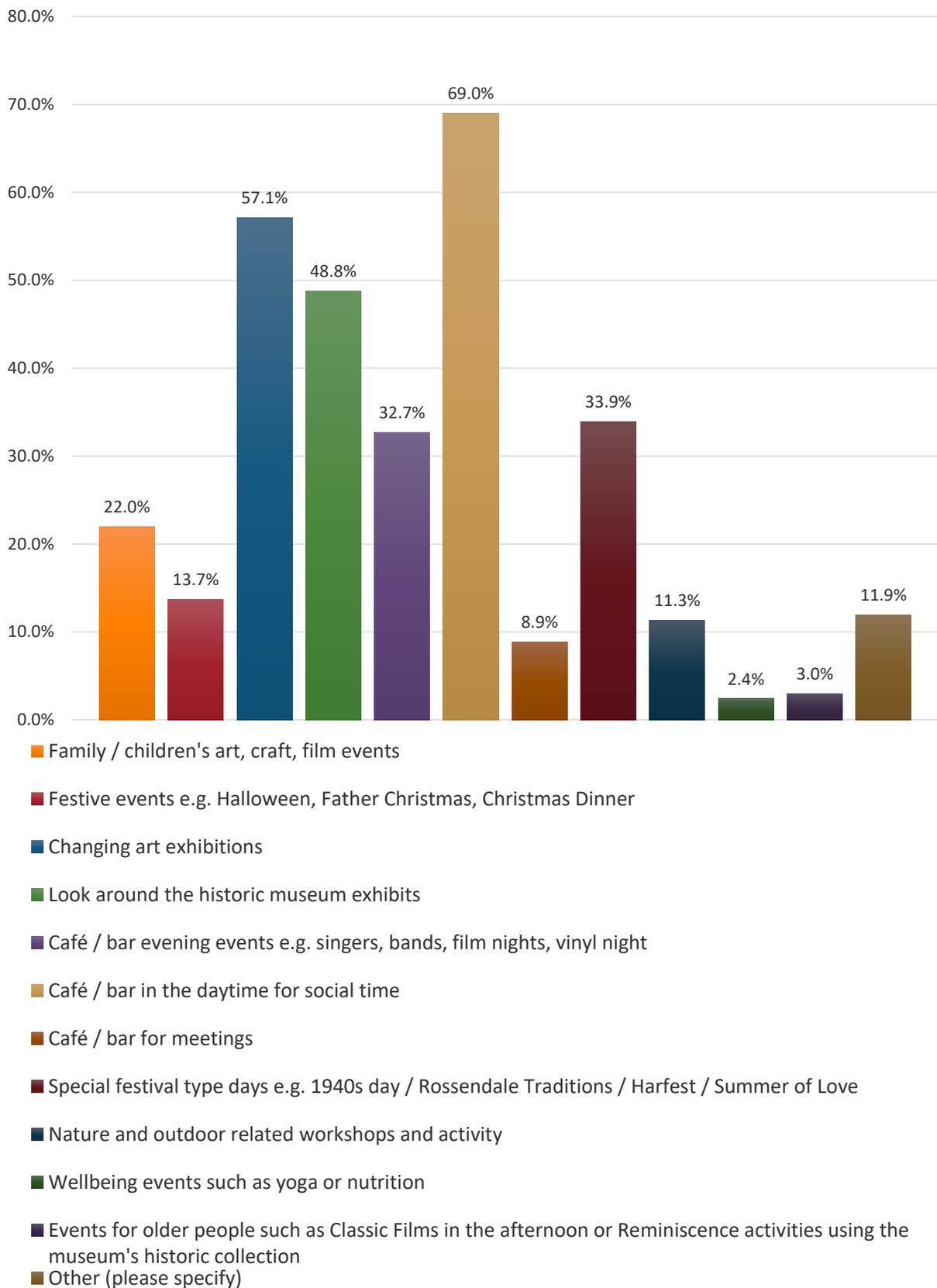
Most visitors are local to The Whitaker's local area of Rossendale and surrounding areas with a drive time of up to an hour:



Who do you visit The Whitaker with?
Select those you are mostly likely to / most regularly come with.



Which of the following do you usually come for? Tick the ones you come for the most.



3. MOST COMMON WELLBEING OUTCOMES

167 Visitors thought about the time / day they are most likely to visit, and picked five words from a list of 25, which describe how they feel whilst at The Whitaker (i.e. wellbeing outcomes). The 25 choices on the long list had been provided by visitors in their own words, during face to face consultations a few months earlier, as follows:

Calm	Cheerful	Creative	Delighted	Educated
Entertained	Excited	Fascinated	Glad	Good
Grateful	Great	Happy	Included	Lifted
Local	Mesmerised	Nostalgic	Part of a community	Pleasant
Relaxed	Stimulated	Sociable	Making new friends	

The most **commonly felt** experiences (i.e. chosen most often) of how people feel when they visit The Whitaker are:



1. Relaxed
2. Creative
3. Local
4. Sociable
5. Part of a community
6. Stimulated
7. Calm
8. Happy
9. Cheerful
10. Educated

