

UWS UNIVERSITY OF THE
WEST of SCOTLAND

Evaluating Scotland's London 2012 Cultural Programme



www.uws.ac.uk

UWS UNIVERSITY OF THE
WEST *of* SCOTLAND

Evaluating Scotland's London 2012 Cultural Programme

Professor David McGillivray

& Professor Gayle McPherson

School of Creative & Cultural Industries

University of the West of Scotland, Paisley Campus

cf.
Creative Futures



www.uws.ac.uk

Acknowledgements

This report detailing the outcomes of *Scotland's London 2012 Cultural Programme* would not have been possible without the collaboration of our consortium partners and others. We would like to thank Dr Beatriz Garcia, of Liverpool Institute of Cultural Capital (ICC) and her invaluable contribution to the overall project, particularly the media analysis carried out for the case studies. Tamsin Cox, of DHA Communication, also provided expertise in data analysis and in designing the outline monitoring and evaluation framework contained in Chapter 7 of this report and we are in debt to her for the hours spent reconciling datasets. Finally, Rachel Granger of Middlesex University brought her expertise in geo-mapping techniques to explore partnerships formed as an outcome of the funding of Scotland's London 2012 Cultural Programme.

Without the support of the 54 project leads from *Scotland's London's 2012 Cultural Programme* in Scotland, the staff of key strategic agencies, Event Scotland, Festivals Edinburgh, Scottish Government and Creative Scotland completing this evaluation would have been much more difficult. Special mentions to Sarah MacIntyre who facilitated access to a range of data sources, Leonie Bell for providing detailed context about the Programme and Alastair Evans for his professional approach to the contractor-client relationship and commitment to the production of a robust piece of research.

CONTENTS LIST

1 INTRODUCTION	5
Scotland's London 2012 Cultural Programme: In brief	5
The study	6
The report	7
2 SCOTLAND'S LONDON 2012 CULTURAL PROGRAMME IN CONTEXT	8
London 2012 Cultural Olympiad	8
Creative Scotland's London 2012 mandate	9
Leveraging funding	10
Defining the object of study and area of impact	10
3 COLLABORATION	15
Nurturing collaborations	15
Legacy for the cultural sector	21
Stronger international cultural networks	22
4 CELEBRATION	23
Inspiring programme, with the best of UK and international culture	23
New contexts, sites and settings	25
Culture being at the heart of the Games	27
5 PARTICIPATION	28
Larger, more engaged and new audiences	28
Broader and deeper engagement and participation	30
Body of creative work with lasting legacy	32
6 PROMOTION	34
Fresh, sophisticated and contemporary image of Scotland	34
Cultural regeneration and impact on creative industries	35
7 DEVELOPING AN OUTLINE MONITORING AND EVALUATION FRAMEWORK	38
Lessons in evaluating impact from London 2012	38
Defining the object of study and area of impact	41
Setting aims and objectives	42
Resourcing data collection and analysis	44
Impact areas, indicators and methodologies	46
Baseline impacts	46
Mid-level impacts	49
In-depth impacts	51
National/local trends	53

8 CONCLUSIONS AND RECOMMENDATIONS	55
Leadership and funding	55
London 2012 Impacts: From Collaboration to Celebration	56
Monitoring, evaluation and assessing impact	57
Recommendations for Glasgow 2014 Cultural Programme	57
APPENDIX 1: PROGRAMMES, PROJECTS AND ORGANISATIONS	59
APPENDIX 2: METHOD	68
APPENDIX 3: CASE STUDIES	73
NVA Speed of Light	73
Summer of Song	78
Unlimited	81
Get Scotland Dancing	86
Forest Pitch	90

LIST OF FIGURES AND TABLES

Figure 1	'Other' partners, by sector	16
Figure 2	New cultural partnerships - theatre sector	17
Figure 3	New cultural partnerships – dance sector	17
Figure 4	New cultural partnerships – urban projects	19
Figure 5	New other partnerships – urban projects	19
Figure 6	Continuation of project, by no. of projects	21
Figure 7	Likelihood of project taking place, by no. of projects	26
Figure 8	Proportion of projects using digital activity	27
Figure 9	Responding to Cultural Olympiad values, by no. of projects	28
Figure 10	Number of projects by targeted audience type	31
Figure 11	Number of projects by anticipated origin of audience	31
Figure 12	Benefits to beneficiaries, by no. of projects	33
Figure 13	Benefits to projects, by no. of projects	36
Table 1	Framing impact	13
Table 2	New partners, by sector	16
Table 3	New partners, by project location	18
Table 4	New partners, by spatial unit	20
Table 5	Public engagement by type	29
Table 6	Activities by type	31
Table 7	People involved in delivering activity	31
Table 8	Project outcomes monitored	39
Table 9	Techniques used to assess project outcomes	40
Table 10	Defining the object of study and area of impact	42
Table 11	Logic model	44
Table 12	Data collection and analysis	45
Table 13	Baseline impacts	47
Table 14	Mid-level impacts	50
Table 15	In-depth impacts	52
Table 16	National/local trends	54
Table 17	Strategic Interviewees	69
Table 18	Research symposium attendee list	70

1 INTRODUCTION

Scotland's London 2012 Cultural Programme: In brief

- 1.1 *Scotland's London 2012 Cultural Programme* (hereafter 'the Programme') represents the national response to the London 2012 Cultural Olympiad and included over 50 projects and over 250 events across the length and breadth of the country in the summer of 2012. In Creative Scotland's own description, '*From Arthur's Seat in Edinburgh to the remotest beach cove on the western Isle of Lewis and a UK wide film relay starting, and ending at Scotland's most northerly islands, from under the gaze of Stirling Castle to the shores of the Firth of Forth, to the dense forests of Scotland's southerly Borders and right to the heart of Glasgow's inner city, Scotland's London 2012 Cultural Programme has celebrated the rich diversity, quality and accessibility of Scotland's world-class culture*' (CS, press release, September 2012).
- 1.2 The Programme was the culmination of the UK-wide Cultural Olympiad in Scotland, but it was only one component of a much wider programme of funding for cultural events and activities, which took place across the UK. It included projects that were presented under the umbrella of the Cultural Olympiad, the London 2012 Festival and through other London 2012 funding routes, such as those made by Legacy Trust UK.
- 1.3 The Programme began on 7 June 2012 with the arrival of the Olympic *Summer of Song*. The film, *Keep Her Lit*, by artist, Roderick Buchanan chronicled the arrival of the Olympic Flame as it was welcomed in Scottish communities with a song.
- 1.4 Scotland's landscapes became the focus as artists used extraordinary places as their canvases, most notably with *Peace Camp*, *Tall Tales from the Riverbank*, *Speed of Light*, *Forest Pitch* and *Sea Change 2012* using river, canals, mountains, coasts and forests as their venues.
- 1.5 During the summer of 2012, Scottish audiences had the opportunity to experience, and participate in, a new, large scale, participatory dance event at Glasgow's Barrowland Ballroom by Michael Clark, the iconic Scottish dancer and choreographer. *The Barrowlands Project* featured forty-five local people as performers alongside Michael Clark company dancers. From all walks of life, aged between 18 and 80 years old and with no previous professional dance experience, community participants shared their stories of this communal dance experience. *The Barrowlands Project* was part of the wider *Get Scotland Dancing* initiative which will continue on to the Glasgow Commonwealth Games in 2014.
- 1.6 Geographically dispersed, *A Hansel of Film*, was a relay of screenings of short films made by the public in each of the nations and many of the regions of the UK. Launched in Shetland on 10 June with the arrival of the Olympic Torch in the Isles, the films were then relayed between participating venues by 'runners' who employed whatever means of transport they could devise to get them to the right venue on time. The project took films made by Shetlanders and others to twenty-one venues around the country and forms a celebration of 'home made' short films.
- 1.7 The *Unlimited* project celebrated arts and culture by deaf and disabled artists, featuring new work by five Scottish choreographers. It encouraged collaborations and partnerships between disability arts organisations, disabled artists, producers, and mainstream organisations, to celebrate the inspiration of the Olympic and Paralympic Games through the creation of original and exciting works. These works were presented at locations across Scotland before being showcased at the Southbank Centre in London towards the end of the London 2012 Festival in September 2012.

- 1.8 *Sistema's Big Concert* featured a full performance by the Venezuelan orchestra with a special guest appearance by Stirling's own Big Noise Orchestra. The outdoor orchestra marked the opening of the London 2012 Festival and created a unique celebration of social hope and artistic beauty. The orchestra was also shown on live sites and on BBC4.
- 1.9 In September 2012, Scotland's bandstands came alive with music as part of the biggest community event of the London 2012 Festival closing celebrations, *Bandstand Marathon*.
- 1.10 Cultural awareness and intercultural dialogue was the main focus of the project *Curious*. It was an innovative project, part of the Legacy Trust UK (LTUK) and Creative Scotland-funded Scottish Project that celebrated the diverse populations of Glasgow and included a community-led exhibition, adult learning programme, schools programme and exhibition.

The study

- 1.11 A University of the West of Scotland (UWS)-led consortium was commissioned in July 2012 to provide a process and outcome evaluation of *Scotland's London 2012 Cultural Programme*. The specific objectives of the evaluation were to:
- conduct a mapping exercise to identify existing activities already being monitored and /or evaluated and partnerships formed (tender requirement number 1, Chapters 4 and 7)
 - evaluate leadership, investments and impacts (tender requirement number 2, Chapters 2, 3, 4, 5, 6 & 7)
 - evaluate the impact of London 2012 on cultural and wider sectors (tender requirement number 4, Chapters 3-6)
 - develop an outcome monitoring and evaluation framework (tender number 3 requirement, Chapter 7)
 - produce five case studies illustrating London 2012 activity in Scotland (Appendix 3)

Although the Programme drew on wider Cultural Olympiad programmes and initiatives funded across the four-year Olympiad, this evaluation focuses predominantly on the London 2012 Festival period, from June to September 2012. See Appendix 2 on methods for more details.

- 1.12 Addressing the defined objectives the evaluation team employed a mixed methods approach. Quantitative techniques were used to generate data for the mapping exercise (online survey) and for the main assessment of impact. Strategic interviews, a research symposium and case studies were used to evaluate leadership and the impact of funding. A detailed account of the methods utilised is provided at Appendix 2.

This report

1.13 This report sets out the findings of the evaluation, structured around the principal macro themes set out for *Scotland's London 2012 Cultural Programme*:

- Chapter 2: Describes in detail the ambitions of the Programme and its position within the wider London 2012 cultural landscape
- Chapter 3: Reviews evidence of impact for the collaboration theme emerging from the Programme
- Chapter 4: Reviews evidence of impact for the celebration theme emerging from the Programme
- Chapter 5: Reviews evidence of impact for the participation theme emerging from the Programme
- Chapter 6: Reviews evidence of impact for the promotion theme emerging from the Programme
- Chapter 7: Evaluates progress towards achieving outcomes associated with the Programme and proposes an outline monitoring and evaluation framework to guide evaluation activity for Glasgow 2014
- Chapter 8: Concludes the evaluation and provides recommendations looking forward to Glasgow 2014
- Appendix 1: Describes each of the projects, funding routes and organisations incorporated under the umbrella of the Programme
- Appendix 2: Details the methods utilised to undertake the evaluation of the Programme
- Appendix 3: Contains the five case study exemplars of activity taking place as part of Scotland's London 2012 Cultural Programme

2 SCOTLAND'S LONDON 2012 CULTURAL PROGRAMME IN CONTEXT

London 2012 Cultural Olympiad

- 2.1 In the London 2012 bid document, organisers stressed their commitment to reach out to the whole of the UK with their cultural offer. The resulting London 2012 Cultural Olympiad was the first to have a national rather than a solely city-based remit. Responsibility for planning and delivery was split across a range of organisations including the London Organising Committee for the Games (LOCOG), government departments, non-departmental public bodies and a range of cultural agencies and organisations.
- 2.2 The objectives of the London 2012 Cultural Olympiad were to:
- inspire and involve the widest range of London and UK-wide communities;
 - generate sustainable long-term benefits to our cultural life;
 - create outstanding moments of creative excellence across the full range of performing arts and creative industries;
 - connect future generations with the UK's artistic communities and with their peers around the world;
 - promote contemporary London as a major world cultural capital;
 - drive tourism and inward investment and use the creative industries to boost economic regeneration; and
 - embrace the Olympic movement values of "excellence, respect and friendship" and the Paralympic movement vision to "empower, achieve, inspire".¹
- 2.3 In the delivery of these objectives, the Cultural Olympiad developed major projects across the UK. These included *Unlimited*, *Somewhere to* and *Artists Taking the Lead*. These projects had a diverse range of funders, including Legacy Trust UK (LTUK) which also funded region-led projects (e.g. the Scottish Project). Launched in 2008, LTUK invested £40million in four national projects and 12 regional projects, including in excess of £3million for The Scottish Project alone. Non-commercial Games-related cultural activity had the opportunity to use a specially designed brand, 'Inspired by 2012' (Inspire Mark) to recognise their excellence.
- 2.4 Thirteen Creative Programmers were recruited, one from each of the UK Nations and Regions, acting as 'parallel coordination structure, liaising with, but not dependent on, LOCOG' and to ensure more 'locally sensitive cultural programming'.² The creative programmer role, though different in each area, involved crafting, curating and, ultimately, producing a London 2012 cultural programme within their nation or region. Scotland's Creative Programmer was hosted within Creative Scotland, the national development agency for the arts, screen and creative industries and was supported by a team of people from across the artform specialisms within Creative Scotland's The London 2012-Glasgow 2014 team has subsequently hosted information sessions to promote the Glasgow 2014 Cultural Programme and participated in assessment of applications for this fund.

London 2012 Festival

- 2.5 The London 2012 Festival offered a distinctive curated culmination to the cultural programme for the 2012 Games. It was devised to raise the profile of the cultural offer over the course of 12 weeks leading up to, during and after Games-time and to echo the scale, energy and quality of the sporting programme. The emphasis was on artistic excellence, a world-class programme and wide ranging exposure.

¹ LOCOG (2007, p. 4)

² Garcia (2012: 30).

Creative Scotland's London 2012 mandate

2.6 The mandate to lead on the development of a cultural programme for the London 2012 Games in Scotland was originally given to Creative Scotland's predecessor organisation, the Scottish Arts Council, by the Scottish Government in 2009. Creative Scotland was tasked with providing strategic leadership and co-ordination across the cultural sector, and related sectors, to develop, facilitate and deliver a coherent and meaningful programme of national activity in the context of London 2012 (and leading towards the hosting of the Commonwealth Games in Glasgow in 2014). Partnership funding was secured from the Scottish Government towards funding Scotland's Creative Programmer post.

2.7 In taking this strategic mandate forward, Creative Scotland's approach to the London 2012 Games was anchored by *Scotland's London 2012-Glasgow 2014 Cultural Plan*³, which set out the overall vision and objectives for the cultural offering for the 2012 Olympic and Paralympic Games and the Glasgow 2014 Commonwealth Games. Five curatorial themes were identified in this framework document providing a focus for public communication and for the cultural sector to engage with. These were:

- *World Stage*, headline events;
- *Commonwealth Collections*, creative commissions in film, visual arts, performing art, creative industries, music, literature, comedy and photography;
- *Host*, establishing and sustaining relationships between artists, organisations, communities and Olympic nations through notion of hosting and welcoming;
- *Practise/Practice*, projects exploring common territories and values between art and sport and health; and,
- *Out of Place*, projects that use buildings, cities, towns, villages and landscape in unexpected or innovative ways. These will also act as initial curatorial themes for the Glasgow 2014 Commonwealth Games Cultural Programme.

2.8 In developing, facilitating and delivering a coherent and meaningful programme of national activity for London 2012, Creative Scotland also intersected with the UK-wide cultural offer around the Games. Through its Creative Programmer and its wider 2012-2014 team, Creative Scotland worked across the London 2012 Festival, the Cultural Olympiad, the Torch Relay and Glasgow 2014-facing projects under the umbrella of *Scotland's London 2012 Cultural Programme* ('the Programme').

2.9 The Programme was shaped through the following approaches, the aim being to create coherence across the: London 2012 Festival; Cultural Olympiad; Olympic and Paralympic Torch Relay; London 2012 Inspire Programme and projects that looked towards Glasgow 2014.

Direct Commissioning:

- Maximising opportunities arising through the platform of the London 2012 Festival such as *The Big Concert*, *The Barrowlands Project* and *Sun Rings*;
- Creating cultural responses that enabled wider engagement across Scotland such as *Summer of Song: Celebrating the Olympic Torch Relay in Scotland*, *Keep her Lit* by Roderick Buchanan and *Poetry 2012: The Written World*;
- Supporting and initiating responses that recognised London 2012 and Glasgow 2014 as one cultural programming opportunity such as *Velocity: art for a changing city*.

Supporting the delivery of London 2012 UK wide initiatives in Scotland:

- Significant open calls, such as *Artists Taking the Lead*, which commissioned a large scale public art project in each nation and region, including *Forest Pitch* in Scotland, and *Unlimited*, a significant programme with

³ *Scotland's London 2012-Glasgow 2014 Cultural Plan* published by Creative Scotland can be found at <http://www.creativescotland.co.uk/explore/2012-2014>

an open call to deaf and disabled artists in partnership with LOCOG and Arts Council England;

- UK wide projects such as *All the Bells*, *Peace Camp* and *Tall Tales from the Riverbank*;
- The Scottish Project, the Scottish element of the Legacy Trust UK programme.

Leveraging funding

- 2.10 Though Creative Scotland was given the strategic mandate to develop, facilitate and deliver *Scotland's London 2012 Cultural Programme*, it was not the sole funder of all projects or organisations involved. A mixed economy of funders supported a diverse range of projects and organisations as part of the Programme (see Appendix 1 for full list). Creative Scotland was, however, the single largest funder, with a total investment of **£4,996,797** representing more than a third of the total project budget of more than £14 million (this included partnership funding and income).
- 2.11 Creative Scotland funding was spread across a series of projects and organisations aligning with the five curatorial themes and themes contained in other London 2012 programmes (London 2012 Festival Cultural Olympiad, Inspire Mark, LTUK). Although Creative Scotland was the majority funder for some projects - *Scotland Can Make It* (97%), *Forest Pitch* (98%), *Barrowlands Project* (80%), *Summer of Song* (73%) its funding was generally only one element of a multi-agency funding package.
- 2.12 More than half (63%) of the total budget (circa £14 million) for the Programme came from partnership funding, demonstrating a significant commitment on behalf of strategic partners, some with UK-wide remits (Legacy Trust UK, LOCOG, Arts Council England) to support the cultural programme across the nations and regions of the UK. The principal partnership investors in order of value were LTUK (£3,850,393), Scottish Government Expo Fund (£1,008,000), LOCOG/OLD (£935,125), Other (£918,826), Own Contribution (£597,390), Trusts (£399,900), In Kind (£331,245), Income (£329,605), BBC (£280,000), Arts Council England (£265,222), EventScotland (£200,000), local authorities and trusts (£255,520), Edinburgh International Festivals (£130,000) and the Scottish Government (£110,000).
- 2.13 The approach to commissioning employed by Creative Scotland was principally to use managed funds to ensure a coherent curated programme was created. There were, however, some significant open calls, including the *Artists Taking the Lead* initiative, which funded one commission in each nation, starting in 2007 (*Forest Pitch* in Scotland). *Unlimited*, was also a significant programme that had an open call to disabled and deaf artists and which was an important partnership with LOCOG and Arts Council England. Nearly half (46%) of the overall funding (£2,330,500) from Creative Scotland in the Programme was made to projects that were included in the London 2012 Festival programme, including high profile projects like *Forest Pitch*, *Big Concert*, *Speed of Light*, *the Barrowlands Project* and *Peace Camp*.
- 2.14 The total budget for the Programme covered a period beyond that of the London 2012 Festival. For example, LTUK funding for the Scottish Project began in 2009 and continued on until March 2013 (*Human Race* and *Conflux* received additional grants). The figures presented in this evaluation, and specifically in Chapters 3 to 6, relate to audiences, participants and other outcomes from the period June to September 2012.