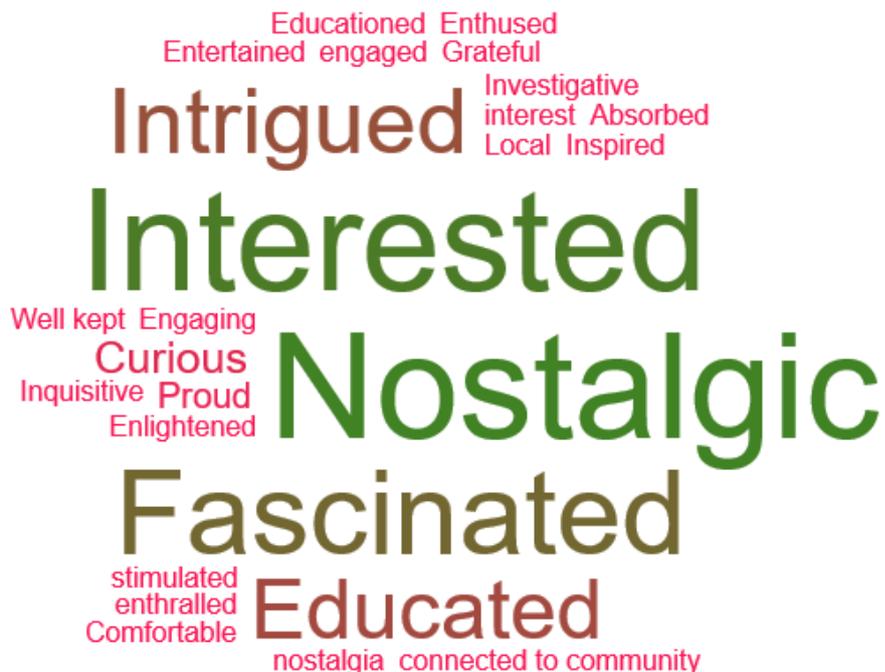
Visitors were invited to add any other feelings they experienced. Only three new words were provided: peaceful, curious, inspired. No negative suggestions were made.

Because the Summer 2015 research focussed mainly on events, more focus was given this time, to understanding the impact of the exhibitions and displays. This helps to understand the kind of wellbeing that might be achieved by anyone at any time without joining in specific events. 111 people chose a single word to sum up how they feel in the exhibition spaces. In the word clouds below, the larger the word, the more it was used:

1. The art exhibitions



2. The museum displays:



4. STRONGEST WELLBEING OUTCOMES

Survey respondents were then asked to think about when they would be most likely to visit The Whitaker (such as a certain day, morning, afternoon or evening, weekdays or weekends, school holidays etc.) and give their five selected words (or outcomes) a score out of 10 to express how strongly they feel them when visiting during the time they are mostly likely to visit.

The most **strongly felt** experiences (i.e. highest scoring) of how people feel when they visit The Whitaker are:

1. Making new friends
2. Mesmerised
3. Delighted
4. Happy
5. Local
6. Grateful
7. Included
8. Excited
9. Cheerful
10. Part of a community



5. INCREASES IN WELLBEING

1. Summary

Visitors were asked to score those same five outcomes out of 10 to express how strongly they experience them at the same day / time, taking into account what else they would be doing if not at The Whitaker. So each visitor could achieve up to 50 wellbeing points whilst at The Whitaker and 50 wellbeing points during whatever else they would normally do instead at that same time. These two scores were then compared, and the difference between them measured, to see what difference visiting The Whitaker makes to everyday life.

***ON AVERAGE, VISITORS' WELLBEING SCORE INCREASES
BY 10.6 POINTS (FROM 28 TO 38.6), OR 38%
WHEN THEY VISIT THE WHITAKER***

2. Greatest increase in wellbeing outcomes

Of all the feelings visitors experience at The Whitaker, these ten showed the greatest increase compared to wherever / whatever else they would be doing at the same time / day.

1. Delighted
2. Stimulated
3. Nostalgic
4. Making new friends
5. Calm
6. Part of a community
7. Grateful
8. Entertained
9. Local
10. Creative



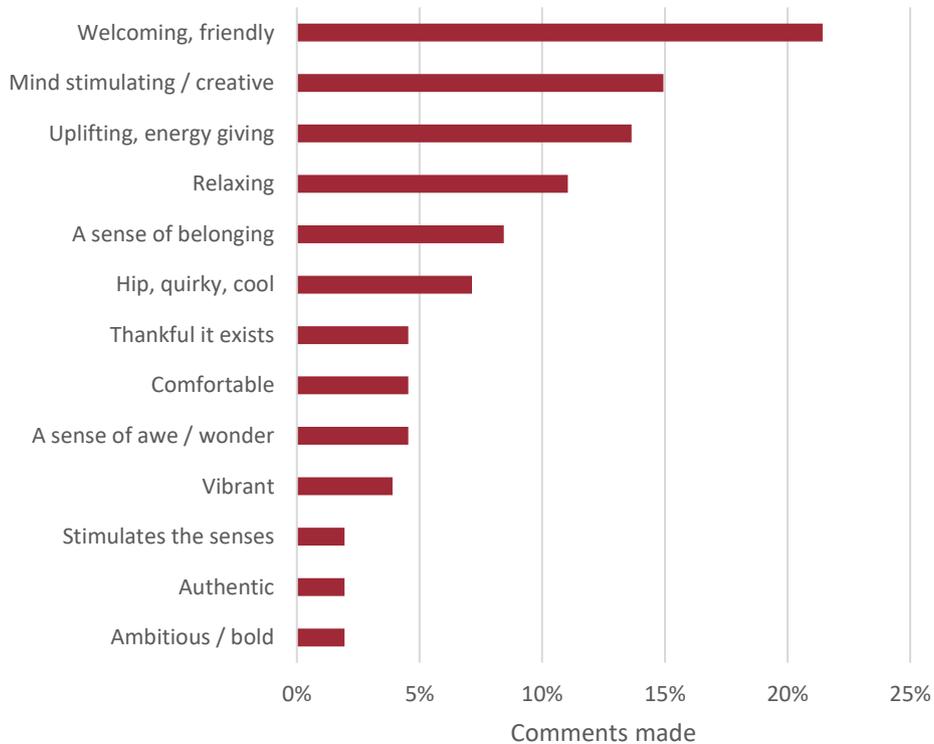
3. Activity types and wellbeing increase

Feedback shows that participating in different aspects of The Whitaker leads to different types and increases of wellbeing. The table below demonstrates this and also verifies that the combination of several aspects creates the highest wellbeing of all.