Defining the object of study and area of impact

- 2.15 The complexity and fluidity of approaches, a feature of the Cultural Olympiad and more generally, generates its own challenges for assessing impact and defining success, especially when defining the object of study and area of impact (see Chapter 7 for more detail). Measuring the impact of large-scale sporting events on a range of economic, social, cultural and environmental criteria has become more prevalent in recent years. The London 2012 Olympic and Paralympic Games has been the subject of an extensive range of evaluations, including a Department of Culture, Media and Sport (DCMS) meta-evaluation and a LOCOG evaluation of the Cultural Olympiad (led by our consortium partners at the Institute for Cultural Capital in Liverpool).

- 2.16 Each evaluation faces similar challenges relating to defining the object of study. Fixing the coordinates of a cultural programme that has UK-wide ambitions, involves a broad mix of organisations in funding, commissioning and delivery and takes place over an extended period of time, is challenging. It is therefore important to be clear on the outputs and outcomes expected from funding a major cultural programme and to avoid attributing impacts uncritically to what is a complex and multifaceted entity. Evaluating the impact of the diverse cultural offer around London 2012 is further complicated because of the devolved political landscape in the UK and the range of different arts and cultural agencies that play a role in funding and, in some cases, commissioning cultural activity.
- 2.17 Evaluating the outputs and outcomes of funding the Programme is made more difficult by the absence of robust baseline data against which to measure success (see Chapter 7 – defining the object of study) and significant methodological complexities in the attribution of cultural programme outputs to longer-term cultural participation and/or audience outcomes. In its curation, *the Programme* lacked clear, measureable targets and key performance indicators against which to assess impact. The evaluation team has sought to isolate the main ambitions of the Programme, synthesise the principal objectives and define intermediate outcomes arising from funding so that the contribution of this Programme can be assessed systematically, albeit retrospectively. The evaluation team, firstly, had to establish what constituted the object of study, particularly which projects were in or out of the Programme (or which aspects of projects), where and when the impact of an activity was anticipated to take place and the time period within which these impacts were to be assessed. The agreed list of 54 projects provided in Appendix 1 constituted the Programme.
- 2.18 Following discussion with the client, the evaluation team drew on the strategic framework contained within *Scotland's London 2012-Glasgow 2014 Cultural Plan* to agree a set of aims, objectives and legacy ambitions through which the impacts of the Programme could be assessed. Though not all London 2012 activity supported by Creative Scotland is captured in the Cultural Plan, it provides the best available set of objectives, distilled from the thinking of all the strategic partners and enabling the evaluation team to more effectively assess impact against fixed criteria. Where UK-wide Cultural Olympiad targets aligned with the Cultural Plan, these have been integrated into Table 1.
- 2.19 As requested in the evaluation specification, data has been included specifically to cover the London 2012 Festival period from June to September 2012. As such, this assessment does not, therefore, reflect all the activity which might be associated with the Cultural Olympiad in Scotland. For example, the LTUK programme for Scotland ran from 2008–2012 and activity prior to June 2012 is not included in the data presented here. This report is, therefore, a partial snapshot of a wider picture which includes UK-wide projects, projects which have toured from Scotland to other UK locations and projects which have had significant build-up and output prior to June 2012.
- 2.20 A number of approaches to handling data, and providing estimations of apportionment have had to be employed by the evaluation team, for projects which commenced prior to June 2012:
- Projects with a starting date significantly in advance of June 2012 were asked to supply data from June 2012 onwards only;
 - Projects which originated in Scotland were assigned all outputs in key areas of development: artists involved; partnerships; audience etc. Where possible, audiences for activities outside Scotland were removed. Activity output numbers were also reduced proportionally;
 - For UK-wide projects, audiences for activities outside Scotland were removed and the majority of other relevant output numbers were reduced proportionally. Where it was not possible to estimate whether key

areas of development would have been required to ensure a UK-wide project to go ahead, development numbers (e.g. artists, partnerships) have been included.

- 2.21 The overarching framework presented in Table 1 draws on four key themes set out in *Scotland's London 2012-Glasgow 2014 Cultural Plan* as a lens through which to assess the outputs and outcomes of the Programme. The key themes of **Collaboration, Celebration, Participation and Promotion**, also encapsulate other Creative Scotland strategic ambitions for London 2012-Glasgow 2014 activity; namely: development and opportunities for the sector (celebration); meaning and opportunities for audiences (participation); and the contemporary image of Scotland (promotion). The findings presented in Chapter's 3-6 should also be read in the context of a relatively small opportunity for primary data collection available in this evaluation and the absence of arrangements made in advance of project delivery to collect the impact data. Details of the evaluation data sources are included in Appendix 2 (e.g. End of Project Reports, UK Evaluation Survey).

Table 1: Framing impact

Overarching theme	Key Cultural Plan objectives for Assessment of Impact	Link to Creative Scotland strategic objectives	UWS Evaluation data source
Collaboration	Strengthen, support and sustain the cultural sector by creating new opportunities, increasing profile and nurturing collaborations	CS1, CS3 & CS4 CSc3	Strategic interviews, research symposium, cultural mapping, End of Project Reports, UK Evaluation Survey
	Challenge and inspire ambitious professional development within the cultural sector and across other sectors	CS1 & CS4 CSc3	Strategic interviews, End of Project Reports, research symposium, case studies
	Stronger international cultural networks (Olympic and Commonwealth)	CS4 CSc1	Strategic interviews, cultural mapping, case studies, UK Evaluation Survey
	A more highly skilled, more confident and more ambitious cultural sector that can connect effectively with other sectors	CS1, CS2 & CS4	Strategic interviews, research symposium, cultural mapping, End of Project Reports
	Creation of a legacy for the cultural sector including partnerships, new ways of working, and collaboration of the public & private sector	CS1, CS2 & CS4	UK Evaluation Survey, cultural mapping, research symposium, End of Project Reports
Celebration	Develop and present an inspiring programme of exemplary activity that provides meaningful cultural experiences for Scotland's communities	CS1, CS2, CS5 CSc1, CSc3	Strategic interviews End of Project Reports UK Evaluation Survey
	Create new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice	CS1, CS2, CS4, CS5 CSc2	End of project reports, research symposium, UK Evaluation Survey
	Culture being at the heart of the Games (providing a whole Games time experience)	CS2, CS3 CSc1	UK Evaluation, strategic interviews, research symposium
	Enabling people to see the best of UK & international culture with the best UK & global companies involved	CS2, CS4	UK Evaluation Survey, strategic interviews, research symposium, case studies

Overarching theme	Key Cultural Plan objectives for Assessment of Impact	Link to Creative Scotland strategic objectives	UWS Evaluation data source
Promotion	An enduring confident, contemporary image of Scotland presented to ourselves and across the world	CS4 & CS5 CScc1	Strategic interviews, UK Evaluation Survey, case studies
	Promote and establish a fresh, sophisticated and contemporary image of Scotland that positions Scotland as a nation that is attractive to live in, invest in and to visit	CS4 & CS5 CScc1	Strategic interviews, UK Evaluation Survey, individual project evaluations
	Cultural regeneration/impact on the creative industries	CS5	UK Evaluation Survey, cultural mapping
	Impact on cultural tourism/building incremental tourism	CS5 CScc1	UK Evaluation Survey, individual project evaluations
Participation	Create new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation	CS3, CS5 CScc2 & CScc3	End of Project Reports, UK Evaluation Survey
	Larger, more engaged (and new) audiences – both locally and internationally	CS3 & CS5 CScc3	End of Project Reports, UK Evaluation Survey, individual project evaluations
	A body of creative work that has a lasting legacy and impact	CS1, CS2 & CS4	End of Project Reports, individual project evaluations, UK Evaluation Survey
	Geographical reach / local & regional activity - giving everyone in the UK the chance to take part in London 2012	CS3 & CS5 CScc2	End of Project Reports, cultural mapping, UK Evaluation Survey

Key:

CS1, To Invest in Talent; CS2, To Invest in Quality Artistic Production; CS3, To Invest in Audiences and & Access; CS4, To Invest in the Cultural Economy; CS5, To Invest in Places and their contribution to a Creative Scotland; CScc1, International partnership to reflect Scotland's global outlook; CScc2, Equalities in all areas of our work; CScc3, Education and a commitment to a generational change in cultural opportunity

3 COLLABORATION

3.1 As described in Table 1, the evaluation team drew upon a wide range of quantitative and qualitative data sources to assess outcomes against the theme of collaboration. Strategic interviews and a research symposium (see Appendix 2 for detail on method) focused on the role of Creative Scotland and other strategic partners (including other funders) in facilitating greater collaboration in the way the Programme was conceived and delivered. Scottish survey returns from LOCOG's UK-wide evaluation and from the UWS online survey were also utilised. Other available information, in the form of Creative Scotland Managed Fund applications and End of Project reports, were also used to inform the findings presented in this chapter.

The objectives set out in Table 1 have been grouped in to key themes:

- Nurturing collaborations
- Legacy for the cultural sector; and
- Stronger international cultural networks.

Nurturing collaborations

3.2 As discussed in Chapter 2, the strategic environment in which Creative Scotland worked during the London 2012 Games necessitated the proactive nurturing of collaborations. In part there was a strategic imperative with nearly two thirds (65%) of the total £14 million budget for the Programme originating from partnership funding (£9 million), from a range of governmental, non-governmental and cultural agencies.

3.3 Crucially, the Creative Programmer for Scotland, and Creative Scotland's 2012-2014 team, integrated a diverse set of programmes, projects and organisational activity to create a coherent cultural programme. Relationships between strategic stakeholders were deepened as a result of the intense working relationships forged in the lead up to the Games, especially in the final year when the London 2012 Festival provided a focal point for activity. Specifically:

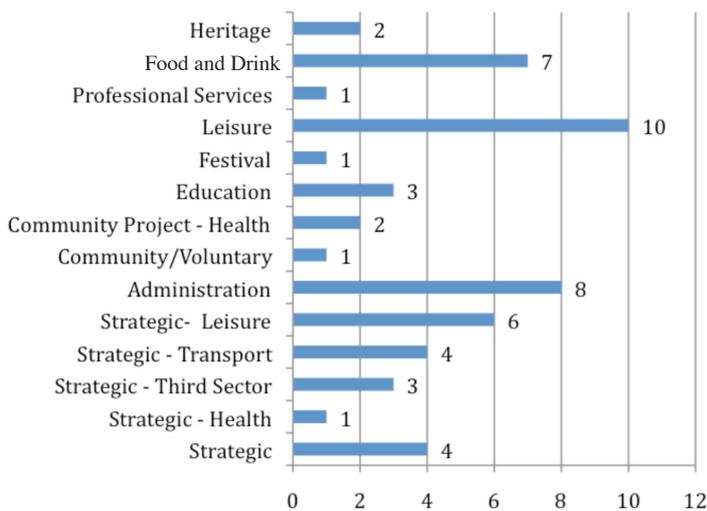
- Creative Scotland's relationship with LOCOG was strong, particularly as the London 2012 Festival Director and the Creative Programmer for Scotland worked closely on decisions about which Scottish projects were to be included in the London 2012 Festival programme.
- Existing national-level relationships were strengthened by joint working and new ones formed. For example, EventScotland was an important partner funder of the Programme and they worked closely with Creative Scotland and the Edinburgh Festivals (through Festivals Edinburgh) to lever funding, secure greater national and international profile and maximise future impacts for 2014.

3.4 Alongside this national-level collaboration, there was a parallel ambition to ensure that collaborations took place within and between projects and that these would be sustainable where appropriate.

3.5 Before presenting findings on the extent of new partnership formation, it is necessary to outline some methodological limitations. The most important of these relates to the interpretation of 'new' partners within reporting. For example, some relationships formed during projects were described as connections as opposed to partnerships. Furthermore, some partnerships will come to a natural end because the Programme was a once in a lifetime, one-off celebration. For those continuing, it is also difficult to evaluate the success of partnerships only months after the end of the Programme. Finally, more attention needs to be paid to assess the deepening of existing partnerships rather than finding new ones, emphasising that the quality of relationships is what leads to more sustained collaborative work.

3.6 Nevertheless, data produced via the UWS online survey and the UK Evaluation Survey provide support for the claim that new partnerships were formed and some of these will continue into the future. The main data source on new partnership formation was the UWS online survey. The data generated provided valuable insights into the likelihood of project impacts within, and outside of, the cultural sector. A total of 249 new partnerships were reported as an outcome of involvement in the funding programmes which made up the Programme. Though the majority of new partnerships formed were in the cultural and arts sectors (n=147) a significant number of new partnerships were also reported with other sectors (n=102), suggesting that projects were forging partnerships to maximise impact (see Figure 1).

Figure 1: Partnerships with other sectors



Source: UWS online survey (base 47 projects)

- 3.7 Although on average each project forged new partnerships with 3 new arts and cultural organisations and 2 'other' organisations, a few of the larger projects produced the most significant number of new partnerships. For example, four projects identified in excess of 20 partners in their UK Evaluation Survey responses. Some projects with a Scotland-wide or UK remit have partnered with a large number of organisations as a feature of their creative brief.
- 3.8 Looking at partnership data by sector of origin or 'artform', the findings suggest that more partnerships were formed through theatre projects as well as those involving combined art forms (Table 2).

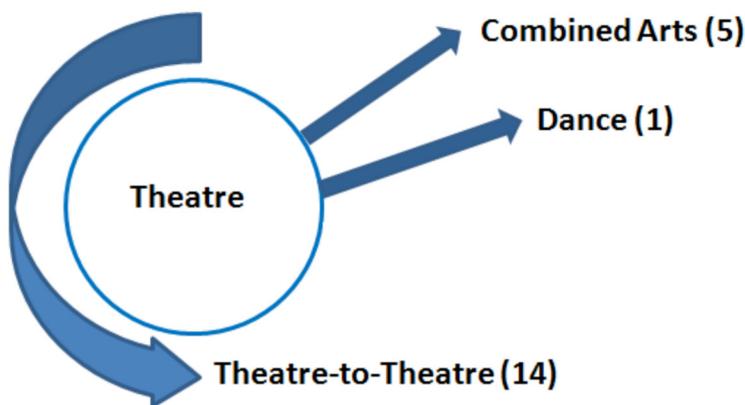
Table 2: New partners, by sector

Sector (number of projects)	Number of New Partners	
	in Arts Sectors	in Other Sectors
Visual Arts (2)	14	13
Combined Arts (12)	51	47
Comedy (1)	6	10
Dance (4)	15	1
Film (2)	10	0
Museums and Heritage (1)	3	10
Theatre (including performance) (3)	20	5
Music (7)	12	1
Literature (including books) (1)	0	0
Non-artform specific (4)	16	15
Total	147	102

Source: UWS online survey (base 47 projects)

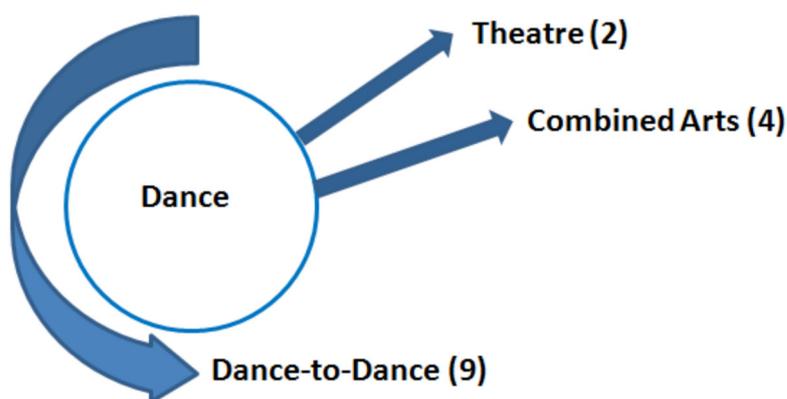
3.9 The UWS online survey data also suggests that the majority of new partnership formation occurred within sectors, rather than across sectors. For example, there is evidence to suggest that concentrations of new partnerships were forged within visual arts, dance, theatre, film, and music, rather than, for example, visual arts with other sectors. Figures 2 and 3 illustrate sector-to-sector relationships for the two most active partnership forming artforms, theatre and dance. This finding can be interpreted in two ways. It can be viewed as evidence of cultural programming consolidating expertise and concentrating impact within the specific sectors, but might also be taken as a missed opportunity for cross-sector engagement and impact. In the longer-term, this might suggest that the impacts of similar funding programmes will primarily be beneficial within specific sub-sectors rather than across the cultural and creative industries as a whole.

Figure 2: New cultural partnerships - theatre sector



Source: UWS online survey

Figure 3: New cultural partnerships – dance sector



Source: UWS online survey

3.10 It is also important to consider the nature of projects and their original objectives as these determine whether new partnerships are formed within and outside of defined artforms. For example, *NVA's Speed of Light* was conceived as a sport/art fusion and so was successful at reaching out to new partners in sport and physical activity. Facilitating relationships outside of defined artforms needs to be built into the objectives of projects (and the cultural programme) if this is an important criterion for assessing success in future cultural programmes.

3.11 Geographically (see Table 3), projects based in the large urban centres of Edinburgh and Glasgow produced the most new partnerships, explained partially by the disproportionate number of respondents based in these two cities (47% of participants were based in either Edinburgh or Glasgow, producing 121 new partnerships). On average each project based in Glasgow and Edinburgh produced 3.8 new cultural partnerships and a further 3 partnerships in other sectors. Projects based in Glasgow appear to have been especially productive in forging new partnerships, producing 92 new partners overall, or 37% of all new partners, whereas in Edinburgh, there appears to be fewer 'new' partnerships. Most of these projects were Edinburgh Festival-related and are already well-connected to local partners. The research symposium and strategic interviews highlighted that strong relationships were already formed, especially those brought about by Festivals Edinburgh's strategic approach to bringing festival directors together to work on London 2012 themes.

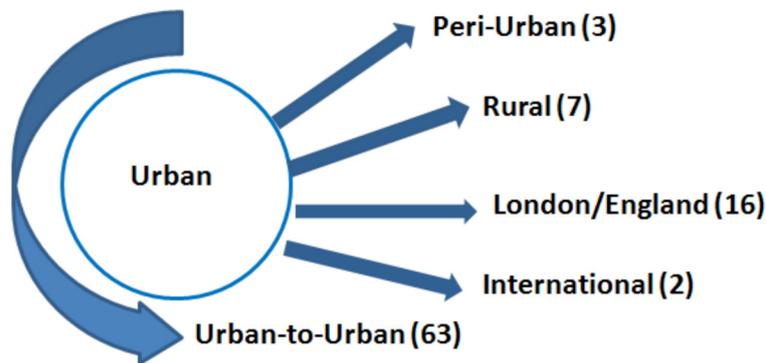
Table 3: New partners, by project location

Project Base	Number of New Partners	
	in Arts Sectors	in Other Sectors
Edinburgh	28	1
Glasgow	44	48
Inverness	6	1
Loch Lomond	6	10
London	19	21
Mull	1	0
Paisley	10	7
St Andrews	4	3
Stirling	12	11
Taunton	2	0
Dundee	3	0
Shetland	10	0
(blank)	2	0
Total	147	102

Source: UWS online survey (base 47 projects)

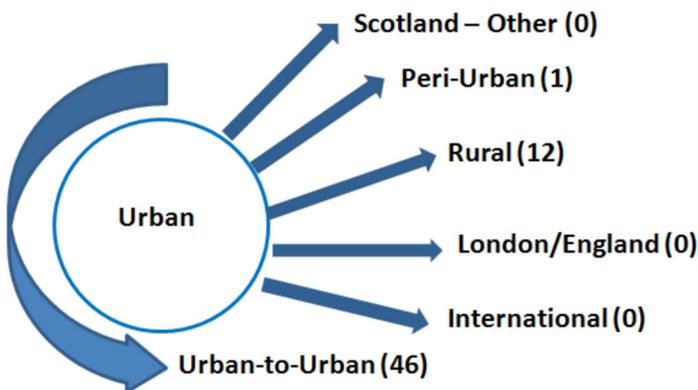
3.12 Analysing partnership data spatially, it is noticeable that urban areas feature prominently as a location of the activity. Half of the new partnership activity, both in cultural/arts and other sectors was based in Scotland's largest cities and involved city to city partnerships. Similarly, the majority of England-based projects looked to develop new partnerships with cultural and arts organisations based in Scotland's largest cities. This reflects the density and diversity of cultural organisations in urban conurbations within the central corridor in Scotland. Figure 4 illustrates the spatial nature of new cultural partnerships and Figure 5 partnerships with other sectors.

Figure 4: New cultural partnerships – urban projects



Source: UWS online survey

Figure 5: New other partnerships – urban projects



Source: UWS online survey

- 3.13 By comparison, the number of cultural and arts partnerships developed in rural and other geographical areas appears to be small. This is expressed most clearly by the finding that no rural projects established new partnerships within other rural areas; the majority were with English and other UK-based organisations. The findings also suggest that new partnerships reported outside Scotland have been small-scale. While there are examples of Scotland to England relationships, there are considerably fewer with Wales and Northern Ireland, and with international partners, which may raise concerns about the ability to achieve international impact from funded programmes where this is an objective.
- 3.14 While reported international partnerships were low, this is partly due to limitations associated with reporting, faced by the UWS online survey and the UK Evaluation Survey. Further qualitative investigations, using End of Project Reports, the UWS authored case studies and commissioned project evaluations paint a more optimistic picture of international connections, relationships and partnerships. For example, the *Edinburgh Writer's Conference* connected with writers from across the world who attended in person and have subsequently hosted satellite events in their own countries. Edinburgh Fringe Congress attracted Festival Fringe counterparts from across the world to Edinburgh, which will lead to extensive knowledge sharing in the future. It is also important to emphasise that the Programme included a mix of local, national and internationally-focused activities and, therefore, many projects were not expected to demonstrate international reach.

Table 4: New partners, by spatial unit

Spatial Relationship (Base to New Partner Location)	Total Number of New Partners	
	in Arts Sectors	in Other Sectors
Urban-to-Urban	63 (49.6%)	46 (45%)
Urban-to-Urban/Rural	3 (2.4%)	1 (0.98%)
Urban-to-Rural	7 (5.5%)	12 (11.7%)
Urban-to-England/London	16 (12.6%)	5 (4.9%)
Urban-to-International	2 (1.6%)	0
Urban-to-All Scotland	0	0
Rural-to-Urban	3 (2.4%)	3 (2.9%)
Rural-to-Rural	0	1 (0.98%)
Rural-to-Urban/Rural	1 (0.78%)	1 (0.98%)
Rural-to-England	10 (7.8%)	5 (4.9%)
Rural-to-UK: Other	2 (1.57%)	0
England-to-Urban	12 (9.4%)	4 (3.9%)
England-to-Urban/Rural	0	0
England-to-Rural	6 (4.7%)	14 (13.7%)
England-to-England/UK	2 (1.5%)	1 (0.9%)
Cannot identify partner location	18 (12.2%)	9 (8.8%)
Total	147	102

Source: UWS online survey (base 47 projects)

- 3.15 The partnership formation data in Table 4 suggests that there is a relationship between urban project and urban partner, whereby urban projects tend to form partnerships with other urban projects and organisations. This is particularly pronounced in Glasgow and Edinburgh, which showed a tendency for ‘*Glasgow to Glasgow*’ partnerships and ‘*Edinburgh to Edinburgh*’ partnerships respectively. If, looking forward to Glasgow 2014, there is a need for a wider spatial spread of impacts then commissioning activity should be cognisant of this finding and seek to avoid a concentration of activity in the main urban centres.
- 3.16 The focus to date has been on the quantity of new partnerships. In terms of sustainable partnerships, 83% of respondents to the UWS online survey indicated that they would work with their identified partners again, and participants in the research symposium were optimistic about continuing relationships with many of these. Whilst securing a partnership legacy was an objective of the Programme, many projects were designed to be one-off occurrences and continuation was not a measure of their success. However, the creation of new relationships that could lead to new thinking, greater reach and cross-sectoral working was a valuable outcome from the Programme.
- 3.17 In summary, the data presented here indicates that the Programme has made a positive contribution towards nurturing collaborations, both at a strategic level and through project partnership formation. However, it is not necessarily the case that nurturing collaborations is easy and unproblematic or that these are, or should be, sustainable. Collaborations need time, trust and understanding on both sides if they are to be productive, whether continuation is an ambition or not. More longitudinal work also needs to be undertaken to assess whether partnerships formed as an outcome of the Programme were sustained and in what form.

Legacy for the Cultural Sector

3.18 It is also important to gauge whether funding through the Programme produced a legacy for the cultural sector in terms of new ways of working and professional development. Scottish data returns from the UK Evaluation Survey provide evidence of a willingness to continue with projects or use some of the context in the future beyond the end of the London 2012 Games. Although a restricted set of projects reported on their intentions (those responding as part of the UK Evaluation Survey), encouragingly - as Figure 6 illustrates - 19 of the projects said that they were intending to continue with these partnerships in the future, 9 in a similar form and 10 in a different form.

Figure 6: Continuation of project, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey (base 37 projects)

3.19 The Programme was designed to be a unique, once in a lifetime festival and it was never the intention for all projects to continue. However, continuation of relationships and new opportunities for exhibiting and performing are useful measures of success. In survey returns and at the research symposium, stated future plans included preparations for 2014 projects, ongoing standalone activity and touring a performance or exhibition that had been delivered as part of the London 2012 cultural offer. Some projects looking towards 2014 will continue because of the nature of their funding but those that were not likely to continue (n=5) indicated that they were either a one-off project (and therefore had no expectation of future activity) or that they did not have concrete plans in place.

3.20 The wider legacy ambitions of the Programme also included an objective to ‘*challenge and inspire ambitious professional development within the cultural sector and across other sectors*’. There is some evidence that artists, organisations and the cultural agencies themselves benefitted from the experiences gained during the preparation, delivery and evaluation phases of the Programme. Those organisations in Scotland responding to the UK Evaluation Survey identified the deployment of new technologies, new ways of working and skills development as valuable outcomes from their involvement in London 2012.

3.21 An example of this was the *Edinburgh Writers’ Conference 2012*, which celebrated the 50th anniversary of the original 1962 Writers’ Conference with a contemporary, digital twist. Debates were simultaneously broadcast live online and subsidiary events were hosted throughout the remainder of 2012 and into 2013. Investment as part of the Programme enabled this internationally important event to secure professional development for its creative team beyond what may otherwise have taken place.

3.22 Strategic agencies also accrued experience that needs to be exploited in the design and delivery of the Cultural Programme for Glasgow 2014. Involvement in the Programme provided invaluable experience for Creative Scotland staff, including the Creative Programmer for Scotland, as well as other strategic partners in Scotland, producing a skills legacy that can be exploited for the Glasgow 2014 Cultural Programme. The Cultural Strategy Oversight Group (CSOG), established by the Scottish Government, was identified as a valuable outcome of the arrangements put in place for the London 2012 Games. This group encouraged partnership working, dissemination and sharing across the main strategic bodies with a stake in culture in Scotland and will continue to play an important role in the lead up to, and beyond, Glasgow 2014.

Stronger international cultural networks

3.23 Festivals Edinburgh provides a useful illustration of a partnership that enabled greater impact internationally through the catalyst provided by increased funding. Although this structure preceded the London 2012 Cultural Olympiad, the additional funding, which came from Scottish Government Expo Fund and from Creative Scotland, enabled individual festivals to reach out to wider international cultural networks. A good example of this is the *World Fringe Congress* which brought together Festival Fringe organisers from across the world. Similarly, the Edinburgh Jazz and Blues Festival were able to use its additional resources to create new international musical collaborations during 2012. Furthermore, the *Edinburgh Writer's Conference* brought together Scotland's leading writers with international authors for a series of discussions simultaneously broadcast online around the world.

3.24 *NVA's Speed of Light* also generated significant international profile (see case study), attracting the attention of festival and event networks and leading to a number of new commissions including in Japan and in Germany. Claire Cunningham, a recipient of an *Unlimited* commission for her *Ménage à Trois* show, was invited back to the Southbank as artist-in-residence and to perform it again as part of Women of the World in March 2013. She will then be performing *Ménage à Trois* in Doha, Qatar and the British Council has invited her to be part of Transform UK Brazil.

Conclusion

3.25 By their nature, partnerships are varied by scale, scope, duration and depth. Some of the most important long-term connections or relationships formed may have been an unintended consequence of funding through the Programme. That said, there is evidence that fruitful partnerships have been forged as an outcome of the Programme both at the strategic level and within the projects. However, the formation of new partnerships across sectors is limited and further attention needs to be paid to fostering greater international connections if that is an important objective for the Glasgow 2014 Commonwealth Games Cultural Programme. Encouragingly, there is evidence to suggest that projects were interested in continuing to work with their partners in the future, albeit the form of that partnership is dependent on new commissions and resource considerations. Strategically, though operating in a challenging, complex cultural programming environment, working relationships have been strengthened, which provides optimism looking forward to Glasgow 2014.

4 CELEBRATION

4.1 As described in Table 1, the evaluation team drew upon a wide range of quantitative and qualitative data sources to generate evidence for impact around the theme of Celebration. Strategic interviews and a research symposium (see Appendix 2 for detail on method) focused on the role of Creative Scotland and other strategic partners (including other funders) in producing an inspiring programme that engaged with new contexts, sites and settings for artistic practice. Scottish survey returns from LOCOG's UK-wide evaluation and from the UWS online survey were also utilised. Other available information, in the form of Creative Scotland Managed Fund applications and End of Project reports, were also used to inform the findings presented in this chapter.

The objectives set out in Table 1 have been grouped into key themes:

- Inspiring programme, with the best of UK and UK and international culture
- New contexts, sites and settings
- Culture at the heart of the Games

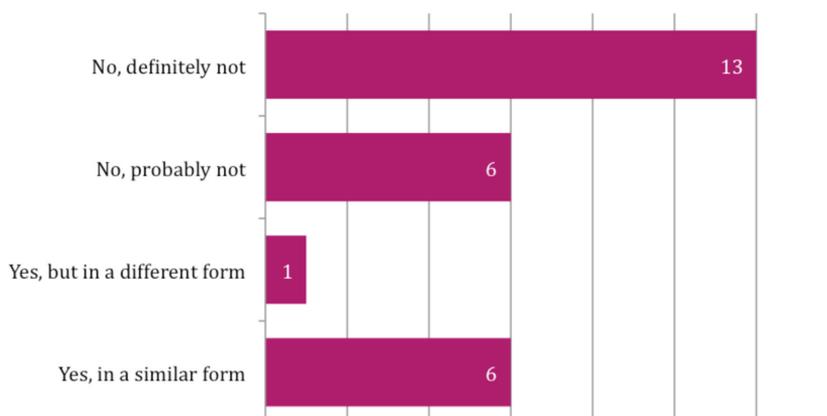
Inspiring programme, with the best of UK and international culture

- 4.2 Creative Scotland's framework document, *Scotland's London 2012-Glasgow 2014 Cultural Plan* foregrounded the importance of 'developing and presenting an inspiring programme of exemplary activity that provides meaningful cultural experiences for Scotland's communities'. Assessing broad ambitions, such as 'inspiring', 'exemplary' and 'meaningful cultural experiences' is methodologically challenging without clear agreement on what these terms mean and how it would be clear if they had been achieved. This challenge strikes at the heart of measuring cultural value and direction is provided in Chapter 7 on how these ambitions can be brought within a robust monitoring and evaluation framework for the the Glasgow 2014 Commonwealth Games Cultural Programme.
- 4.3 One proxy for assessing whether the Programme developed and presented an inspiring programme of exemplary activity is to consider the quality of the artistic production showcased. On one level, inclusion in the London 2012 Festival is an indicator of artistic excellence as the Festival Director, on her arrival at LOCOG in 2010 was tasked with producing a finale to the Cultural Olympiad in the form of a curated festival to give extra profile to the rest of the programme. The Festival aimed to maximise media visibility and provide a platform for artistic excellence to flourish. Twenty-two projects from the Programme (including Edinburgh Festivals activity) were included in the London 2012 Festival, providing recognition of artistic quality.
- 4.4 Other valid indicators of the quality of artistic production are the profile and status of the artists and organisations involved in delivering projects. Creative Scotland considered projects in relation to their alignment with the organisation's strategic objectives when undertaking the Managed Fund process for project approval. Several projects were considered to primarily address quality of artistic production (e.g. *Barrowlands Project*, *Edinburgh Art Festival*, *Edinburgh Jazz & Blues Festival*, *Edinburgh Writer's Conference*, *Edinburgh International Festival's Ingliston Season*, *The Swimmer* and *Tall Tales from the Riverbank*). Other projects, though primarily addressing other Creative Scotland strategic objectives, also emphasised quality artistic production and were included in the London 2012 Festival (e.g. the *RNSO's Out and About in Shetland*, *Peace Camp* and *Sun Rings at the Riverside*).

- 4.5 Additional processes were used to ensure artistic excellence was at the heart of the creative work produced. These included:
- Artists and performers were selected by a panel of experts (e.g. *New Music 20x12* and *Poetry 2012*)
 - Supporting projects were delivered by, or in collaboration with, well respected organisations (e.g. *RNSO's Out and About in Shetland*, *Poetry 2012's* work with the BBC)
 - The involvement of nationally and internationally recognised artists or performers (*Peace Camp*, *Sea Change 2012*, *Sun Rings at the Riverside*, *The Swimmer*, *Unlimited*, Michael Clark Company at Barrowlands)
 - The use of high quality venues and promoters (e.g. *Tall Tales from the Riverbank* at the Pleasance Theatre, *Unlimited* at the Tramway and at London's South Bank Centre)
- 4.6 The five case studies undertaken by the evaluation team (see Appendix 3) include a media analysis conducted to assess claims of artistic excellence. A fuller description of the results is found in Appendix 3, but there are some headline figures that provide evidence of an inspiring programme of exemplary activity. For example, 40% of the volume of media coverage of *NVA's Speed of Light* was about the quality of its cultural offer, with a high proportion also praising its artistic excellence, and a significant number touching on its capacity to innovate and be an example of 'world-class' art. All events under the banner of *Unlimited* were mainly discussed from the point of view of the quality of the cultural offer and, in particular, were praised for their artistic excellence. Of all *Unlimited* events, *Ménage à Trois* received the highest praise for its artistic excellence, and *Fusional Fragments* was praised for its capacity to innovate.
- 4.7 Developing robust measurement tools for assessing the quality of artistic production is the source of heated debate in literature exploring concepts of Cultural Value. Decisions relating to inclusion in the Programme were made on the basis of professional judgment, whether by the Director of the London 2012 Festival and/or the Creative Programmer working with the London 2012-Glasgow 2014 team within Creative Scotland. What is not clear from the evidence generated for this study is the extent to which perceptions of artistic excellence were informed by audiences, cultural critics or the media. In order to assess whether the Programme produced meaningful experiences, some form of systematic audience engagement work is necessary. This might, for example, involve working closely with an audience development agency at the earliest opportunity following the commissioning of projects for the Glasgow 2014 Cultural Programme (see Chapter 7).
- 4.8 In addressing whether the best of UK and international culture was presented through the Programme, there is evidence that a fairly significant number of artists from outside the UK (in terms of nationality) were involved in the delivery of projects. While the majority of artists were from the UK, there were significant numbers of artists from Venezuela (192), France (52), Romania (46), Poland (37), and Russia (35). However, it is important to note that this data is skewed by a few specific projects, including *Big Noise (Sistema)* - where the Venezuelan artists participated - and a methodological challenge in being able to apportion data to reflect a Scotland-only contribution. Attracting already established artists and organisations also runs the risk of failing to acknowledge and provide a platform for emerging artists that may, over time, become world class.

- 4.9 Beyond the involvement of international artists, it is also clear that involvement in the Programme led to greater profile for existing cultural events and activities and enabled them to further internationalise their appeal. So, for example, Edinburgh Festivals received additional funding from the Scottish Government Expo Fund and from Creative Scotland to support the ambitions of their member festivals. Additional international performers were attracted, greater connections with international artists and festivals were formed or improved (e.g. the *World Fringe Congress*) and, crucially, greater marketing spend was secured to lever larger audiences and mitigate against the potential displacement effect of audiences resulting from the London 2012 Games themselves. Other examples of where funding brought added value was for the *Merchant City Festival* and *Hogmanay Games*, both of which received one-off funding to extend their activities further.
- 4.10 The organisations involved in the Programme also recognised that the context and opportunities of Olympic-related funding was beneficial and, in several cases, enabled projects to be realised that would not have been otherwise. As Figure 7 highlights, Scottish responses to the UK Evaluation Survey show that 12 projects would 'definitely not' have taken place had there not been a Cultural Olympiad, with a further 6 projects indicating 'probably not'. Qualitative responses support the leveraging value of the London 2012 Games (and funding), with LOGOC helping Edinburgh International Festival projects to leverage additional funds from City of Edinburgh Council, Creative Scotland and EventScotland. Moreover, the *Big Concert* would not have happened without the vision and support of the London 2012 Festival.

Figure 7: Likelihood of project taking place, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey (base 37 projects)

- 4.11 Figure 7 also indicates that 7 respondents thought it likely that a project would have taken place, 1 in a different form and 6 in a similar form. Similarly, there was consensus from the research symposium that the additional funding and profile created by the London 2012 Games and Scotland's Programme enabled projects to be more ambitious.