Category	Wellbeing increase (%s rounded to nearest full point)	Most common outcomes, in priority order
Visitor average (benchmark)	38%	local, creative, stimulated
Daytime activities (family activity, seasonal events, festivals)	37%	relaxed, part of a community, local
Historic collection museum display visitors	37%	local, creative, relaxed
Café visitors (day and evening)	36%	relaxed, sociable, creative and local
Older people's reminiscence events (reminiscence workshops, old films)	32%	calm, entertained, part of a community
Evening café bar events (singers, bands, film nights, vinyl nights etc.)	35%	relaxed, sociable, entertained
Art exhibition visitors	32%	relaxed, creative, stimulated

6. HOW DOES THE WHITAKER CREATE WELLBEING?

Visitors were asked to sum up the atmosphere of The Whitaker in one word. 154 responses were given, with similar words being grouped together and categorised as follows:



“There is something for everyone at the museum and in the park whatever your interests. It is a welcoming place whether you are in company or alone. It can be a place of fun or quiet reflection and it is 'ours' a little gem in a beautiful valley”

“A buzz but not a racket. Spaces for contemplation and conversation.”

“The ambience of the museum/gallery - The decor is amazing - The wonderful mix and match of ultra-modern with the original museum is astonishing - The quality, presentation and fantastic range of changing Art Exhibitions/talks are life enhancing- The friendly, caring and efficient staff - The quality of the food- I am always surprised and uplifted when I visit the Whitaker. I can't believe we have something as wonderful as this outside London.”

“I always feel welcome and feel encouraged to join with whatever is going on at the time. Everybody seems to be there to enjoy themselves and the place doesn't take itself too seriously unlike some museums.”

“It draw you in, facilitates curiosity, entices, amuses and intrigues”

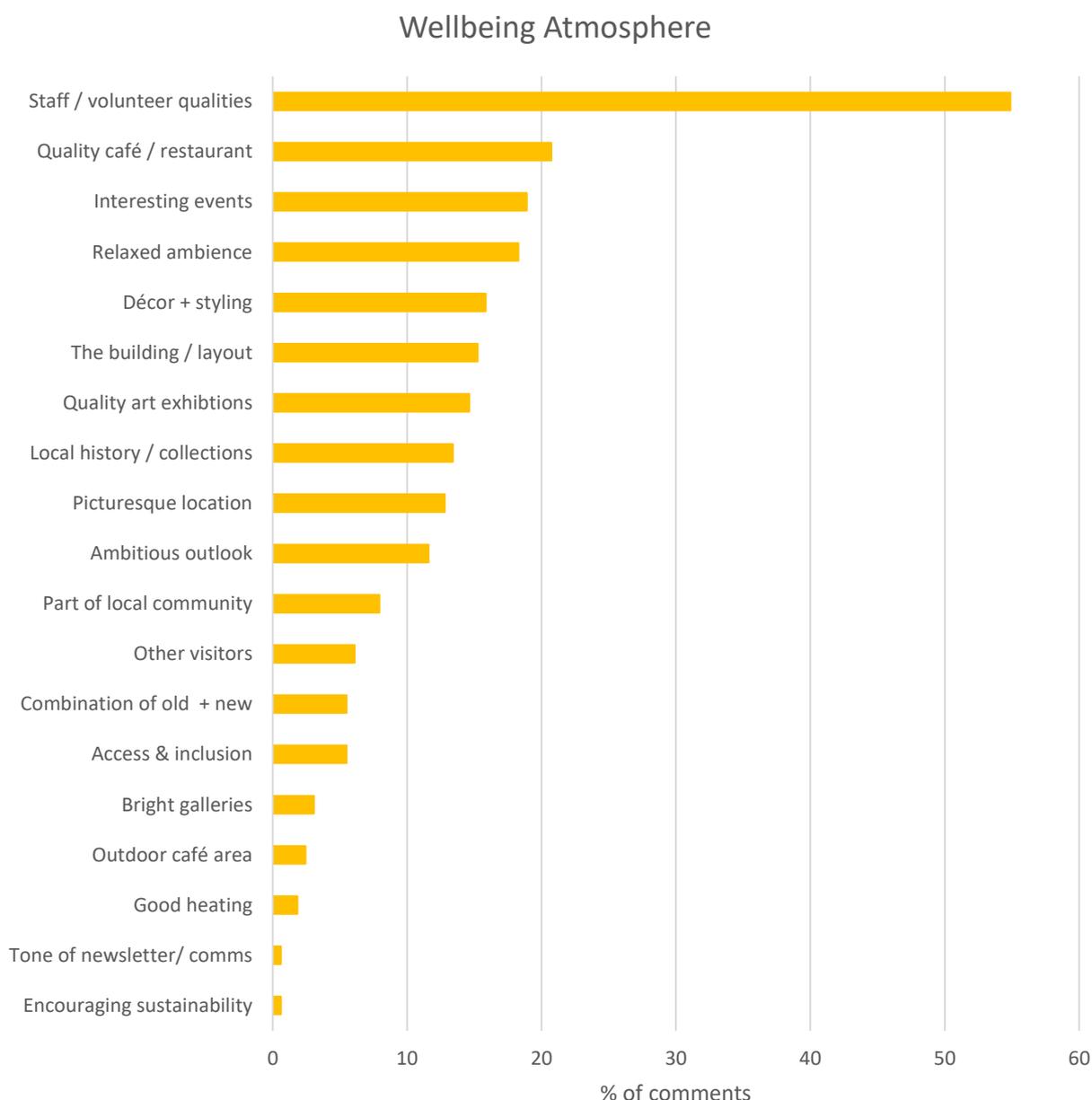
When asked what it is about The Whitaker that helps create that atmosphere, 164 responses were given. These quotes from different visitors above sum up the responses. The contents of each comment were grouped into categories, and the number of comments in each category counted.