New contexts, sites and settings

- 4.12 The framework document, *Scotland's London 2012-Glasgow 2014 Cultural Plan* also emphasised the objective to 'create new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice'. Operationalised through the 2012 Programme, projects were delivered in unusual locations across Scotland (and UK-wide), fulfilling the ambitions of the curatorial theme *Out of Place*. For example, *A Hansel of Film* (also a London 2012 Festival project) involved the exhibition of short films made by the public in each of the nations and many of the regions of the UK. The films were relayed between participating venues by 'runners' who employed whatever means of transport they could devise to get the films to the right venue on time.

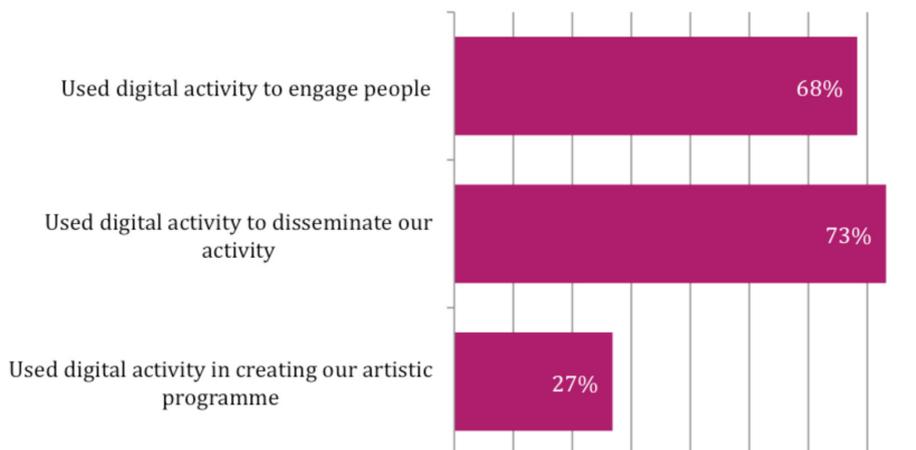
4.13 Other exemplars of new sites and settings were the *Big Concert* by Sistema, a major outdoor concert marking the opening of the London 2012 Festival and *the Summer of Song* project which welcomed the Olympic Flame to every local authority area in Scotland with a song. New settings also became the focus of the Programme as artists used Scotland’s landscapes in unique ways, with *Peace Camp*, *Tall Tales from the Riverbank*, *Speed of Light*, *Forest Pitch* and *Sea Change 2012* using river, canals, mountains, coast and forests as their venues. *Sea Change 2012* involved over 30 UK and international artists, working collaboratively and independently to consider the relationships between people, places and resources in the context of climate change. It involved work across art forms and was presented on their originating islands and in mainland venues and spaces. Existing (and in some cases, redundant) settings were also animated with Scotland’s bandstands coming alive with music as part of the biggest community event of the London 2012 Festival closing celebrations, *Bandstand Marathon*.

4.14 In relation to enabling artistic, cultural and creative practitioners to develop and deepen their practice, a number of Scottish projects indicated that they had experienced something new or different for their organisation:

- Extended geographical reach and engagement with new partners/audiences (e.g. *Hansel of Film*)
- Interacting with the Scottish landscape in new and unique ways (*Speed of Light*, *Forest Pitch*, *Sea Change 2012*)
- Deployment of new technologies (e.g. *Speed of Light*, *Edinburgh Writers’ Conference*, *Sun Rings at Riverside*)
- New local (e.g. *The Big Concert*, *Conflux*, *Curious*) and global (*Edinburgh Writers’ Conference*, *World Fringe Congress*) partnerships

4.15 In relation to utilising new technologies, there is evidence that a significant proportion of projects were using digital activity as means of: engaging people (68%), disseminating their activity (73%); and to create their artistic programme (27%) (Figure 8). Chapter 6 includes further discussion of how social media, in particular featured in the Programme.

Figure 8: Proportion of projects undertaking digital activity



Source: ICC/DHA Cultural Olympiad Project Survey (Base 42 projects)

Culture being at the heart of the Games

- 4.16 One of the ambitions of the London 2012 Festival was to ensure that the cultural programme complemented the sporting showcase in and around Games time. The Scottish projects included in the London 2012 Festival certainly secured high profile and media visibility. *NVA's Speed of Light* was captured in a BBC documentary and secured extensive national and international media attention (see Appendix 3). The Scottish leg of the Olympic Torch Relay also focused attention on the unique landscapes and cultural heritage of Scotland's urban and rural communities. This included its rich songwriting and singing traditions as showcased through *the Summer of Song* project in 30 of Scotland's 32 local authorities. The *Big Concert* launched the 12-week London 2012 Festival programme to a live broadcast audience in June, drawing attention to Scotland and to the wider cultural programme.
- 4.17 However, in considering whether culture was at the heart of the Games, it is also important to examine how projects responded to the values of the Cultural Olympiad in their programming. There appeared to have been a relative lack of awareness of what the Cultural Olympiad meant as illustrated in Figure 9. Ten projects indicated they had raised awareness of health and wellbeing; 9 indicated that they had achieved international understanding; 6 indicated that they brought together culture and sport; 5 indicated that they had raised awareness of environmental sustainability; 6 indicated that they had raised awareness of environmental sustainability.

Figure 9: Responding to Cultural Olympiad values, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey (base 37 projects)

Conclusion

- 4.18 There is evidence that the Programme created new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice. New geographical settings were created or utilised and new artforms used the existing landscape in innovative and unique ways. Audiences were able to see the best of UK and international culture in Scotland, with the *Big Concert* at Stirling Castle and *NVA's Speed of Light* on Arthur's Seat good examples. However, there is a need for more robust indicators to assess the quality of artistic production to ensure that these judgments include the experiences of a audiences and not just those experienced in artistic or cultural production.

5 PARTICIPATION

5.1 The data presented in this report draws on the period between June and September 2012. This is important when considering the outputs and outcomes of the Programme in relation to Participation. In particular, the LTUK Scottish Projects, which extended well beyond the focus period for this evaluation, are not fully reflected here. They are, however, the subject of a separate external evaluation due to report in 2013⁴. Moreover, projects that originated in Scotland were assigned all outputs in key areas of participation and, where possible, audiences for activities outside Scotland were removed. For UK-wide projects, audiences for activities outside Scotland were removed and the majority of other relevant output numbers were reduced proportionally.

The objectives set out in Table 1 have been grouped into key themes:

- Larger, new and more engaged audiences
- Broader and deeper engagement and participation
- Body of creative work with lasting legacy

Larger, new and more engaged audiences

5.2 One of the ambitions of *Scotland's London 2012-Glasgow 2014 Cultural Plan* was to use the focus of these two major sporting events to encourage '*larger, more engaged and new audiences, locally and internationally*'³. While this is an important strategic aim, without a baseline against which to measure progress, it is difficult to evaluate to what extent the Programme has been able to contribute to progress towards this ambition. That said, it is still possible to provide robust estimations of the number of people who engaged with the Programme, whether as audiences, participants or in other roles. This information, and the gaps identified in reported data, also makes a valuable contribution to the development of the outline monitoring and evaluation framework in Chapter 7.

5.3 What we term public engagement with the Programme is aggregated in Table 6 to produce audience figures of **671, 619** (excluding broadcast audiences) for the period June-September 2012. These figures comprise both paid and free tickets. When broadcast and online audience figures are included, a further 1,793,160 is added to audience volume, producing an audience estimate of **2,464,779**. As methodologies for gathering broadcast data are still emerging, the figures presented here are likely to be an underestimate. Online audiences figures are also less reliable than those captured through more traditional approaches, but as several Scottish projects used the Arts Council England and BBC supported SPACE online environment to extend access to beyond live performance or to new audiences, then it is important that this engagement is included. In Table 5, public engagement is a composite of attendance and participation (including volunteers).

⁴ Rocket Science evaluation of the Scottish Projects

Table 5: Public engagement by type

	No
Attendances and visits – paid	204,552
Attendances and visits – free	467,067
Attendances Total	671,619

Broadcast audience	1,557,774
Online audience	235,386
Other audience total	1,793,160

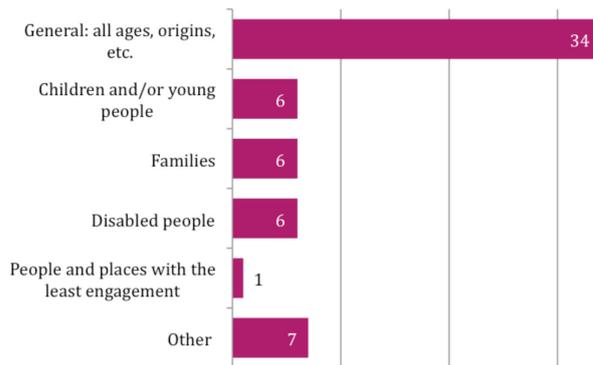
Participants	24,008
Volunteers	1,084
Participant Total	25,092

Total Audience Total	2,464,779
Public Engagement Total	2,489,871

Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 47 projects)

- 5.4 Disaggregating the audience data further is difficult with a paucity of demographic data available from individual projects. However, via the UK Evaluation Survey returns it was possible to identify that a significant proportion of projects (see Figure 10) had targeted a general audience or participant group (all ages, origins). A smaller number of projects were more directly focused on specific target audiences, for example children and young people, families or disabled people (four of these were *Unlimited* projects). Few projects reported that they had targeted people and places with the least engagement. This is a finding worthy of further investigation, given the stated objective to attract new audiences.

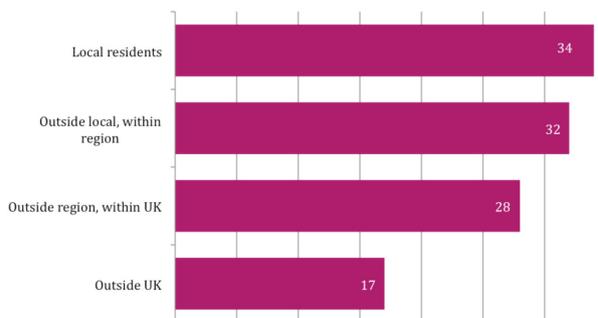
Figure 10: Number of projects by target audience type



Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 41 projects)

5.5 In terms of the anticipated origin of audiences (Figure 11), while local residents were the most frequently cited response (n=34), outside region within the UK (n=28) and outside UK (n=17) were relatively well represented. Unfortunately, without a good quality of disaggregated audience data, there is little robust empirical evidence to confirm that individual projects achieved these ambitions.

Figure 11: Number of projects by anticipated origin of audience



Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 36 projects)

Broader and deeper engagement and participation

5.6 As illustrated in Table 5, participant numbers were, again, significant at **24,008** and reported volunteer numbers were 1084. However, returns to the UK Evaluation Survey provided very patchy data on the age of participants (only 23 projects responded) and a further breakdown by hard to reach, disability and those not normally engaged in the arts is also not possible. Reporting was incomplete on this area of impact, indicating either that data held by projects was partial because most organisations and individuals do not have the capacity or the processes in place to collect this data (see Chapter 7 for more advice on addressing this gap).

5.7 In terms of the sorts of activities delivered, Table 6 indicates that there were 992 performances undertaken, 197 exhibition or event days and over 2,000 outreach sessions including those focused on education and training. The number of sessions for education, training or taking part would have been in excess of 7000 had the Scottish Projects data been included in full: because the data presented is for the period from June-September 2012, the figures are much lower. This point illustrates the importance of fixing the object of study and the period over which impacts as to be assessed at the outset – a critical consideration for assessing the impacts derived from funding for the Glasgow 2014 Cultural Programme (see Chapter 7).

Table 6: Activities by type

Type of activity	No of activities
Performances	992
Exhibition/Event days	197
Broadcasts	3
Outreach (sessions for education, training or taking part)	2,222
Other activity	114
Total	3,528

Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 46 projects)

- 5.8 The number of artists involved in delivering activity was 3148, of which 16 were reported as disabled and 567 as emerging artists and there were 868 organisers.

Table 7: Activities by type

	No of People
Artists	3,148
Organisers	868
Total	4,016

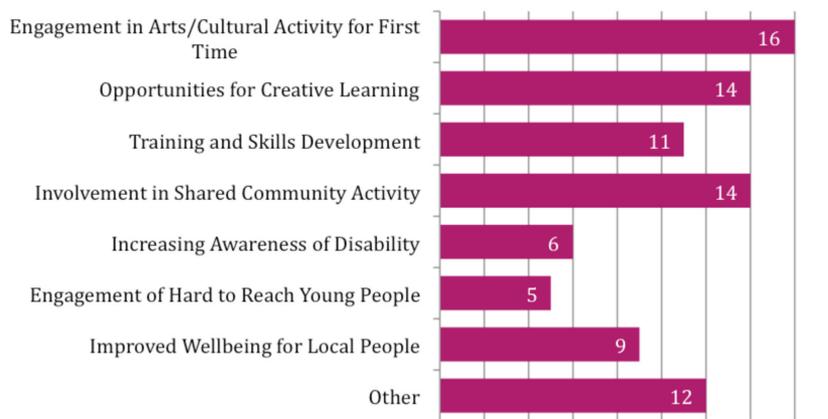
Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 45 projects)

- 5.9 Another feature of participation was the reported benefits indicated by contributing projects, as illustrated in Figure 12. Although, again, this is self-reported, 15 projects indicated that 'engagement in arts/cultural activity for the first time' was a perceived benefit of their project. Qualitative comments received from the UK Evaluation survey suggest that other benefits include:

- Engaging people for the first time
- Non-professionals were paid as professionals
- Projects reached out to a mass audience (e.g. All the Bells) or new people participated.

Unfortunately, the data is not robust enough to dig deeper into questions of whom these new audiences were or why they participated.

Figure 12: Reported benefits, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 36 projects)

- 5.10 Fourteen projects indicated the beneficiaries experienced 'opportunities for creative learning'. Predominantly, this related to young people, as part of the performance or, more frequently as an outcome of the learning and community engagement elements of projects. Fourteen projects cited being involved in shared community activity as a benefit. Predominantly, projects cited community engagement events and workshops as the mechanism for achieving this shared community activity. The nature of performances also emphasised shared community activity.
- 5.11 Nine projects indicated that training and skills development were benefits. These included opportunities to work with an international composer, come together with their peers, be mentored and develop new creative outputs for the first time. Five projects indicated that increasing awareness of disability was a benefit (all of these except one were *Unlimited* responses) and a further 5 projects indicated that hard to reach young people benefitted. *Get Scotland Dancing*, for example, received resources from the proceeds of crime to work with young people at risk. Finally, *Big Concert* targeted and worked with isolated young people to build confidence and social skills.
- 5.12 Several respondents perceived benefits to be deeper engagement with particular groups and engaging new participants or audiences. However, with a snapshot in time it is difficult to assess whether operational planning was put in place to identify and establish the mechanisms through which those impacts would be achieved. There is anecdotal evidence that projects did put in place plans to secure benefits but in the future it is crucial that delivery partners, funders and Creative Scotland are able to consider what is required to ensure that individual projects and organisations understand what is necessary to achieve their objectives.

Body of creative work with lasting legacy

- 5.13 Creative Scotland's mandate is to provide strategic leadership and co-ordination across the cultural sector, and related sectors, to develop, facilitate and deliver a coherent and meaningful programme of national activity in the context of London 2012 and Glasgow 2014. This translated into an approach to funding and curation that emphasised the lasting legacy of the body of creative work produced.

- 5.14 As part of the Programme a number of projects contained plans to look forward to 2014 and the Commonwealth Games, in line with *Scotland's London 2012-Glasgow 2014 Cultural Plan* ambitions. The intention to secure a lasting body of creative work or legacy can be associated, in particular, with the following projects:
- *Sea Change 2012* (this climate change project was supported in 2012 as part of a four year plan working up to Glasgow 2014)
 - *Culture Kitchen* (this food and culture project was awarded incubator funding for 2012 to develop in the lead up to Glasgow 2014)
 - *VeloCity* (a Glasgow project, it was funded for 2012 to produce an operational plan which will form the basis of significant activity for Glasgow 2014).
 - *Scotland Can Make It!* (souvenirs for commercial sale produced for 2012 and 2014)
 - *Get Scotland Dancing* (This project will continue on until 2014, including elements of Michael Clark's Barrowlands project)
 - *Ceilidh-Amba* (cultural connections with Rio and Glasgow 2014, though rooted in the North East).
 - *CitizenRelay* (proposal for 2014 to develop capacity for citizen journalism activity has successfully secured a Big Lottery Fund grant for 2014 delivery)
 - *Conflux* (has already secured additional funding for 2013/14 to develop its physical performance activity)
 - *Curious* (as this project is embedded within Glasgow Life's Museum service, it will continue to 2014, dealing with intercultural exchange)
 - *Poetry 2012* (has plans to follow up to 2014 and some of the funds dedicated to setting up a project to enable this to happen).
- 5.15 Additionally, projects that have no clear intention to continue (in the sense that they were one-off events for 2012) have also produced a body of work that will be available beyond 2012. So, for example, *Human Race* produced a series of online resources and Scottish Medical Collections that will contribute to understandings of sport/art in the future. *Poetry 2012* has also left a legacy of poems for the Scottish Poetry Library and educational resources that will be accessible for years to come.
- 5.16 In Scottish returns from the UK Evaluation Survey and Creative Scotland End of Project Reports 198 new products or commissions were reported by projects (though only by 20 projects). These ranged from 1 or 2 for most projects to 24 for another. Whilst the definition of a new product or commission was quite wide, there is some evidence that involvement in the Programme has helped facilitate additional creative outputs that will continue to have resonance beyond the London 2012 timeline.

Conclusion

- 5.17 It is difficult to confirm whether or not the Programme met or exceeded its ambitions with respect to participation because of the absence of clear benchmarks and baseline against which to measure, either at the project or programme level. However, audience figures were significant and taking into consideration broadcast and online viewing, it can be said that the Programme engaged with large audiences during the London 2012 Festival period. It is, however, much more difficult to make claims about the number of new audiences attracted, the composition of these audiences and, crucially, whether this audience was additional to expected arts and cultural participation in the same period in any other year. In order to assess whether event-led cultural programmes produce additionality in cultural participation, more systematic audience development work needs to be conducted to ensure that more informed claims about audience can be made for the Glasgow 2014 Cultural Programme (see Chapter 7 for detailed discussion).

6 PROMOTION

- 6.1 Within the framework of *Scotland's London 2012-Glasgow Cultural Plan*, the delivery of the Programme sought to make a contribution to the image of Scotland on a national and international stage. As with other ambitions, the desire to produce '*a fresh, sophisticated and contemporary image of Scotland*' is extremely difficult to measure, especially in the short term. The same can be said of objectives pertaining to cultural regeneration and the creative industries. That said, in this chapter, evidence is presented that suggests elements of the Programme did make a contribution to Scotland's image, nationally and internationally. However, more systematic evaluation activity needs to be undertaken in the future to ensure that the promotional value of Glasgow's 2014 Cultural Programme is assessed more comprehensively.

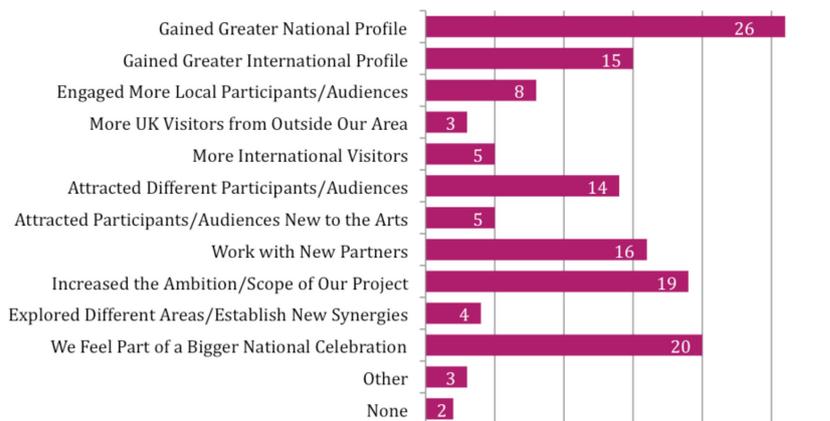
The objectives set out in Table 1 have been grouped into key themes:

- Fresh, sophisticated and contemporary image of Scotland
- Cultural regeneration and impact on creative industries

Fresh, sophisticated and contemporary image of Scotland

- 6.2 Given that Scotland did not benefit extensively from the London 2012 Olympic and Paralympic Games in terms of hosting sport events, the nations and regions approach to cultural programming provided areas geographically distant from the host city with a valuable opportunity to raise their profile and secure high media visibility. There is some evidence from projects, through their responses to the UK Evaluation Survey and End of Project Reports that involvement in the Cultural Olympiad and London 2012 Festival helped them in a number of ways.
- 6.3 A good example of an event that provided the strategic agencies involved in supporting the Programme with an opportunity to promote '*a fresh, sophisticated and contemporary image of Scotland*' was *Sistema's Big Concert*. Outside of the artistic merits of the project itself, there was an early recognition in strategic interviews with partner funders that the concert, launching the London 2012 Festival, would bring about the sorts of benefits they were targeting. For example, EventScotland was keen to fund because it was bringing attention to Scotland at the launch of the London 2012 Festival, putting Scotland at the centre of an internationally recognised broadcast event.
- 6.4 Twenty-six projects reported that they gained greater national profile from involvement in the Cultural Olympiad (illustrated in Figure 13). A further 20 projects reported that they felt part of a bigger national celebration, and 19 indicated that involvement increased the ambition/scope of their project. Importantly, for the focus of this chapter, 15 projects reported that they gained greater international profile from their involvement. These data do not reflect the benefits gained by projects that were not covered by the UK Evaluation Survey, but findings generated from strategic interviews and the research symposium further strengthen the evidence that involvement in a wider programme brought tangible benefits.

Figure 13: Benefits to projects, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey (base 37 projects)

- 6.5 Although it is encouraging that projects recognised the value of being involved in the Cultural Olympiad and London 2012 Festival, this also to some extent masked some of the difficulties in promoting Scotland via the multiple London 2012 cultural offers. There was an unavoidable element of competition between attracting audiences to London and to established Scottish cultural events in the summer of 2012. For example, the Edinburgh Festivals, brought together under the banner of Festivals Edinburgh, were anxious about the potential deleterious impact of the London 2012 Olympic and Paralympic Games on ticket sales and visitors to Edinburgh. While for ‘new’ cultural projects the Games catalyst was always likely to lead to greater profile and increased ambition, for existing projects or activities the counterfactual comes into play - had the Olympics not been held in the UK, there would have been less competition for audience and media attention.
- 6.6 Though not solely the responsibility of Creative Scotland, there was broad agreement that the London 2012 cultural offer in Scotland suffered because of brand confusion. Projects experienced confusion in being funded at different times by different brands and in navigating the layers of the Cultural Olympiad, Inspire Mark, London 2012 Festival and *Scotland’s London 2012 Cultural Programme*. However, at the research symposium, project leads suggested that Creative Scotland’s Creative Programmer and her team were effective in reducing complexity where possible.
- 6.7 To assess the contribution of the Programme to the image of Scotland as a cultural destination, there needs to be greater consideration of measures of Scotland’s current position (e.g. Anholt GfK Roper Nation Brands Index) and a clearer understanding of funding made and mechanisms put in place to operationalise this vision. Festivals Edinburgh provides a useful exemplar of what needs to be put in place: they are increasingly sophisticated at being able to place a value on their Festivals in terms of economic impact, media value and other indicators of international esteem.

Cultural regeneration and impact on creative industries

- 6.8 As discussed in Chapter 7, in order to assess the contribution of a one-off event to the wider creative and cultural economy, agreement needs to be reached on what projects (or parts of projects) in receipt of funding are being asked to achieve, what activity they will undertake to secure the required outputs and ways of knowing they have been successful individually and as part of a wider programme.

- 6.9 A number of individual evaluations have been undertaken of projects (or programmes) contained within the Programme and these provide some insights that can inform the approach taken for Glasgow 2014. Two of the most relevant are Edinburgh International Festival's *Ingliston Season* and NVA's *Speed of Light* Media Report.
- 6.10 Edinburgh International Festival was the only Edinburgh Festival to receive direct funding as part of the London 2012 Festival. This funding was used to support the *Ingliston Season*, where a venue was established to stage large-scale international theatre to attract national and international media, diplomatic and cultural attention, putting the spotlight on the Festival, Edinburgh and Scotland during the Olympic and Paralympic Games. In its End of Project Report, the project provided evidence of its success in achieving additional reach, PR and national and international media impacts. It secured 405 articles in the UK print and online media, generated over £2.1 million through the UK print media and PR value of over £6.4 million through UK print. Its broadcast coverage AVE was estimated to have a value of over £1.7 million. There are two main aspects of these data that are worthy of mention here. First, the EIF is a large enough entity to invest in external evaluators to capture the value of its activity – this would be unlikely to be available to smaller projects. Second, they are making use of industry recognised valuation tools like Advertising Value Equivalence (AVE) that provides a measure of media exposure and the equivalent cost of placing an advertisement in a particular medium.
- 6.11 Both Edinburgh International Festival's *Ingliston Season* and NVA's *Speed of Light* have in common investment from Scotland's national event agency, Event Scotland, which requires its funded projects to account for their impact using the eventImpacts toolkit⁵, which encourages use of the AVE method and others that help to assess economic and other forms of value of events. *Speed of Light* (see full case study in Appendix 3) received widespread media coverage nationally and internationally, supported by a valuation of media coverage with an AVE of over £1 million and PR value of over £3 million. This coverage included national BBC news, a 30-minute BBC *Artworks* documentary, a substantial slot on the BBC's *The Culture Show* and radio features on the World Service, *The Review Show* and *Late Junction*. The imagery combining the Scottish landscape and contemporary culture/technology was central to press representations of the work.
- 6.12 These two examples highlight a connection between promotion of a fresh, sophisticated image of Scotland and a wider contribution to the creative and cultural economy. Festivals Edinburgh also provides a good example of how a strategic approach to the London 2012 Games helped alleviate the potential displacement of visitors and the media during Games time. As a collaborative forum created by the twelve major festivals, Festivals Edinburgh worked on plans for the London 2012 Games for 3 years to position Edinburgh as a cultural destination of choice for visitors. They recognised the opportunities and risks involved in London hosting the Olympic and Paralympic Games and they responded by securing the agreement of all twelve festival directors to work to a set of themes to enable enhanced programming and marketing of the Edinburgh Festivals and the Festival City over this three year period, extending to Glasgow 2014. The economic importance of this strategic approach was important as Festivals Edinburgh sought additional investment to capitalise on the significant international profiling opportunities afforded to Edinburgh in 2012 and 2014 and to develop international relationships, a tourism legacy in key existing and emerging markets, and increased cultural profile and business development opportunities.

⁵ eventImpact website <http://www.eventimpacts.com>

- 6.13 Whereas, for Edinburgh International Festival and *Speed of Light*, promotional returns from involvement in the London 2012 Festival programme were tangible, the wider cultural brand of the Edinburgh Festivals generated less positive outcomes. Strategic interview findings suggested that Festivals Edinburgh had hoped for better representation from its association with the Olympics and the Cultural Olympiad. There was no noticeable increase in interest in the Edinburgh festivals with Olympic marketing activity. The marketing of the Programme did produce more tangible marketing returns. Overall, additional marketing support was forthcoming for Festivals Edinburgh and this led to a stable year of audiences when there was a fear that figures would have dropped. This learning needs to be considered as planning continues toward Glasgow 2014 to ensure that recognition is given to existing cultural assets, but without squeezing out new activity.
- 6.14 The more effective use of social media within the Programme could have led to greater measureable impacts of sentiment about Scotland's cultural offering during 2012 and beyond. With an increasingly abundant use of social media in 2012 and in particular, the rising demand of mobile smart devices in public life, there is great potential to harness online promotion and marketing and large scale data collection methods to measure the wider impact of cultural events.
- 6.15 The potential lies in the ability to dip into a widening world of distributed, user-generated and audience-led content that has not been witnessed at this scale previously. However, the Programme would have benefitted from the development of a social media strategy that fully utilised social media analytics throughout, in order to take advantage of organically generated public discourse being encouraged through online and established media engagement with the Programme. London 2012 Festival was successful in utilising Twitter, particularly the tag #london2012fest to promote and secure online engagement.
- 6.16 Social media, while an increasingly valuable tool to support the promotion and marketing of a cultural project or programme, can also operate as a strategic intervention to encourage public discourse as a source of genuine, organic/non-invasive feedback from existing and potentially new audiences. Some projects, like *Speed of Light* (see case study) were successful at deploying social media to engage participants and audiences, and others, like *CitizenRelay* fully integrated their creative concept with social media. In the case of the latter, this approach secured extensive public engagement and media visibility and (at the same time), a robust set of metrics that justified this approach.
- 6.17 The data available on employment opportunities generated as an outcome of the Programme is partial, with 37 jobs reported as being created through the projects (UK Evaluation Survey). However, it is not possible to ascertain whether these jobs were full time equivalents (FTEs), or whether they were permanent roles. The wider economic contribution of the Programme has not been assessed systematically, to date. Bearing in mind the baseline indicators included in Glasgow's Legacy Plan, it is important that an agency (not necessarily Creative Scotland) is cognisant of the need for clearer measures for the economic contribution of cultural activity and events if it is to be possible to produce robust data for 2014.

Conclusion

- 6.18 In terms of Promotion, there is evidence to suggest that projects did experience a benefit from being involved in the Cultural Olympiad – although it is less clear whether the umbrella brand of *Scotland's London 2012 Cultural Programme* brought additional benefits. National and international profile was enhanced for projects and being part of a national celebration was deemed beneficial. The absence of robust data on employment, international visitor numbers and other indicators associated with investment in the creative economy means that it is difficult to place a value on the promotional opportunity that London 2012 represented.

7 DEVELOPING AN OUTLINE MONITORING AND EVALUATION FRAMEWORK

Lessons in evaluating impact from London 2012

- 7.1 A key objective of this evaluation of the Programme was to develop an effective outline monitoring and evaluation framework to inform thinking about how best to assess the impact of the Glasgow 2014 Cultural Programme. The online survey, strategic interviews, the research symposium and discussions with our consortium partners at ICC about the UK Evaluation have all informed the UWS-led consortium as to how monitoring and evaluation were managed during London 2012 in Scotland, and what lessons can be learned for Glasgow 2014.
- 7.2 On the basis of the findings presented in Chapters 3-6, there is a need for strategic clarity about the purpose of monitoring and evaluation and why it needs to be undertaken. Rather than try to retrospectively align desired impacts with Programme objectives, monitoring and evaluation needs to be integrated from the start so that there is transparency and a shared agreement from the beginning about what 'success' would look like. Linked to this, the relatively fluid nature of the objectives and targets contained within *Scotland's London 2012-Glasgow 2014 Cultural Plan* should be firmed up into a set of measurable indicators so that Creative Scotland and its partners at Glasgow Life can confirm what success in Glasgow's 2014 Cultural Programme will look like and how it will be evaluated and reported.
- 7.3 In the UWS online survey, projects were asked to indicate which outcomes they were expecting to monitor or evaluate within their projects. Results show that ticket sales (62%), audience number data (62%) and participants (48%) were most frequently cited outcomes (Table 8). In contrast, only just over a third of respondents (35%) collected data on audience composition. Wider social and cultural outcomes appear to have been monitored more effectively than their economic counterpart. Socially, over half of respondents measured satisfaction with the performance or project (55%), though perceptions of visitors, locals or civic pride were not assessed in most projects. Culturally, artistic criteria were at the heart of monitoring and evaluation with quality of production (55%) and audience perception of quality (62%) being monitored by more than half of respondents. Perhaps surprisingly, less than a half of respondents indicated that they had monitored media coverage and its sentiment on artistic quality (45%).

Table 8: Project outcomes monitored

Activity	Response %	Response Count
Audience: Ticket Sales	62%	18
Audience: Demographic profile	35%	10
Economic: Audience numbers	62%	18
Economic: Number of participants (non-spectators)	48%	14
Economic: Percentage of audience from outside host economy	3%	1
Economic: Number of £ spent in host economy	0%	0
Economic: Cost of accommodation for visiting audience	0%	0
Economic: Amount spent on non-accommodation costs	0%	0
Social: Satisfaction with performance/project	55%	16
Social: Identity, Image & Place: visitor perception	28%	8
Social: Identity, Image & Place: local resident perception	3%	1
Social: Identity, Image & Place: civic pride	10%	3
Social: Participation: Intent to continue participation	28%	8
Social: Participation: Extent of audience participation	24%	7
Social: Volunteering & Skills: number of volunteers	38%	11
Social: Volunteering & Skills: extent of volunteer training	10%	3
Social: Volunteering & Skills: profile of volunteers	17%	5
Social: Volunteering & Skills: the volunteer experience	21%	6
Social: Volunteering & Skills: intent to volunteer again	14%	4
Media & Social Media: volume of coverage	48%	14
Media & Social Media: influence	24%	7
Media & Social Media: sentiment of coverage	21%	6
Media & Social Media: economic value of coverage	14%	4
Artistic: quality of production	55%	16
Artistic: audience perception of quality	62%	18
Artistic: media coverage/sentiment of project	45%	13
Environmental: presence of sustainability plans	7%	2
Environmental: proportion of visitors travelling by car	7%	2
Environmental: proportion using park & ride facilities	3%	1
Environmental: number of spectators/audiences using public transport	3%	1
Environmental: perception of attendees on sustainability	7%	2
Other (please specify outcome)		5
	Answered question	29

7.4 The most popular techniques used to assess project outcomes (Table 9) were media coverage analysis (52%), ticket sales data analysis (48%) and the production of a documentary/film (48%). Audience counters (41%), paper surveys (41%), viewing figures (38%) and assessment of web analytics (35%) were also relatively well utilised by projects, emphasising the importance attached to quantitative techniques for the assessment of impact. That said, the use of documentary and film to capture project outcomes illustrates a more qualitative means of assessing artistic outcomes as does the use of de-brief events (35%), qualitative interviews (24%) and focus groups (21%).

Table 9: Techniques used to assess project outcomes

Activity	Response %	Response Count
Media coverage analysis	52%	15
Analysis of Ticket Sales	48%	14
Documentary/film	48%	14
Audience counter	41%	12
Paper survey	41%	12
Viewing figures	38%	11
Assessment of website analytics	35%	10
Debrief event (s)	35%	10
Online Questionnaire Survey	28%	8
Qualitative interviews	24%	7
Focus groups	21%	6
Other (please specify)		10
Answered question		29

7.5 Perhaps an even more fundamental question that Creative Scotland might consider is what sort of evaluation strategy it needs to put in place to enable the 'value' of its activities to be assessed in the most appropriate way given its role in support the creative and cultural sector. One approach, detailed in Tables 10-16, is to set and agree targets for delivery, impact, indicators and methods of data collection in advance via a client/partnership approach. Funding is then more easily tied to delivery and evaluation and the main task is to align objectives (what you want to achieve) to measures or indicators (how you know whether you're achieving them). A more enhancement-led approach would be to focus on quality and the demonstration of it via self-evaluation. Within this approach, artistic excellence (quality assurance) and the value-added of quality enhancement could both be interrogated. Impact measurement might be part of the process but not the sole mechanism for evaluation activity.

- 7.6 There is currently a strong emphasis on instrumental and institutional value in evaluation and much less so on intrinsic (artistic) value, yet the more intangible values are often crucial in successfully securing a commission. The measurement of artistic quality remains challenging for projects and those responsible for commissioning or funding. Whilst artistic value is accorded weight in Creative Scotland funded projects, those involved in analysing public policy are often interested in value for money and cost-benefit analyses. Festivals Edinburgh has made progress by commissioning reporting on social, cultural and economic impact in different years, which should inform future thinking in the development of outline monitoring and evaluation framework.
- 7.7 There is currently a lack of understanding and expertise of the impact of new media on audiences and the cultural experiences they enjoy. The emphasis remains on assessing established media narratives and not how that message is received and shared via social media. Assessment of co-created impacts needs to extend beyond the superficial 'likes' and 'follows' to understand reach, communities, influence and networks formed. It is important that proactive analytics and data collection methods are in place ahead of programme and project launch and there is agreement on what official communication references are being used; i.e. what is the hashtag (if one is needed), what are the official project account usernames, whether there is a monitoring system in place to update and inform the project developers of alternative spellings or references to their project and what the key objectives for using social media as a promotional and engagement tool are in the first place.
- 7.8 Whatever approach is chosen, strategic clarity must be accompanied by operational support, from funders and other stakeholders, in the practice of planning for and implementing monitoring and evaluation. The research symposium participants indicated that they would benefit from having the main funding partners brought together to share their knowledge and expectations for monitoring and evaluation. Evaluation training workshops could precede project commencement, focused on reporting requirements, evaluation techniques and resource requirements. Small teams without expertise in evaluation could get advice from experienced project leads from within and outside of the cultural sector, emphasising a collaborative culture. It is also worth giving consideration to the appointment of an evaluation partner (or mentor) for each project from within the main funder. Projects called for progressive, open relationships between funders and those receiving the funding.
- 7.9 Multiple reporting requirements created significant challenges for projects in managing their monitoring and evaluation processes as part of the Programme. There was an expressed desire for more standardized, yet flexible evaluation tools, involving a more nuanced framework with 'opt in' and 'opt out' modules. However, this new framework must not be in addition to the plethora of others in use at the moment but instead must rationalise those already in existence, including eventImpacts. A strategic consensus needs to be built amongst key funders as to their information needs and work to produce a useable set of tools that will avoid duplication and maximise the quality and comparability of data.
- 7.10 There is also need for clearer information on where monitoring and evaluation reporting goes and what impact it has on policy and practice. This would enhance the credibility of the process, secure buy in from projects and contextualise the rationale for evaluation that Creative Scotland has to work within.

Defining the object of study and area of impact

- 7.11 In bringing together data to analyse the scope and scale of the Programme, Creative Scotland made some choices about those projects which were felt to constitute the programme, and about the time period which the programme ran for. Establishing as early as possible what constitutes the 'object of study' for the evaluation of Glasgow 2014 Cultural Programme (what projects are included, in full or some elements) will be crucial in ensuring comprehensive data collection which neither runs the risk of over or understating the scale of the Programme. In addition, there are important considerations in relation to where and when the impact of an activity is anticipated to take place. For example, if a project tours beyond Scotland, is this activity still considered to be contributing to outcomes within Scotland?