Visitor responses show that the number one contributing factor to the ambience of the museum is its staff, who are described as...

caring, warm, friendly, knowledgeable, welcoming, passionate, dedicated, entrepreneurial, enthusiastic

The **café / restaurant offer** (quality of food, drink and aesthetic of the space); **varied and innovative events programme**; and **deliberate informality of the relaxed ambience** all contribute significantly and in almost equal measure to one another.

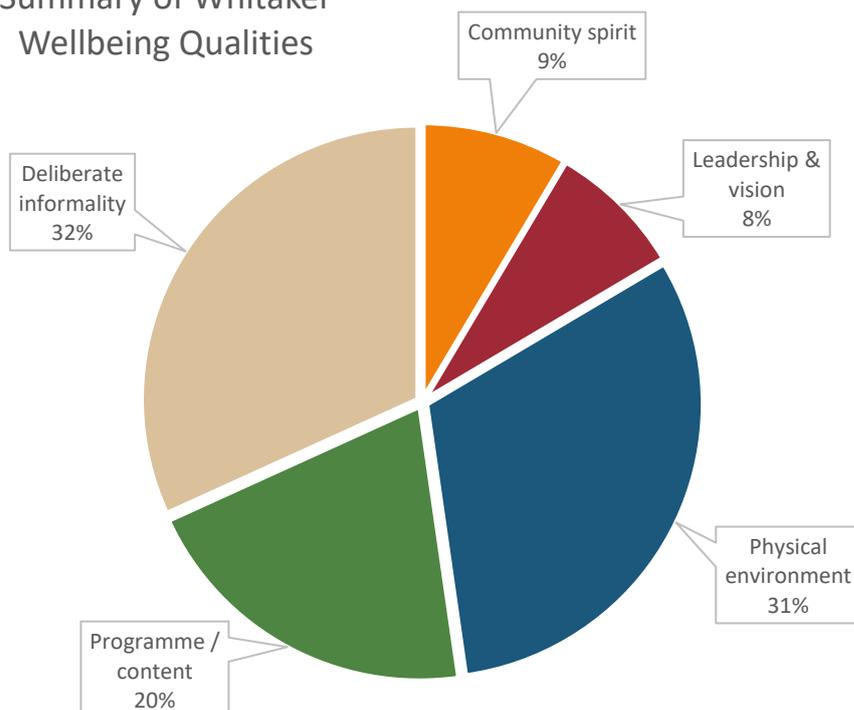
Comments were categorised and are shown in priority order below:



The categories were grouped together to gather a summary of what overarching qualities visitors value in terms of creating an impact on their wellbeing:

- **Deliberate informality:** More than anything else, visitors value the authentic friendliness and customer service of the staff. Many visitors said The Whitaker feels relaxed, calm, friendly and welcoming; that they are encouraged to join in but can also wander freely; that it is a space for quiet contemplation but also a place children can play. Friendly but not too busy was a common theme
- **Programme / content:** In short visitors enjoy the combination of new and old, established, innovative and the overall variety of the offer. Visitors feel the changing art exhibitions are of high quality and interest, and like that the museum still values its own history as a building and cherishes the history of the local area
- **Physical environment:** Meeting physical needs, being comfortable and uplifting without being overwhelming is much appreciated. The picturesque location, style of the décor, scale and appearance of the building, quality of the food and drink, indoor and outdoor options, warmth of spaces and natural light in the galleries were all acknowledged
- **Leadership / vision:** Visitors recognise much has changed and the outlook is innovative, creative, of quality, and friendly, whilst still respecting its roots and valuing its history, and were explicitly thankful and grateful to the leadership team for achieving this
- **Community spirit:** Visitors felt there was something for everyone, that an active effort was made to include anyone who came through the door, that The Whitaker plays an important part in the community, and that visitors feel other visitors also contribute to the atmosphere. In short, there is a sense that 'I and other people I know belong here, and it belongs to us'

Summary of Whitaker Wellbeing Qualities



7. VISITOR CASE STUDY

G, aged 7, visited The Whitaker with his mum, grandma and younger sister. They attended the Mini-Cine Saturday morning cinema programme for children. Mum says because G has autism she can't take him to the cinema. It's too overwhelming. His heart rate increases so much he turns white, and the anxiety becomes so overpowering he lashes out. He won't sit still for long periods, though he absolutely loves films.

Grandma brought mum to The Whitaker as a child, and when mum and the family moved to the area, as an adult it was the first place she brought the family to visit. As a result, she discovered the Mini-Cine programme and thought the different environment might work better for G than a traditional cinema.

When the family arrived mum and G were relieved that the layout and atmosphere meant there was no need to queue (another thing G struggles with) but could just walk in when they were ready. There was a moment of concern when the film wasn't ready to start on time as G couldn't understand why he couldn't go into the room to watch as planned; though a walk around the gallery passed the time and they were happy to go in a short time later, still relaxed and without anxiety.

When they entered the room mum wondered if the formality of the rows of chairs might be difficult for G but the smaller film screen and lower volume levels seemed to help him acclimatise and relax enough to watch the film. The relaxed environment meant mum felt less worried about any need G might have to move around as other children occasionally did, and no-one minded too much if children made noises sometimes. In the last half hour of the film G needed to move and chose to lie down on a big floor cushion at the front of the room. Now comfortable again, he was re-immersed into peacefully watching the remainder of the film and the family enjoyed the whole show without incident.