7.12 This is particularly important in respect of possible legacy planning and effects from funding cultural programmes. The evaluation of the legacy of Glasgow 2014 is currently expected to run until 2019, to allow the evaluators and policy-makers to understand what takes place following the year itself, and what the effects may be, not just immediately after the Games, but several years beyond. If this approach were to be followed for an assessment of impact for cultural activity supported as part of the Glasgow 2014 Cultural Programme then there would be an opportunity to assess:

- The longer-term effects of activities or developments which take place in 2014, but continue to have some positive or negative impacts in the following years.
- Activity or developments which take place post-2014, but as a result of Glasgow 2014, which are relevant in terms of strategic imperative of, say the Scottish Government

The key issues to consider are set out in Table 10.

Table 10: Defining the object of study and area of impact

Area for consideration	Key issues
Which projects or programmes are part of the Glasgow 2014 Cultural Programme?	<ul style="list-style-type: none"> - Are all the projects or programmes additional/specific to the Glasgow 2014 Cultural Programme? - Are there any projects where only a part of the activity is included? - Are there activities which would have happened anyway, which are part of the Glasgow 2014 cultural programme? - Are there projects that are badged as part of the programme but receive no dedicated funding?
Where will impact take place?	<ul style="list-style-type: none"> - Is activity which tours outside Scotland included? - How will we define the 'local' audience and the 'tourist' audience? - How will we account for online and broadcast audiences?
When will impact take place?	<ul style="list-style-type: none"> - Is activity in the build-up to Glasgow 2014 included? - Is activity following on from Glasgow 2014 included? - Will impact take place when activity does, or will there be effects afterwards?

Setting aims and objectives

7.13 Determining what the key aims and objectives of individual projects and programmes are, and what the mechanisms will be in order to achieve those aims and objectives, is a useful starting place in determining potential data collection and analysis. Those mechanisms may not just relate to the cultural programme on offer, but also the tactical marketing campaign to support (for example) an event being shown in an unusual location, or to specifically engage young people from the local population.

7.14 Evaluation programmes which are put in place after a cultural programme has been established are often asked to retrospectively validate the relationship between aspects of the programme and desired impacts, where there is often little evidence that operational planning was put in place in order to identify and establish the mechanisms through which those impacts would be achieved. Establishing a detailed evaluation framework, in line with priority themes that Creative Scotland has identified for the Glasgow 2014 Cultural Programme in advance of funding and commissioning decisions should encourage both delivery partners and funders to consider what is required to ensure that individual projects and programmes understand what is necessary to achieve their objectives, and are putting in place the right funding and mechanisms in order to do so.

7.15 In some cases, this may require strategic engagement between funders and potential delivery organisations and individuals. Major events are often seen as an opportunity to engage 'new' audiences, but relatively little thought goes into what kind of 'new' audience is sought, or the different mechanisms which might be appropriate for different kinds of 'new' audience. *The Evaluation of the Commonwealth Games 2014 Legacy for Scotland (October 2012)* notes that:

'...previous research has not evidenced a physical activity legacy from hosting. However, this is not to say that it has not, or cannot, happen. Research does suggest that the best way to harness this may be through one of two mechanisms: a 'demonstration effect' that might motivate current or lapsed participants to restart or deepen their participation, and generating a 'festival effect' through a wider celebration that might motivate those currently 'pre-contemplative' or sedentary. Both effects could potentially be generated in Scotland through the hosting of the Glasgow 2014 Games, and by the national and Glasgow cultural programming currently planned.' (p. 10).

7.16 This suggests at least two different kinds of potential effects which might be sought, but with different groups of the population: one of which is predisposed to engagement, and the other which is not. It is reasonable to suppose that these different groups might require different kinds of motivation and mechanisms to prompt these effects in response to Glasgow 2014. A Logic Model can be used across different sectors to test the feasibility of a project; to acknowledge the context of a specific intervention; to identify the different elements required to make it work; and to provide a framework for evaluation.

7.17 Table 11 illustrates a basic Logic Model, with some broad, standard questions within it. Such a model can be adjusted and used for wider programmes or individual projects, and it can be used before, throughout and at the end of a project. It can also be used to establish frameworks for evidence collation, evaluation and self-evaluation. Importantly, it takes the user through each step of the process, encouraging them to build a robust proposition for their activity and the way in which it will achieve its aims.

Table 11: Logic model

Aims	Context	Inputs (Resources)	Activities/ Mechanisms	Audiences/ Participants	Outputs	Outcomes	Contribution to wider programme themes
What we want to achieve	<p>What are the external factors that affect us?</p> <p>What are the starting points for our activity?</p> <p>What is the baseline of our audiences/ for our potential audiences?</p>	<p>What resources are we putting in?</p> <p>Why have we chosen them?</p> <p>What partners are we working with?</p> <p>How is that partnership working?</p> <p>How will we know if we have chosen the right partners and resources for the project?</p>	<p>What activity are we undertaking?</p> <p>What activity is required to bring in the audiences/ participants we are seeking?</p> <p>How will we know what the 'take-up' will be?</p> <p>How will we know if it is the right/ appropriate activity to achieve our aim?</p>	<p>Who will the audiences/ participants be?</p> <p>How many audiences/ participants are there?</p> <p>What do you know about their audience/ participant habits before your project?</p> <p>How will you know if you have reached the audiences/ participants which you wanted to?</p> <p>What was the audience/ participant experience of the project?</p>	<p>What outputs do we expect?</p> <p>How will we know if they have happened?</p> <p>Did anything happen that we didn't expect?</p>	<p>What outcomes do we expect?</p> <p>How will we know if they have happened?</p> <p>Did anything happen that we didn't expect?</p>	What is the impact of our work on wider programme themes?

Resourcing data collection and analysis

- 7.18 In determining a detailed evaluation framework, it will be important for Creative Scotland and its strategic partners to consider what level of self-evaluation or collection through monitoring forms can be reasonably expected of organisations and individuals involved in delivering projects. The diverse size and scope of potential projects, and the diverse size of delivering bodies, means that it may not always be reasonable to expect detailed and extensive data to be produced by projects themselves. In addition, many organisations and individuals may have limited experience of undertaking surveys or asking audiences for information. The costs of producing monitoring data are rarely built into project budgets and can be significant.
- 7.19 In order to establish a framework which can be workable, but which also allows Creative Scotland and its strategic partners to consider (as and when appropriate) where it wishes to add value, we would recommend a four-tier approach to data collection. This approach is laid out in Table 12.

Table 12: Data collection and analysis

Tier	Data	Resources
Baseline	<ul style="list-style-type: none"> - Basic standardised output data, including volume and type of activity, and volume and type of public engagement - Information about the funding support for the project - Some baseline information to identify the 'type' of project, perhaps by the main artform, or programme theme - Enables production of size and scope numbers for the whole Glasgow 2014 cultural programme 	<ul style="list-style-type: none"> - Supplied through standardised monitoring forms at the end of projects - Projects receiving funding are told in advance that this will be a requirement - All projects which are part of the Glasgow 2014 Cultural Programme supply this data
Mid-level	<ul style="list-style-type: none"> - Building a standardised picture of the demographics of audiences and participants - This could include information about audiences and participants' previous cultural experiences - This could include information which would be relevant to social and economic impacts, potentially identifying: tourists and their motivation and spend; those new to particular artforms or experiences; and other characteristics. - Potential to build up a cohort of contacts of those who engaged, amongst which a longer-term assessment could take place. 	<ul style="list-style-type: none"> - The majority of organisations and individuals normally delivering cultural programmes would be unable to supply this data - A strategic programme-wide approach, with standardised surveys and support to train volunteers to undertake survey work or place field researchers on the ground at events, could potentially build a significant and rich dataset for the Glasgow 2014 Cultural Programme. - Could work with existing audience development agencies to support project evaluation of audience demographics
In-depth	<ul style="list-style-type: none"> - Exploring the value of individual projects or clusters of projects attempting significant change/new achievements. - Suitable for long-term participatory work, complex industry interventions (e.g. to target growth/innovation in the creative industries), etc. - Would allow more complex/risky projects to be assessed more fully. 	<ul style="list-style-type: none"> - Would require commissioning on a case-by-case basis, but supported within the overall context of a central evaluation framework. - May use more complex and longitudinal methods, and could be the best source of data about long-term impact.
National or local trends	<ul style="list-style-type: none"> - Consider additional, Glasgow 2014-specific questions in Culture module of the Scottish Household Survey, to enable national dataset on participation in Glasgow 2014 Cultural Programme - Enables understanding of relationship between 'normal' cultural participation and any special effects from Glasgow 2014 - Consider engaging with/seeking questions on omnibus survey and Glasgow East End study (in legacy evaluation) to enable trends over time to be plotted with key groups (general population and local population). 	<ul style="list-style-type: none"> - Work with wider evaluation on the legacy of Glasgow 2014 to identify areas for sharing data indicators. - Work with Scottish Government to identify opportunities to use Scottish Household Survey to track trends, and relate to 'normal' population behaviour - Could be placed within the overall context of a central evaluation framework.

Impact areas, indicators and methodologies

7.20 The following section looks at the different areas in which impact might take place, the kinds of indicators and measures that might provide an assessment of that impact and the approaches and methodologies for generating data which might be considered. These are arranged according to the four tiers of data collection suggested in Table 12. Impact areas are also arranged according to five broad themes:

- Culture, including artistic excellence and development of cultural capacity
- Social, including engaging with different kinds of audiences, the effects of participatory and volunteering activity
- Economic, including tourism and (where appropriate) industry development interventions for the cultural sector and the wider creative industries
- Image, including media responses and internal/external perceptions of place
- Management/process, including development of partnerships and funding models

Baseline impacts

7.21 Baseline data is information which the majority of organisations and individuals delivering projects and programmes are likely to be able to self-report to a reasonable level of accuracy. A standardised monitoring process, potentially with modular elements (i.e. questions which could be removed or not completed by the respondent, where they are not relevant to the project), could be agreed across all major funders. This approach would:

- Prevent projects from having to complete multiple monitoring requirements
- Create standardised data (using standardised definitions) which multiple agencies and funding partners can use and understand
- Provide some basic programme-wide measures across all activities, including volume figures for activity and public engagement
- Be relatively 'resource light', once set up
- Ensure that data is 'up-to-date', being supplied after a project is complete
- The same measures could be used to set 'targets' or give advance indications, if used as part of the application/commissioning process for funding.

All the data outlined in this tier is 'self-reported' by projects themselves. Projects would need to be encouraged to be realistic in their reporting. Certain sorts of measures (e.g. reporting of benefits to participants in project) would need to be treated carefully. Table 13 lays out the baseline impacts.

Table 13: Baseline impacts

Theme	Impact/activity Area	Indicator/Measure	Methods for/notes on data generation
Cultural	Programme	<ul style="list-style-type: none"> - Volume of activity, separated by different types of activity (e.g. performances, exhibitions, screenings, broadcasts, sessions for training, education and taking part, etc.) - Artform of activity - Volume of artists involved, and some basic data about the type of artist (e.g. emerging, etc) - Description of use of digital technology to develop programme 	<ul style="list-style-type: none"> - Could be self-reported (i.e. collected by delivery partners) through standardised monitoring forms adapted to suit the key themes for Glasgow 2014 Culture Programme
Social	Audiences, visitors, participants and volunteers	<ul style="list-style-type: none"> - Volume of audiences, visitors, participants and volunteers, by different types of engagement - Volume of engagement through broadcast and online routes, including application downloads, hits, etc. 	<ul style="list-style-type: none"> - Could be self-reported (i.e. collected by delivery partners) through standardised monitoring forms. - Estimating audience/visitor sizes at outdoor/unticketed events may require some support, and can be difficult.
Economic	Tourism	<ul style="list-style-type: none"> - Description of work with tourism partners/relevant tourism marketing - Indication of whether activity would have taken place if funding through Glasgow 2014 programme was not made 	<ul style="list-style-type: none"> - Could be self-reported (i.e. collected by delivery partners) through standardised monitoring forms. - Would need to be informed by VisitScotland & EventScotland templates
	Job creation/skills	<ul style="list-style-type: none"> - New jobs created through additionally funded projects - Days employment for artists and freelancers - Days contribution for volunteers 	<ul style="list-style-type: none"> - Could be self-reported (as above). - Requirements around jobs/skills self-reporting would need to be strict, to prevent potential over-reporting
	Business interventions	<ul style="list-style-type: none"> - Change in turnover/sales - Volume of businesses involved in programmes 	<ul style="list-style-type: none"> - Could be self-reported (as above). - These indicators would only be relevant if a specific project or programme is designed to create business growth. There may be other potential indicators, depending on the targets of the individual programme.

Theme	Impact/ activity Area	Indicator/Measure	Methods for/notes on data generation
Management /Process	Partnerships/ cross-sector working	<ul style="list-style-type: none"> - Volume of partners, separated by different sectors - Volume of new partners, separated by different sectors - Indication of whether partnerships will continue. 	- Could be self-reported (i.e. collected by delivery partners) through standardised monitoring forms.
	Funding	<ul style="list-style-type: none"> - Volume of funding, separated by different sources. 	- Could be self-reported (as above).
All areas	All areas	<ul style="list-style-type: none"> - A range of 'proxy' or 'self-reported' indicators could be developed exploring the experiences of funded organisations and impacts on audiences and participants, if no better sources of data are available. 	<ul style="list-style-type: none"> - Could be self-reported (i.e. collected by delivery partners) through standardised monitoring forms. - Only advisable if better data is not available.

Mid-level impacts

- 7.22 Mid-level data concentrates on producing information directly from those engaging with projects and programmes, rather than those running or funding projects and programmes. Normally, many organisations and individuals running projects may not collect any information directly from those who engage with the project. A strategic, programme-wide approach would provide the richest data in this area. Creative Scotland and other funding agencies could work together to refine the indicators and measures that are relevant, and a set of standardised questionnaires could also be developed. These could be 'modularised', so that projects could select the questionnaire which was most relevant to the kinds of engagement which they anticipate taking place. For example, it is important that free and ticketed events are clearly separated in future project data returns.
- 7.23 Fieldwork would require training and support to be given to organisations (and potentially volunteers) to collect and then submit their own data, or some investment in a professional fieldwork team to collect data (an existing audience development agency could perhaps take on this role). While online surveys could be used, responses to online surveys are unlikely to be thoroughly representative of all the different kinds of engagement that takes place, and some face-to-face surveys (or distribution of surveys to groups of participants and volunteers directly) may be more useful in ensuring a higher response rate. Additional levels of data collection could be considered (e.g. follow-up 'telephone interviews with a smaller sample) to explore specific areas in greater detail.
- 7.24 Creative Scotland could consider working with an audience development agency to pilot and develop such an approach. Where possible, if data collection can be embedded within organisations, this approach would support significant capacity building for the sector and continue beyond Glasgow 2014.
- 7.25 This level of data (Table 14) would build significantly on the 'self-reported' data from organisations and individuals supplied through monitoring forms, by giving the 'other side' (that of the public) of the project experience. It would also supply important indicators relating to who gets involved, why and what they think of it. However, it is worth noting that questionnaire surveys must be manageable in length, and are also a form of 'self-reporting' (by the public, in this instance), inasmuch as they do not provide data observed or verified by a third party or other data/indicators. They are, therefore, limited in terms of the detail that they can realistically supply about potential impacts, and particularly in relation to long-term activities.

Table 14: Mid-level impacts

Theme	Impact/activity Area	Indicator/Measure	Methods for/notes on data generation
Cultural	Programme	<ul style="list-style-type: none"> - Responses of audiences and participants to programme, including responses on enjoyment, quality, etc. - Responses of audiences, visitors, participants and volunteers 	<ul style="list-style-type: none"> - Audience/visitor/participant/volunteer survey - Note- these kinds of responses are necessarily 'self-reported' rather than observed, and could be strengthened by in-depth work directly with the public
Social	Audiences, visitors, participants and volunteers: access, diversity, benefits and beneficiaries	<ul style="list-style-type: none"> - Demographic information on audiences, visitors, participants and volunteers - Information relating to the previous cultural experiences and engagement by audiences, visitors, participants and volunteers - Experiences/benefits of programmes for volunteers and participants of specific activities 	<ul style="list-style-type: none"> - Audience/visitor/participant/volunteer survey - Note- these kinds of responses are necessarily 'self-reported' rather than observed, and could be strengthened by in-depth work directly with the public
Economic	Tourism	<ul style="list-style-type: none"> - Origin of audiences and visitors to ascertain levels of tourism (i.e. travel from outside the event/activity area), travel time and mode of transport, motivation for making the visit, spend on visit, other activities undertaken (in addition to attending Glasgow 2014 Cultural Programme activities) 	<ul style="list-style-type: none"> - Audience/visitor/participant/volunteer survey
	Job creation/skills	<ul style="list-style-type: none"> - Indicators dependent on activities/programmes, but could explore new skills learning with participants and volunteers 	<ul style="list-style-type: none"> - Participant and volunteer survey; as with other indicators in this tier, these would be self-reported
Image	Sense of place/community Coherent brand narrative	<ul style="list-style-type: none"> - Audience/visitor/participant/volunteer views of the benefits of the culture programme to the way in which they see their area and their community - Audience/visitor/participant/volunteer awareness of/association of activity with Glasgow 2014. 	<ul style="list-style-type: none"> - Audience/visitor/participant/volunteer survey - Note- these kind of responses are necessarily 'self-reported' rather than observed, and could be strengthened by in-depth work directly with the public
Management/Process	Partnerships/cross-sector working Funding/Commissioning process	<ul style="list-style-type: none"> - Challenges/opportunities of new partnerships: what has worked and what hasn't - Challenges/opportunities of funding/commissioning process: what has worked and what hasn't 	<ul style="list-style-type: none"> - Survey (perhaps anonymised) of organisations and individuals delivering projects and programmes - Facilitated symposium to share learning and create networks across the Glasgow 2014 Cultural Programme

In-depth impacts

7.26 Building upon the two areas of data already discussed, Creative Scotland and its partners could consider a range of in-depth work to support an evaluation of the Glasgow 2014 Cultural Programme. This activity would need to be determined as and when Creative Scotland and other funding partners are able to identify projects or clusters of projects with specific intentions (e.g. to be World Stage or Out of Place). Additional investment in resources in this area should focus carefully in adding to the available data, analysis and understanding relating to specific areas of potential intervention. For example, if a project is working with the local community in the east end of Glasgow, to improve the skills and employment opportunities for those people, then a specific evaluation might be required in order to assess the success of that project. Alternatively, Creative Scotland might feel that a specific area of interest across the entire programme would be the opportunity to raise the profile of cultural activity in Scotland; a specific assessment looking at media responses across the programme might be required.