After the film, the family joined other families and Jackie from The Whitaker in the gallery for colouring in, marmalade sandwiches and a chat about the film. G sat on one of the picnic blankets on the floor and coloured in attentively. Jackie asked the children what colour Paddington's hat and coat were in the film and suggested each child write a luggage tag like Paddington's, saying what they liked most about the film.

Mum and Grandma said they will keep G's picture and tag to take to his next appointment with the speech therapist. They were pleasantly surprised that G had listened to the conversation and though he general "doesn't really do colouring" he had coloured Paddington's coat and hat red and brown, the colours agreed in the conversation, and had answered the question / followed instructions about writing a favourite thing on the back of the luggage tag. The family was surprised and relieved to find that G had been relaxed and immersed throughout the film then the family activity, and had listened to, followed and responded to the group conversation.

The family are keen to see more family film programmes at The Whitaker in the future.

8. VISITOR RECOMMENDATIONS

The results show that it is the combination of offers at The Whitaker which help achieve the increases in wellbeing rather than one element alone; and that the staff, location, scale and styling of the building, the relaxed ambience and the mix of old and new are what gives the venue its character. Using the information above, and combined with 161 comments from 128 visitors about what The Whitaker could improve, there is potential to increase wellbeing even further:

- 1. Historical displays:** *These increase visitor wellbeing by 37%, though only 48% of visitors come predominantly to visit these. Improvements to communications, the range of displays, and the quality of the exhibition design for the collections could broaden the range of people who benefit raise the 37% increase in wellbeing further still*
 - 10% of all the comments about improvements stress the need for better marketing and communication; and half of these comments were from visitors who come predominantly for the museum. Summer research also showed that visitors are loyal, but new audiences need increasing. Consistency, quality and accessibility of marketing all have scope to develop, though visitors like the tone used which represents the friendly and quirky style The Whitaker is known for.
 - Despite visitor loyalty from those who do visit the museum displays, 14% of comments were about the need to improve historical displays, illustrating that the heritage offer needs updating and to become more accessible. Visitors want to see more of the collection, such as including temporary exhibitions using different aspects and themes of the collection; updated presentations; more family friendly interactives in the exhibition designs and displays; more connections between the historical museum displays and the art exhibitions; more opportunities to study local history including reading areas and talks; and more accessible and informative interpretation.
- 2. Events & Activities:** *63% of visitors come specially for the events and activities, which increase visitor wellbeing by 37%. Feedback about them was very positive, with improvements really just asking for more events and a wider selection rather than changes to quality, showing strong demand for an increased programme.*
 - A third of all the comments about suggested improvements related to more and better events and activities. Of these, a third asked specifically for more children's and family activity; and half offered new ideas for additional activity such as more music, theatre and spoken word / poetry; more daytime activities for adults and adult evening classes; more art classes; and requests for food related events.

3. **Café:** *Though over 70% of visitors make a special effort to visit the café, and it currently achieves a 35% wellbeing increase, it was the area most commented on for potential improvement. Ensuring the quality of food and drink stays at its current level; monitoring the impact of pricing on how inclusive the café is to all its visitors; and ensuring service matches up to the general level of customer service visitors to The Whitaker enjoy, would help maintain and eventually raise the 35% increase higher*
- The quality of food and drink is one of the key aspects to the effectiveness in achieving wellbeing for café / restaurant visitors; though some visitors feel there is a danger of tipping the scales too far so that the café offer (particularly in the daytime) may become too expensive, and some already feel the prices are too high. Overall quality of customer service is what The Whitaker is most appreciated for; however, the majority of comments about café improvements show that this isn't always the case in the café / restaurant, where service can, at times, seem slow, disorganised or as one visitor said 'a bit hit and miss'. A quarter of the comments about the café / restaurant suggested a wider ranging menu would be good such as afternoon tea, more vegetarian choice and several requests for a more varied menu in general. 11% of comments about the café suggested that additional café space would improve it further. Occasional comments suggest that children get in the way of some visitors' enjoyment of the café space with their noise, running around and being near the food at the counter, and one visitor suggested a specific child-friendly space might help. However, families in general feel that family togetherness is well catered for and is one of the reasons they attend, so expectations of the preferences of small few may not sit well with the general ethos and overall visitor satisfaction. Instead, improved customer service, more family options, and table top activity to keep children occupied should all help eliminate any such complaints.
4. **Accessible environment.** *Overall, visitors come to The Whitaker for a combination of the exhibitions, environment, cafe, location and programme rather than any single element alone, and wellbeing increases by 38% as a result. Some developments in terms of access, particularly longer and more consistent opening hours, would further increase wellbeing, and help The Whitaker become yet more inclusive.*
- 10% of comments about improvements related to being able to get inside the building, in terms of consistent opening hours and longer opening hours. Again this refers back to improved marketing so that people understand clearly when the museum is or is not open; but also to regular patterns in opening hours; and ensuring that the website is up to date regarding opening hours in general, and especially that any exceptional changes to opening times are signalled clearly on the home page. Visitors would also like longer opening times, although it wasn't specified when these extra hours should be. A small number of additional comments also suggested improved night time lighting around the outside of the building, more disabled spaces close to the building, and more indoor space generally would all be welcome.

9. VOLUNTEERING

After visiting The Whitaker for an evening music event, a woman who had been forced to leave a long established professional career due to serious illness was strongly affected by the atmosphere of the place and asked about the possibility of volunteering. Over time she talked to the directors, found out more about the ethos of what the team were trying to achieve and began to help out with a wide range of tasks getting to know the venue, the staff and the programme; whilst the directors got to know her and understand the strengths she might be able to maximise in her work there.