7.27 The in-depth evaluation (Table 15):

- Could be programme-wide, but specifically looking at an impact area like profile or economic value;
- Could be project specific, exploring whether a specific project has achieved its aims;
- Is useful in exploring complex projects, and understanding what has happened; or,
- Will be helpful in testing whether aims and objectives are underpinned by operational and tactical planning (effectively, in testing the validity of a logic model for individual projects and for wider programme aims)

Table 15: In-depth impacts

Theme	Impact/activity Area	Indicator/Measure	Methods for/notes on data generation
Cultural	Programme	<ul style="list-style-type: none"> - Media/key critics responses to programme - Responses from peers in the sector 	<ul style="list-style-type: none"> - Media clippings/assessment – could include coding of media items and analysis of positive/negative sentiment, areas of focus, etc. - Peer review process (e.g. Arts Council England’s formal peer assessment for NPOs).
Social	Audiences, visitors, participants and volunteers: access, diversity, benefits and beneficiaries	<ul style="list-style-type: none"> - Explore the effects of individual/collective projects and programmes, according to what they sought to achieve. - Enable more direct observation and engagement with audiences, visitors, participants and volunteers, as well as with connected beneficiaries (e.g. parents, wider community, etc). - Could include Social Return on Investment calculation; exploration of specific effects on communities in east Glasgow; range of other specific indicators/measures, dependent on programme. 	<ul style="list-style-type: none"> - Require bespoke and specific evaluation, relevant to the size/scale of project, and the benefits sought - Could include follow-up survey with a cohort of audiences/visitors/participants/volunteers after the programme has finished, to begin to explore legacy
Economic	Tourism; Job creation/skills; Business interventions	<ul style="list-style-type: none"> - Explore the effects of individual/collective projects and programmes, according to what they sought to achieve - Could include complex economic impact modeling, looking at tourism, effects upon the supply chain of additional funding, and any specific job creation/business development interventions. 	<ul style="list-style-type: none"> - Require bespoke and specific evaluation, relevant to the size/scale of project, and the benefits sought
Image	Programme	<ul style="list-style-type: none"> - Media responses - Social media sentiment 	<ul style="list-style-type: none"> - Media clippings/assessment – could include coding of media items and analysis of positive/negative sentiment, areas of focus, etc.
Management/Process	Partnerships/cross-sector working; Funding	<ul style="list-style-type: none"> - Explore the effects of individual/collective projects and programmes, according to what they sought to achieve 	<ul style="list-style-type: none"> - Require bespoke and specific evaluation, relevant to the size/scale of project, and the benefits sought

National/local trends

- 7.28 In examining datasets that are already being collected at a national and local level, Creative Scotland and partner agencies could explore:
- The awareness of and engagement with the population of the Glasgow 2014 Cultural Programme.
 - The potential effect of the Programme, where funding and interventions have been sufficient in size and strategic organisation.
- 7.29 The first of these two areas is the most straightforward to explore; the second is more complex, because very significant additional investment or a change in approach may be required in order to increase, for example, participation in arts and culture across the general population. However, it may be possible to explore potential future motivation, or to further unpack the motivations for engagement for different parts of the population and the possible effects of this kind of 'one-off' cultural programme (see Table 16).
- 7.30 The three main datasets it would be worth considering engaging with are: the Scottish Household Survey (specifically the 'Culture' module) and the general public and Glasgow east end surveys being undertaken in multiple waves as part of the evaluation of the Glasgow Commonwealth Games 2014. Creative Scotland should review the current plans for these surveys and the current indicators which are collected, and consider what opportunity there might be to augment these specifically in relation to the Cultural Programme. DCMS undertook a similar process for the Olympic and Paralympic Games in 2012, inserting specific questions into the Taking Part dataset, and into the International Passenger Survey. In 2012, the International Passenger Survey, Great Britain Tourism Survey and Great Britain Domestic Visitor Survey all included questions specifically about the Olympic and Paralympic Games.
- 7.31 While this approach will have resource implications, using an already established sample may be more cost-effective than Creative Scotland considering establishing its own sample specifically for this evaluation. In addition, surveys like the Scottish Household Survey provide a significant, stratified sample size, which is likely to be more reliable and provide more detailed demographic information than a typical omnibus poll.
- 7.32 Other existing datasets worth considering relate to tourism, and to workforce and business estimates for the cultural sector and the wider creative industries. These datasets will be valuable to consider if there is specific activity within the Glasgow 2014 Cultural Programme which is intended to drive tourism, or directly support job creation and business growth/new start-ups.

Table 16: National/local trends

Theme	Impact/activity Area	Indicator/Measure	Methods for/notes on data generation
Cultural	Programme	- Public awareness of programme - Public views of the programme	- Public survey
Social	Audiences	- Engagement/awareness across the Scottish population - Potential motivation for future engagement	- Public survey - Scottish Household Survey
Economic	Tourism	- Contribution to overall tourism (both domestic and international)	- Great Britain Tourism Survey - Great Britain Domestic Visitor Survey - International Passenger Survey - Any specific surveys being undertaken by VisitScotland
	Job Creation/ Business Development	- Rise in employment/number and/or size of businesses in the creative industries, or specific sub-sector	- Workforce Survey(s) - Business Register - NB. Only likely to give any indication if significant intervention is made specifically in this area.
Image	Programme	- Public views on value of the programme (could include a bundle of indicators about what people associate with Glasgow as a place, or about what makes people proud of the area)	- Media clippings/assessment – could include coding of media items and analysis of positive/negative sentiment, areas of focus, etc.
Management/ Process	Partnerships/ cross-sector working; Funding	- Explore the effects of individual/collective projects and programmes, according to what they sought to achieve	- Public survey - Scottish Household Survey

8 CONCLUSIONS AND RECOMMENDATIONS

8.1 At the outset, the evaluation team was commissioned to identify existing monitoring and evaluation activities already in place and on the basis of the intelligence gathered, evaluate the leadership, funding and impacts of the Programme on the cultural and wider sectors. The evaluation team was also required to develop an outline monitoring and evaluation framework informed by the experiences of assessing impact for London 2012 and produce 5 case study exemplars of London 2012 activity in Scotland. In this chapter, the main conclusions are presented, followed by recommendations for Glasgow 2014.

Leadership and funding

- 8.2 Although some limitations were identified by restricting opportunities predominantly to the Managed Funds process, this approach to structuring the Programme enabled Creative Scotland to curate it effectively and give it coherence within a complex and multi-faceted cultural offer for London 2012.
- 8.3 There was universal agreement amongst projects and strategic partners that the Creative Programmer role was a real strength and resource for Creative Scotland and the Programme; in articulating the vision of the Programme; providing a single point of contact within Creative Scotland; and successfully managing difficult partnership arrangements.
- 8.4 Relationships between strategic stakeholders were deepened as a result of the intense nature of the working relationships formed before and during the London 2012 Olympics. Creative Scotland's relationship with LOCOG was strong, particularly with the London 2012 Festival Director where a shared vision provided the opportunity for a significant number of ambitious Scottish projects to be funded and become part of the London 2012 Festival.
- 8.5 Creative Scotland and officers with responsibility for London 2012 activity, benefitted from the learning accrued as a result of involvement in the range of London 2012 programmes. The demands placed upon Creative Scotland staff and other strategic partners in Scotland to ensure the successful delivery of the Programme produced a skills legacy that should be exploited for the Glasgow 2014 Cultural Programme.
- 8.6 Creative Scotland's strategic funding of £5million, along with significant partnership funding (circa £9million) provided a catalyst for greater collaborative working and synergistic activity within and beyond Scotland as part of the Programme. For example, Festivals Edinburgh worked closely with LOCOG and tourism agencies to ensure the promotional opportunities emanating from London 2012 were exploited.
- 8.7 Creative Scotland's funding in programmes, projects and organisations involved in the Programme meant that it often played a role in enabling or promoting project activity rather than investing in it directly. However, this approach created some problems in apportioning impact. Where no financial support is provided for projects, agreement on access to data for evaluation purposes should be secured at the earliest opportunity.
- 8.8 The promotional value for projects from their involvement in the Programme was apparent. This study has provided evidence that Scottish projects felt that being part of the Cultural Olympiad celebrations brought greater national profile, a sense of being part of a wider national celebration and enabled greater ambition and scope for projects.

- 8.9 Creative Scotland could have played a more significant role in co-ordinating the strategic use of social media as a mechanism for promotion, engagement and collaboration around the Programme. There is an opportunity to harness the potential to cross-fertilise promotion and community engagement between projects that perhaps share a location or a theme or context. Creative Scotland could take advantage of the informal but fast-paced discussion environment that make web platforms such as Twitter and Facebook popular and effective tools for marketing and, more importantly, social networking.

London 2012 Impacts: From Collaboration to Celebration

- 8.10 The Programme has made a positive contribution towards nurturing collaborations, both at a strategic level and through project partnership formation. However, collaborations need time, trust and understanding on both sides if they are to be strengthened. More longitudinal work needs to be undertaken to assess whether partnerships formed as an outcome of the Programme were sustained. Strategically, though operating in a challenging, complex cultural programming environment, working relationships have been strengthened, which provides optimism looking forward to Glasgow 2014.
- 8.11 By their nature, partnerships are varied by scale, scope, duration and depth. Some of the most important long-term connections or relationships formed may have been as an unintended consequence of funding of the cultural programme. Further attention should be paid to defining the criteria for measurement of partnerships and whether new relationships should be promoted over the deepening of existing ones. Whatever the definitional debates, there is evidence to suggest that many projects were interested in continuing with their projects and partnerships in the future, albeit in a different form.
- 8.12 There is evidence that the Programme provided a unique celebration, creating new contexts, sites and settings for artists and creative practitioners to develop and deepen their practice. New geographical settings were created or utilised and a range of artforms used the existing landscape in innovative and unique ways. Audiences were able to see the best of UK and international culture in Scotland, with the *Big Concert* at Stirling Castle and *NVA's Speed of Light* on Arthur's Seat good examples. However, there is a need for more robust indicators to assess the quality of artistic production to ensure that these judgments include the experiences of audiences.
- 8.13 Audience figures for participation in events, exhibitions and performances were significant, engaging with large audiences during the London 2012 Festival period. However, in order to assess whether event-led cultural programmes produce additionality in cultural engagement, more systematic audience development work is required to ensure more informed claims about audience can be made for the Glasgow 2014 Cultural Programme.
- 8.14 There is evidence to suggest that projects experienced a benefit from being involved in the Cultural Olympiad in terms of promotion. National and international profile was enhanced for projects and being part of a national celebration was deemed beneficial. The absence of robust data on employment, international visitor numbers and other indicators associated with investment in the creative economy means that it is not possible to place an economic value on the promotional opportunity that London 2012 represented.

Monitoring, evaluation and assessing impact

- 8.15 There is a need for strategic clarity about the purpose of monitoring and evaluation to avoid the retrospective alignment of desired impacts following the delivery of a programme. Clear programme objectives, allied to robust measures and indicators and systematic data collection processes need to be integrated from the start so that there is transparency and a shared agreement about what success would look like.
- 8.16 Creative Scotland, working with its strategic partners for Glasgow 2014 need to ensure that the objectives contained within *Scotland's London 2012 and Glasgow 2014 Cultural Plan* are more effectively translated into project level objectives so that the monitoring and evaluation of outcomes can be implemented systematically. The absence of clear project objectives and systematic monitoring and evaluation made an assessment of impact from the Programme difficult.
- 8.17 In order for the ambition to reach new participants and sustain their participation to be realised, more detailed work needs to be commissioned, or closer working relationships with audience development agencies forged, to enable a more robust assessment of changes in audience demographic profile. It is unsatisfactory to assert a desire to attract new (and larger) audiences without accompanying that ambition with a clear plan as to how this will be evaluated.
- 8.18 In evaluating the Programme it is evident that there is an over-reliance on project self-reporting on targeted audience type, anticipated origin of audience and expected beneficiaries. The absence of actual figures on audiences makes it difficult to assess whether (or how) anticipated outcomes were achieved.

Recommendations for Glasgow 2014 Cultural Programme

- 8.19 The following recommendations are drawn from the experience of London 2012 for project and strategic stakeholders to support the way partners conceive of, plan and deliver the Glasgow 2014 Cultural Programme.
- 8.20 There is a need for a clear vision from the outset for the Glasgow 2014 Cultural Programme and clarity about its leadership structure and detailed operational approach. Success in the Programme related to a clear vision provided by *Creative Scotland's London 2012-Glasgow 2014 Cultural Plan* and the execution of that plan by the Creative Programmer and colleagues, producing strong, trust-based relationships. It is imperative that a similar network is formed around Glasgow 2014 involving those with a national and local mandate.
- 8.21 Creative Scotland and Glasgow Life need to ensure that the objectives of *Scotland's London 2012-Glasgow 2014 Cultural Plan* are more effectively translated into clear and measureable indicators that funded projects can work to so that an effective monitoring and evaluation of outputs and outcomes can be implemented from the outset, drawing on the outline monitoring framework presented in Chapter 7 as a starting point.
- 8.22 The strategic relationships formed around Glasgow 2014 will be crucial to the shape of the eventual Cultural Programme, and to ensuring that the complexities which beset the London 2012 cultural brand are not replicated in Glasgow. There needs to be clarity for the cultural sector on the opportunities to access funding for projects and programmes for Glasgow 2014.
- 8.23 A stripped down and simplified approach to branding is needed for the Glasgow 2014 Cultural Programme to avoid the complicated landscape which defined London 2012. A reduction in the layers of cultural programming and the integration of the Queen's Baton Relay, opening and closing ceremonies and the wider Cultural Programme could go some way to assuaging any potential confusion.

- 8.24 A clear message about the Glasgow 2014 Cultural Programme nationally and locally (Glasgow) needs to be communicated in a timely manner to the arts and cultural sector and the wider public so that the momentum created around London 2012 can be sustained.
- 8.25 Partnership will remain central to funding and activities for the Glasgow 2014 Cultural Programme. Key strategic partners from the London 2012 programmes need to be at the table, informing the design, resourcing, implementation and evaluation of the Cultural Programme. With a smaller funding pot, local authorities have a more significant role to play and this requires early agreement and the involvement of VOCAL as a strategic partner.
- 8.26 Opportunities for regular events to bring project leads, funders and strategic partners together should be built into the Glasgow 2014 Cultural Programme commissioning, funding and monitoring and evaluation processes. Those projects included in the Programme would have benefited significantly from having the opportunity to meet, share and learn from their counterparts. It is important that individual projects feel part of a wider network of projects so that they can form a community of cultural projects. Creative Scotland could play an important mentoring role here, facilitating connections between projects.
- 8.27 A greater focus on supporting monitoring and evaluation capacity in the cultural sector needs to be built into Glasgow 2014 funding and be recognised in the evaluation strategy. While a fairly significant proportion of projects had undertaken some form of monitoring or evaluation activity as a condition of their funding, this tended to be oriented towards compliance with funding requirements rather than considered an essential component of ongoing professional and organisational learning. More regular, consistent and systematic training on good practice in monitoring, evaluating and reporting would be worthwhile.
- 8.28 Attention should be paid to more effectively integrating the sport and cultural dimensions associated with major sports events in the Glasgow 2014 Cultural Programme. There were examples of good practice for London 2012 but greater embedding of these two themes will provide more strategic influence for the cultural sector.
- 8.29 Legacy ambitions need to be reflected in the funding and support for projects and programmes beyond the end of the Games. London 2012 funding only extended until early 2013 (e.g. LTUK) and this does not permit meaningful legacies or even the systematic evaluation of legacies to be achieved. Creative Scotland should have a role pre- and post-Games in legacy discussions to ensure maximum impact nationally. Locally, the Glasgow 2014 Games Legacy framework is making progress but more attention needs to be focused on the relationship between Games-related cultural activity and wider evidence of cultural participation.

APPENDIX 1: PROGRAMMES, PROJECTS AND ORGANISATIONS

Programme Area/Sub area	Project Name	Brief Project Description
London 2012 Festival & Artists Taking the Lead	<i>Forest Pitch</i>	Artist Craig Coulthard created a football pitch in a commercial forest that hosted 2 football matches in August 2012, one for men, one for women. The players were amateurs, living in Scotland, who have become British citizens since 2000. After the games, the pitch was left to grow back and reclaimed by nature.
London 2012 Festival & Edinburgh Festivals	<i>EAF: Promenade Commissions</i>	Towards Festival Promenade: a programme of artists commissions, from leading and emerging Scottish artists, taking inspiration from Edinburgh as a city which is a visual delight to walk around and the dispersed approach of the Edinburgh Art Festival.
	<i>World Fringe Congress</i>	The inaugural World Fringe Congress in August 2012 was a conference style event bringing together Fringe festivals from throughout the world to Edinburgh.
	<i>EIF: Macbeth</i>	The Edinburgh International Festival received funding from Creative Scotland for the establishment of the Lowland Hall, Royal Highland Centre in order to present a unique programme of spectacular large-scale international theatre performances in this specially created venue. Three theatre pieces were presented: an acclaimed production of 2008 'Macbeth' by TR Warszawa and director Grzegorz Jarzyna as part of the RSC's World Shakespeare Festival; Christopher Marthaler's 'Meine faire Dame' presented by Theater Basel; and Ariane Mnouchkine's 'Les Naufrages du fol Esopir' presented by Theatre du Soleili.
	<i>EIF: Meine Faire Dame</i>	
	<i>EIF: Les Naufrages du fol Esopir</i>	
	<i>EIF: Gulliver's Travels</i>	Celebrated director Silviu Purcarete returned to Edinburgh with a world premiere of his version of Jonathan Swift's Gulliver's Travels. With an original score by Irish composer Shaun Davey, Purcarete's production explored cultural and social aspects of contemporary society.
	<i>EIF: A Midsummer Night's Dream</i>	Acclaimed director Dmitry Krymov's take on Shakespeare's most magical of comedies. Part of the World Shakespeare Festival.
	<i>EIF: The Rape of Lucrece</i>	In this compelling and provocative performance by the internationally acclaimed singer Camille O'Sullivan, Shakespeare's tragic poem The Rape of Lucrece is fully revealed. Part of the World Shakespeare Festival.
	<i>EIBF: World Writers' Conference</i>	Over five days, the 2012 Writers' Conference brought Scotland's leading writers together with international audiences for a series of discussions simultaneously broadcast online around the world.
	<i>Ed Mela: Red Baraat</i>	Asian Arts Agency presented the Brooklyn based dhol 'n' bass band Red Baraat from New York City from their debut UK tour. The nine piece band fuse the infectious North Indian rhythms of Bhangra with funk, jazz, Latin, and go-go and their sound is big, brassy and full of energy.