Having left her career and experiencing ongoing effects from her illness, she hoped volunteering might help her develop a different identity and rediscover better physical, emotional and spiritual wellbeing. By helping with family activities she reconnected with a side of herself that had been dormant for a long time, by delivering creative activities for children and school groups. Her skills, commitment, ideas and ability to draw in other creative contacts have been welcomed, and The Whitaker have invested in her personal and professional development as she has now started to deliver occasional paid sessional activities, supports the delivery of Arts Award activity with children and young people, and shadows other artists working at The Whitaker whenever possible. She feels this is a good flexible balance, as her illness means she would be unable to commit to fixed employment.

When asked which qualities she felt The Whitaker had given her the opportunity to develop, she chose the following from a range of nine options:

- Feeling useful and valued
- Feeling relaxed
- Feeling positive, happy
- Feeling supported and trusted

Going forward, she would like to feel more useful and more able to support not just the delivery but also development of school and community connections, though at present limited office space is a barrier to having 'more hands on deck' in administration areas.

"It's about needing a role, a purpose and being valued. It's very enriching for me being here, having started out not having that confidence in this side of myself and having the opportunities to find that sense of who I am or who I could be. So over time I've started to feel part of a team. I've been trusted here and I feel I've not let them down so far. You want to be useful and have this sense of things going on, you need some income, but you can't commit to regular work, you can't be contracted like that. So it's good for me to have an ongoing project but that also has that flexibility. For me spiritually, emotionally I am keeping well and this place is crucial to my wellbeing."

Ella moved to Rossendale leaving a career in IT behind her and having just finished a fine art degree. Two of the current directors of The Whitaker, Julian and Jackie, at that time ran a small independent gallery, and Ella contacted them to ask about opportunities at the gallery. She began to work with them on a voluntary basis, and through them, was put in touch with trustees of the Dave Pearson collection (a well-established artist who had lived locally). With them, Ella began to work as a voluntary archivist and curator. When Julian and Jackie formed the management company to become the new Directors of The Whitaker they asked if Ella wanted to carry on her volunteering with them at the museum, in an as yet undefined role.

Ella was keen to help protect The Whitaker, ensuring it stayed open for the local community, and that its collection was kept together and looked after. With the new management in place it took the team time to find how Ella could be best placed, and following some time working in the café, she was offered a more curatorial role, which, along with delivering public talks and workshops, has become the core of her volunteering work.

Through her voluntary role she has been able to ask questions of museum professionals in a wide range of roles and at all different levels, and take part in a range of curatorial professional development and training programmes covering collections care, environmental sustainability and fundraising among others. She's also benefitted from the support of other museum specialists who have helped her develop systems for documenting the collection, and more volunteers to help carry out this work.

As a result Ella has submitted two successful funding applications for environmental activity (family workshops) and conservation work on the collection; successfully applied for a place on the MA Art Gallery & Museum Studies course at University of Manchester, which she now studies part time alongside her volunteering work; and carved herself a new niche with professional prospects. She feels all of this has helped her become more confident, more able to take risks, develop her people skills and feel more in control, autonomous and satisfied in her working life. Ella credits her growth in confidence and ability partly to the way she has been managed as a volunteer by Jackie, who takes time to ensure Ella is able to play to her strengths. Although Ella does find the commitment she's made challenging at times, she says she thrives on the challenge and finds the flexibility of volunteering; being able to put something back into her local community; and working directly with the public to see the impact of her 'behind the scenes' activity are all rewards which outweigh any challenges.

The Whitaker has benefitted from Ella's involvement by having a more thoroughly documented and researched collection, funding for public engagement and conservation work, specialist knowledge to feed into other funding bids, a close link between the collections and public engagement, and new museum expertise coming into the organisation on an ongoing basis via the training and studies Ella takes part in.

10. THE WHITAKER WELLBEING IN A WIDER CONTEXT

Though the wellbeing outcomes measured were all generated by visitors to The Whitaker, they were also mapped against New Economics Foundation (NEF) frameworks to ensure they had wider relevance and comparability.

The 25 outcomes created by visitors were:

Calm	Happy
Cheerful	Included
Creative	Lifted
Delighted	Local
Educated	Mesmerised
Entertained	Nostalgic
Excited	Part of a community
Fascinated	Pleasant
Glad	Relaxed
Good	Stimulated
Grateful	Sociable
Great	Making new friends

The outcomes described by the two key volunteers were:

Creativity	Belonging / connected	Valued
Relaxed	Happy	Trusted
Purposeful / feeling worthwhile	Confident	Learning
Employability	Giving back to the community	Empowered
Satisfied	Autonomy	

1. Local: Rossendale Wellbeing

SWEMWBS

The Warwick-Edinburgh Mental Wellbeing Scale, or WEMWBS, is a system of questions which asks individuals to answer 14 questions about their current state of life at various stages over a two or more week period. A shorter 7 question version, SWEMWBS, has also been developed, and is used as one of the key national and regional measures of wellbeing for the public health groups. Specific Rossendale figures are not publicly available though they are part of the East Lancashire figures⁹. The maximum score an individual can achieve using this scale is 35.

- The average SWEMWBS score for East Lancashire residents is 27.2
- The Whitaker achieves 38% increase in wellbeing. Though this is not directly equivalent to SWEMWBS; an increase of 38% to SWEMWBS scores would increase each individual's score by more than 10 points. An increase of 1.5-4 points is said to represent meaningful effective intervention¹⁰
- Given the range and strength of increases in wellbeing shown in this research, it is relatively safe to assume The Whitaker would increase SWEMWBS results by at least 1.5 points per person over time, taking averages for the area over 28.5 which is above regional and national averages, and considered to be an **excellent**¹¹ level of wellbeing.

Rossendale Borough Council Health & Wellbeing Strategy 2008-2018

The 2008-18 Strategy forms the current operational strategy for the area. However much has changed since its inception 8 years ago. The strategy is due for renewal shortly, and significant funding cuts have changed what councils are able to aspire to achieve across the country, with Rossendale being no exception. It is likely that a succeeding strategy will therefore be very different. In the meantime, The Whitaker clearly contributes to some of the priorities of Rossendale's the current strategy as follows:

- Sustainable Communities Strategy Outcome 1 - People who live here will experience increased health and mental wellbeing.
- Sustainable Communities Strategy Outcome 6 - People who live here will get on well together and experience a sense of belonging within an active community.
- Sustainable Communities Strategy Outcome 10 – Rossendale will protect and enhance its natural and built heritage which will be recognised as an outstanding resource by visitors and residents.
- Sustainable Communities Strategy Outcome 12 – We will have doubled the size of our visitor economy by transforming our activity-based leisure, cultural and retail offer.

⁹ North West Mental Wellbeing Survey Results 2012/13 – Lancashire Findings; Lancashire County Council, March 2015

¹⁰ Measuring the Impact of Your Work on Wellbeing, Rebecca Putz, Kate O'Hara, Frances Taggart & Sarah Stewart-Brown, September 2012, p11 (given that SWEMWBS scores are half that of WEMWBS scores according to Warwick-Edinburgh Mental Well-being Scale (WEMWBS) User Guide, May 2015, Chapter 10).

¹¹ NEF Consulting SWEMWBS data comparator tool 2012

- Corporate Plan 2013-16 Vision: By 2018 Rossendale will have strong communities with an enhanced environment and heritage. It will be an attractive place to live, where tourists visit and employers invest.
- Corporate Plan 2013-16 priority: Regenerating Rossendale “supporting communities that get on well together, attracting sustainable investment, promoting Rossendale”
- Corporate Plan 2013-16 long term outcomes: “People feel better about the area and their futures.” And “Communities that get on well together”
- Health & Wellbeing Strategy Aim 2: To encourage the development of an attractive, safe and socially desirable community environment – includes community safety, neighbourhood renewal, community cohesion, local facilities, access to green spaces, social activities etc.
- Health & Wellbeing Strategy Aim No. 5 – To create and improve the built environment in order that it is conducive to the support of a healthy lifestyle

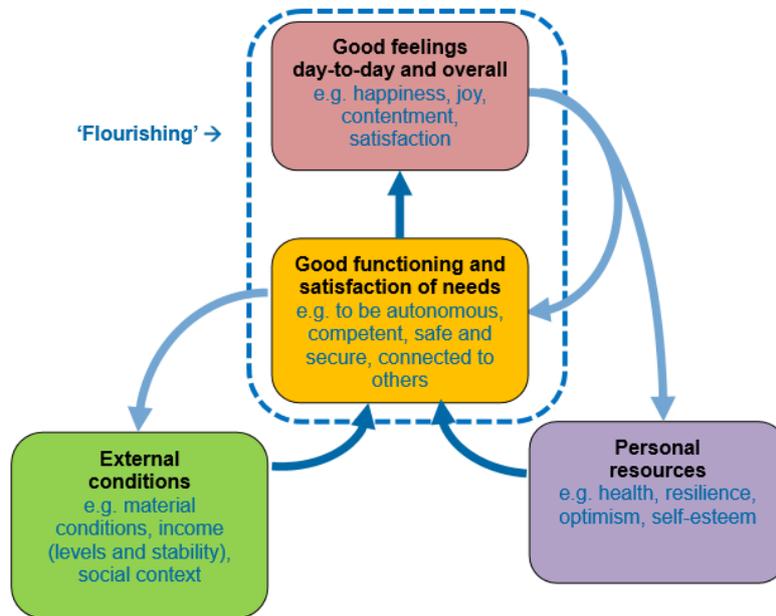
2. National: NEF's Five Ways to Wellbeing:

Five Ways to Wellbeing⁴ above is a national planning tool to increase wellbeing. This table shows how wellbeing at The Whitaker's fits with Five Ways to Wellbeing

NEF Five Ways to Wellbeing	The Whitaker offer and wellbeing outcomes
<p>Connect With the people around you. With family, friends, colleagues and neighbours. At home, work, school or in your local community. Think of these as the cornerstones of your life and invest time in developing them. Building these connections will support and enrich you every day.</p>	<p>Included, belonging, connected Local Making new friends Nostalgic Part of a community Sociable, valued Activities: <i>café / restaurant time and events; historic displays; local artists / performers; workshops; festivals; volunteering</i></p>
<p>Be active Go for a walk or run. Step outside, cycle, play a game, garden, dance. Exercising makes you feel good. Most importantly discover a physical activity you enjoy and that suits your level of mobility and fitness.</p>	<p>Activities: <i>Sponsored walks / runs; yoga classes; gardening / environmental events and activity; some volunteering activities (exhibition hanging, building maintenance, environmental work)</i></p>
<p>Take notice Be curious. Catch sight of the beautiful. Remark on the unusual. Notice the changing seasons. Savour the moment, whether you are walking to work, eating lunch, or talking to friends. Be aware of the world around you and what you are feeling. Reflecting on your experiences will help you appreciate what matters to you.</p>	<p>Fascinated Mesmerised Activities: <i>art, film and outdoor activities, exhibitions, workshops, picturesque park locations, enjoyable food and drink quality and surroundings</i></p>
<p>Keep learning Try something new. Rediscover an old interest. Sign up for that course. Take on a different responsibility at work. Fix a bike. Learn to play an instrument or how to cook your favourite food. Set a challenge you will enjoy achieving. Learning new things will make you more confident as well as being fun.</p>	<p>Creative Educated Stimulated Employable Activities: <i>art, film and outdoor activities, exhibitions, workshops / events, volunteering</i></p>
<p>Give Do something nice for a friend or stranger. Thank someone. Smile. Volunteer your time. Join a community group. Look out, as well as in. Seeing yourself, and your happiness, linked to the wider community can be incredibly rewarding and creates connections with the people around you.</p>	<p>Giving back Activities: <i>volunteering, family activity (different ages helping one another).</i></p>

3. National: NEF's Dynamic Model of Wellbeing

Having studied the key theories and the history of the development of wellbeing, NEF created a framework which brings together the key ideas about what creates wellbeing, as illustrated in this diagram:



The **green** area is driven largely by external forces such as economic growth, state support and environment. The **purple** area depends on the background of the individual; their nature and nurture. By acting positively, people can build on the green and purple elements, changing their environment and actions to build their functioning potential central **yellow** area.

The Five Ways to Wellbeing table,

Included	Local	Making new friends	Nostalgic	Sociable
Part of a community	Fascinated	Mesmerised	Creative	
Confident	Trusted	Giving back	Educated	
Stimulated	Empowered	Employable	Autonomy	

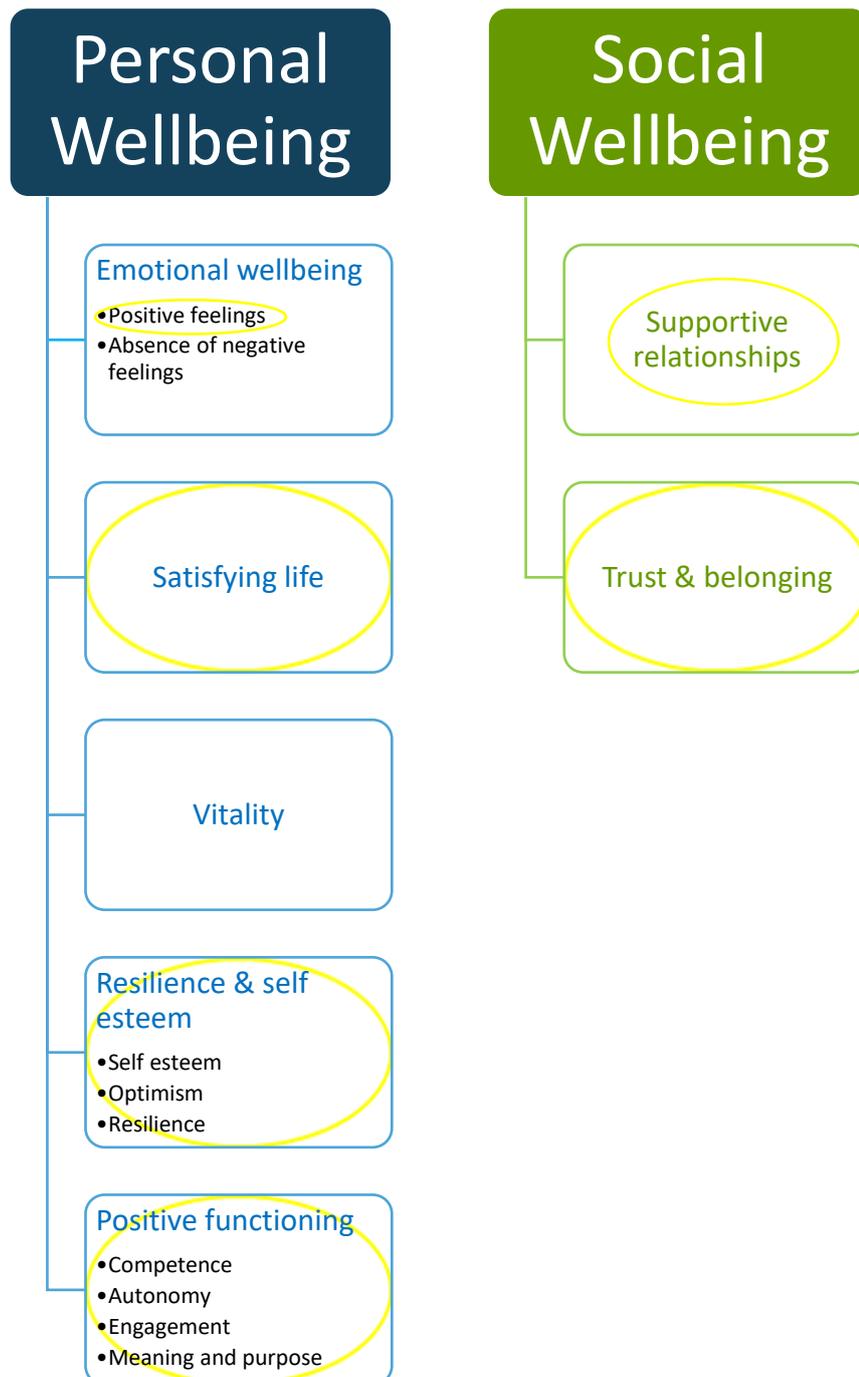
Calm	Cheerful	Delighted	Entertained	
Excited	Glad	Good	Grateful	Great
	Valued	Worthwhile	Happy	Lifted
	Pleasant	Relaxed	Satisfied	

' and the **Error! Reference source not found.**show how The Whitaker helps people build these wellbeing **functioning** outcomes:

Increasing these creates wellbeing **feeling** outcomes, shown in the top pink area. The wellbeing feelings visitors experience at The Whitaker are shown by these outcomes from visitors and volunteers:

4. International: National Accounts of Wellbeing

NEF's National Accounts of Wellbeing framework¹² was used as the basis for interviews with volunteers at The Whitaker. The National Accounts of Wellbeing have been developed to bring together all the key national and international methods of measure wellbeing into one cohesive cross-cutting framework for use nationally and internationally. The chart below shows the indicators for the framework, with those mentioned in volunteer interviews circled, to show where volunteering at The Whitaker contributes to wellbeing.



¹² National Accounts of Wellbeing. New Economics Foundation, January 2009. P21
Sally Fort, April 2016