Programme Area/Sub area	Project Name	Brief Project Description
London 2012 Festival & Unlimited	<i>Private Dancer</i>	<i>Private Dancer</i> took place in and around a specially designed and purpose built 'house', a realistically scaled luminous installation, containing five individual rooms. A room is a private space in a person's life. Collective access is normally denied. Each room is filled with personal memorabilia and objects, belonging to a solo disabled dancer, who inhabits and performs there to an audience of one. This intimate performance arena opens a portal to a normally unseen, unknown perspective of a person.
	<i>Snails and Ketchup / Skewered Snails</i>	A darkly comic tale of a dysfunctional family, powerfully told through the extensive and imaginatively physicality of a dynamic ensemble cast. <i>Skewered Snails</i> grew out of Ramesh Meyyappan's solo work <i>Snails and Ketchup</i> . Its creation has been funded by the <i>Unlimited</i> programme with additional support from Creative Scotland and Singapore International Foundation.
	<i>Leaving-Limbo-Landing</i>	<i>Leaving Limbo Landing</i> is an ambitious new outdoor production in air, in water and on land that explores journey, placement, displacement, settling, arrivals and departures. It is inspired by Choreographer Caroline Bowditch's move from Australia to the UK, as well as the personal stories of 12 East Londoners who have moved to East London or chosen never to leave. Dancers and aerialists will take you on a journey, through limbo to landing with an original sound score by Composer, Christopher Benstead, and spectacular costumes by Costume Designer, Abby Grewcock.
	<i>Ménage à Trois</i>	A hauntingly beautiful study of love, obsession, loneliness and manipulation. <i>Ménage à Trois</i> explores award-winning performer Claire Cunningham's 20 year relationship with her crutches. This darkly humorous and deeply personal portrait asks if it's possible to find love where there are already three of you in the relationship. Created by Claire Cunningham in partnership with the National Theatre of Scotland.
	<i>Fusional Fragments</i>	Choreographer Marc Brew explores the concept of a fusion of life fragments between classical ballet and contemporary dance. With an original score by composer Philip Sheppard and acclaimed percussionist Dame Evelyn Glennie, a cast of five dancers investigate the difference and influences of the two styles, questioning whether elements can be fused together or if they should remain as fragments in isolation. The first phase of <i>Fusional Fragments</i> was produced in partnership with Dance East.
London 2012 Festival & Other L2012	<i>Scot-a-land</i>	For more than one hundred years the beautiful "Crown of Destiny" has held pride of place in the fictional Isle of Mikle's 'Scota-land' museum. Shrouded in controversy from the day the museum opened – is it really the actual crown worn by ancient Egyptian princess Scota, on the day of her wedding to Prince Gathelus of Greece, the legendary patriarch of the Scottish nation? Or is it just a fake, a medieval fancy cherished by the romantic Victorians? <i>Scot-a-land</i> was commissioned by the London 2012 Festival and supported by the Scottish Government's Edinburgh Festivals Expo Fund.

Programme Area/Sub area	Project Name	Brief Project Description
London 2012 Festival & Other L2012	<i>Mikey & Addie</i>	Mikey and Addie is a highly visual piece of storytelling that asks how you work out who you are when everything around you is changing. Mikey and Addie is commissioned by the London 2012 Festival and supported by the London 2012 Festival and supported by the Scottish Government Edinburgh Festivals Expo Fund.
	<i>Speed of Light</i>	Edinburgh's Arthur Seat was the stage for a remarkable fusion of public art and sporting endeavour. The iconic mountain was brought to life in a mass choreographed act of walking and endurance running, as part of Edinburgh International Festival and London 2012 Festival. A mesmerising visual display unfolds each night on the ascent to the summit as hundreds of runners wearing specially designed light suits take to the intricate path networks below.
	<i>Sun Rings at Riverside</i>	Sun Rings was the climax of an evening of music and installations inspired by Glasgow's spectacular Riverside Museum. Music and science were brought together for one special night to explore this story from the steam age to the space age. International artists, headed up by Scanner, and young musicians from across Scotland, created musical and sound responses to the Riverside Museum, taking inspiration from individual displays to create soundtrack to the museum's collection as you walk around. The Kronos Quartet presented the grand finale of Sun Rings, performed outdoors with film projected on an immense screen.
	<i>The Big Concert - Sistema</i>	On midsummer night Gustavo Dudamel and The Simón Bolívar Symphony Orchestra of Venezuela performed a spectacular outdoor concert in the heart of a Scottish community where their "El Sistema" philosophy has taken root.. A spectacular outdoor concert venue and stage will be created accommodating hundreds of musicians and thousands of spectators. Set against the backdrop of Stirling Castle the venue has sweeping views of the Ochil Hills and Wallace Monument.
	<i>Barrowlands Project</i>	Over the final weekend of the London 2012 Festival the Michael Clark Dance Company created a landmark dance event for Glasgow. The <i>Barrowlands Project</i> marked the change in focus to Scotland and Glasgow. Taking over the celebrated Glasgow Barrowlands, now a revered music venue and with a history as Glasgow's premier dance hall, this performance project invited local people to become performers in the choreography alongside the company dancers, accentuating the communal dance experience.
	<i>Sea Change: Scottish Islands Project</i>	The Cape Farewell Scottish Islands Project: Sea Change is a single vision governing interconnected activities over 3 years, designed to engage artists and broad non-specialist audiences in the social and environmental challenges and possibilities of climate change and resource use. The Sea Change programme of activity (2012-14) is designed to generate new art works, dialogues and relationships in the context of the 2012 Olympics and Year of Creative Scotland, and to culminate alongside the 2014 Glasgow Commonwealth Games. Drawing on the energy and profile of these events, the activity aims at the same time to create space for reflection, knowledge exchange and consideration of our relationship to place and the speed of our production and consumption.

Programme Area/Sub area	Project Name	Brief Project Description
London 2012 Festival & Other L2012	<i>A Hansel of Film</i>	Hansel of Film was a relay of screenings of short films made by the public in various parts of the UK, kicked off in Shetland on 10 June by the arrival of the Olympic flame in the isles as it reaches its most northerly point. The various programmes of films were relayed between participating venues by 'runners', creative and energetic individuals who will employ whatever means of transport they can devise to get the right films to the right venue on time. This culminated in a marathon screening of over 100 films at Shetland Arts' annual film festival, Screenplay, between 6 and 9 September.
	<i>Sacrilege</i>	Jeremy Deller presented a major new interactive public artwork on Glasgow Green for the duration of Glasgow International Festival of Visual Art. Sacrilege is characteristic of Deller's ongoing exploration of contemporary culture in all its forms and also appeared at sites across the UK and London during the London 2012 Festival. Sacrilege was co-commissioned by Glasgow International Festival Art and the Mayor of London and was shown as part of CREATE and the London 2012 Festival.
	<i>All the Bells - Work No. 1197</i>	At 8am on Friday 27th July 2012, people all across the UK rung bells to perform Martin Creed's Work No. 1197: All the bells in a country rung as quickly and as loudly as possible for three minutes, a piece of specially commissioned by the London 2012 Festival. In Edinburgh, the Fruitmarket Gallery staged an All the Bells event, on the historical Scotsman Steps - the site of Martin Creed's Work No 1059.
	<i>The Swimmer</i>	The Swimmer is one of a suite of short films commissioned by LOCOG, BBC Film and Film Four for the London 2012 Festival. Written and directed by Lynne Ramsay and produced by Peter Carlton at Warp Films, it was premiered at the Edinburgh International Film Festival and a public/community screening in Nairn.
	<i>Bandstand Marathon</i>	Part of the biggest closing event for London 2012, the Bandstand Marathon saw over 500 events in bandstands and other open spaces happening across the UK on 9 September 2012 from 1pm. This was the largest Bandstand Marathon to date, a truly national event linking local communities to London 2012.
	<i>Tall Tales From the Riverbanks</i>	A Comedy Relay to the Edinburgh Festival Fringe on a Canal Boat, transformed into a travelling Broadcast Platform. A group of comics and their guests embarked from London on a canal boat adventure to the Edinburgh Festival Fringe. The boat acted as a broadcast platform, recording and broadcasting a substantial amount of digital content. During the Festival, the canal boat became an exhibition space, story-telling venue, art gallery, and pop-up venue.
	<i>Peace Camp</i>	From dusk to dawn, visitors were able to walk through glowing encampments in some of the UK's most extraordinary and remote places, and listen to a soundscape made up of voices murmuring the love poetry of our islands. Peace Camp was created by Deborah Warner in collaboration with Fiona Shaw. Peace Camp was co-commissioned by London 2012 Festival and Derry-Londonderry City of Culture.

Programme Area/Sub area	Project Name	Brief Project Description
Other 2012 & <i>Get Scotland Dancing</i>	<i>Get Scotland Dancing</i>	<i>Get Scotland Dancing</i> encouraged more people to get active and participate in dance, bringing together professional and amateur dancers of all ages to dance in public spaces in towns, villages and cities to create a celebration of dance across Scotland. In 2012 <i>Get Scotland Dancing</i> was aligned with Big Dance, a London 2012 Festival project taking place across the UK. It was the UK's biggest ever celebration of dance and included thousands of events in all sorts of locations and in all dance styles open to absolutely anybody. There were hubs in each of the six cities that instigated events to reach every area of Scotland.
	<i>Dance GB</i>	Scottish Ballet, National Ballet Company Wales and English National Ballet joined forces for the first time in a ground-breaking national celebration of dance inspired by London 2012 and the coming together of the British nations for Team GB. The world premiere of this unique collaboration took place in Glasgow, before the tour continued to Cardiff and London. Dance GB also featured the screening of a short film created as part of Dance Parallel, a national project run by the three national companies, bringing young people together to create a unique performance combining ballet, contemporary dance and parkour.
Other 2012 & New Music 20x12	<i>TAT-1</i>	Fiddler and composer Aidan O'Rourke and An Tobar, The Tobermory Arts Centre, created TAT-1, a piece inspired by the first transatlantic telephone cable which ran from Aidan's hometown of Oban to Newfoundland. As the Olympic and Paralympic Games brought the world closer together, the cable has the same purpose, and for many years carried the 'hotline' between Washington and Moscow.
	<i>Technophonia</i>	Technophonia brought together cutting edge music interfaces used by Drake Music Scotland, the nation's leading arts organisation providing music-making opportunities for people with disabilities. Oliver Searle's music inspires young musicians to combine their individual talents to achieve a unique team performance, challenging how the audience defines musical instruments and performing musicians.
	<i>HandsFree</i>	The National Youth Orchestra worked with composer Anne Meredith on a piece that enabled the young musicians from all over Britain to share their musicianship and creative inventiveness without their instruments - through clapping, body percussion and beatboxing.
	<i>Spinal Chords</i>	Spinal Chords was a new piece of music set to a text written by Melanie Reid, a columnist for The Times who broke her neck and back following a horse riding accident in 2010. The piece reflects the positive spirit of Melanie and the many other people, including Paralympians, who display such a life-affirming attitude in the face of adversity.

Programme Area/Sub area	Project Name	Brief Project Description
Other 2012 & The Scottish Project (LTUK)	<i>Human Race</i>	Human Race was a family-friendly project that explored and explained the history, culture and science of sport and exercise on the human body. The key element of the project was a Scotland-wide, year-long touring exhibition and innovative programme of events, talks and workshops that ran in association with the exhibition. These were accompanied by an on-line exhibition, website and exhibition guide. The Human Race exhibition included Scottish Medical collections, many of which had never been on show before and newly commissioned art works.
	<i>Conflux</i>	Conflux, an Arches project which aims to develop and promote a thriving community of artists and educators working in the field of street arts, physical theatre and circus in Scotland through a year-round programme of masterclasses, residences and creative learning opportunities. Conflux is part of the Scottish Project, which is supported by Legacy Trust UK and the National Lottery through Creative Scotland.
	<i>People Making Waves</i>	People Making Waves focused on creating a legacy in Scotland through people's awareness and involvement in the Olympic Movement encouraging people to learn new skills through volunteering, make new connections through volunteering and to try things they never have before through volunteering.
	<i>Curious</i>	Curious is an innovative project that supported and celebrate the 2012 Olympic Games, and prepared for the 2014 Commonwealth Games, by creating inter-cultural dialogue and a legacy of increased understanding of each other, our city and our collections. It is a Glasgow Life project, delivered by Glasgow Museums. The project had four strands: 1. A year-long community-led exhibition in St Mungo's Museum of Religious Life and Art, from August 2011 2. A learning programme focused on Cultural Awareness and strategies for intercultural dialogue, based on objects from the museum collections. 3. A schools programme developed in partnership with schools and reflecting the approach of the Curriculum for Excellence. 4. A conference in 2012 with international delegates reflecting on the impact of cultural programmes supporting international events such as the Olympic and Paralympic Games and Commonwealth Games.

Programme Area/Sub area	Project Name	Brief Project Description
Other 2012 & Inspire	<i>Scotland, Our Scotland</i>	An opera written specially for children, Scotland, our Scotland has already been a hit in schools across Scotland. In July 2012 it was performed by 500 children in five schools in London, over 10 days.
	<i>Going for Gold: A Sports Cantata</i>	Going for Gold: A Sports Cantata was a musical composition written for children and especially for boys' voices. There are seven songs in the cantata all based on sporting themes. The composition had its premiere on 5 April 2012 at Perth Concert Hall performed by NYCoS National Boys Choir. This new work was written by composer and librettist duo Tom Cunningham and Derek Roberts.
Other 2012 & Inspire (cont.)	<i>Masters & Champions</i>	Moray Art Centre brought the London 2012 celebrations to North-East Scotland with Masters and Champions, a historical and contemporary arts event featuring exhibitions, workshops and combined art/sporting activities that celebrate the influence of Classical Greece on British culture and the Classical Greek Olympic Games, in which the arts were as prominent as sport.
	<i>Poetry 2012: The Written World</i>	WorldWideWords is a Scottish Poetry Library project to broadcast a poem a day during the London 2012 Olympic and Paralympic Games, from every participating nation. It brought resonant poetry into the Cultural Olympiad, providing brief, reflective interventions that celebrate the languages and creativity of participating countries.
Other 2012 & Looking towards 2014	<i>Scotland Can Make It!</i>	Initiated by Creative Scotland and produced by Panel, Scotland Can Make It! is an exciting and innovative project to commission a series of six unique and commercially viable souvenirs inspired by London 2012 and Glasgow 2014. Against the backdrop of these two major sporting events, Scotland Can Make It! presented a series of souvenirs that express a strong message about Scotland's rich, dynamic and imaginative cultural landscape, leaving a lasting material legacy of both events.
	<i>Culture Kitchen</i>	The award-winning Hidden Gardens developed an innovative participatory programme of local and international exchange in the lead up to Glasgow 2014, involving the sharing the seeds, recipes, stories, artwork and ideas about how to make our global food system more sustainable. For the 2012's Merchant City Festival in Glasgow, Culture Kitchen commissioned artists to collaborate with community participants to create a series of pop-up food performances and events. This ranged from a unique four-course meal based on family recipes, to a food exchange market for growers from across the city to barter and swap their produce. In August 2012, they embarked upon the Culture Kitchen Relay - a two week trip around community gardens in Scotland exploring the local ingredients and regional dishes that make up our food culture.

Programme Area/Sub area	Project Name	Brief Project Description
Other 2012 & Looking towards 2014	<i>Ceilidh-amba</i>	Looking towards Glasgow 2014 and beyond, Ceilidh-amba explored opportunities for cultural exchange between the town of Huntly and the electronic samba group Sambasupercollider from Rio de Janeiro. Managed by Deveron Arts in Huntly, the project looked at the structures of the Rio de Janeiro Samba school carnival parades, and how to apply these to North East Scotland whilst remaining rooted in local cultural and parading traditions. The project will also look at developing a North East of Scotland Samba school, creating a new space for socialising and community exchange, a bond between the many cultures that make up the rural population today.
	<i>Creative Futures: Commonwealth Writers at Cove Park</i>	Cove Park welcomed the following writers from across Africa: Syl Cheney Coker (Sierra Leone); Mariama Kahn (The Gambia); Brian Chikwava (Zambia) to take part in a series of residencies. Creative Futures is an ambitious 3-year programme of residences and related activities designed to promote the professional development, vision, connectivity and ambitions of Scotland's creative practitioners and organisations.
Other 2012 & Looking towards 2014 (cont.)	VELOCITY	VeloCity: Art for a Changing City was initiated by Creative Scotland in 2009 in partnership with Glasgow Life, Glasgow City Council and Clyde Gateway - it is a major collective and cultural response to the impact of the Glasgow 2014 Commonwealth Games on the city and its communities. Its focus is the routes between the sporting clusters of Glasgow 2014, located in the east, west and south of the city. Uniquely, this proposed programme is underpinned by a genuine commitment to ensuring Glasgow 2014 is used to better understand the fabric of the city and the many ways it is experienced and traversed by residents and visitors. VeloCity aims to celebrate both distinctive communities and the connections between and across neighbourhoods.
Other 2012 & Year of Creative Scotland	<i>Merchant City Festival - Last Push</i>	In addition to the London 2012 Festival and Cultural Olympiad, Glasgow also celebrated its status as an Olympic Games Host City with Hampden Park hosting 8 football matches during the Games. 2012's Merchant City Festival delivered a site specific work linked to city centre transport hubs and routes around the stadium. The Merchant City operated as a site for Olympic ticket holders to come and experience live entertainment before or after the matches, encouraging increased visits to the festival. Last mile is a London 2012 initiative which asks Olympic host cities to signpost and orientate ticket holders from transport hubs to sporting venues - the 'last mile' around the stadium.

Programme Area/Sub area	Project Name	Brief Project Description
Other 2012 & 2012/2014 Commissions	<i>CitizenRelay - #media2012</i>	CitizenRelay was a participatory media project amplifying London 2012 Cultural Olympiad activity taking place across Scotland. Led by the University of the West of Scotland Skillset Media Academy, CitizenRelay engaged individuals and groups across the length and breadth of Scotland to generate multimedia content, present it online and share alternative stories about London 2012. CitizenRelay provided a space for the oral and visual recording of Scotland's citizens' views on the London 2012 Olympic Torch Relay.
Ceremonies & Torch Relay	<i>Summer of Song</i>	The aim of Summer of Song was to provide support to all 32 Scottish local authorities through which the Olympic Torch will pass; to enable them to engage communities in presenting their own distinctive and authentic identity and spirit - within a unifying national celebration. Summer of Song was endorsed by EventScotland, the Scottish Government and the London Organising Committee of the Olympic Games (LOCOG).
	<i>Keep Her Lit</i>	Roderick Buchanan's playful film 'Keep Her Lit' invites viewers into the cultural experience surrounding the Olympic Torch Relay, June 2012. Against a backdrop of Scotland's stunning natural landscapes and vibrant cities, 'Keep Her Lit' takes us on a journey into the heart of communities where musicians and artists will join with school groups, and new and established choirs to celebrate Scotland's 'Summer of Song' and the values of the Olympic Flame – peace, unity and friendship.
Ceremonies & Paralympic Torch Relay	<i>Edinburgh/ Glasgow Paralympic Flame Celebration</i>	A paralympic flame was lit in Edinburgh on the morning of the 26th of August 2012. Once the flame had been lit, it visited local community groups, building up to an evening Flame Festival in the city. Glasgow also hosted a Paralympic Flame celebration in the afternoon of the 26th at the Tramway.

APPENDIX 2: THE METHOD

To deliver the evaluation, the UWS-led consortium utilised a mixed methods approach, detailed briefly in Chapter 1. The main approaches used were:

- Online survey
- Strategic interviews
- Research symposium
- Desk research on assessment of impact
- Case studies

Online survey

To address the evaluation objective of a mapping of existing activities already being monitored and/or evaluated as part of the Programme the evaluation team undertook primary research in the form of an online survey and telephone follow-up, gathering details from projects in the Programme focused around i) the networks and clusters that were formed as an outcome of funding in their projects and ii) the monitoring and evaluation processes they had employed for their projects and what outcomes they were measuring.

fifty four projects received the survey and a response of 48 returns was secured. Not all of the returns were complete. The survey asked for two principal types of information. Firstly, respondents were asked to provide details on the networks and clusters that were formed as an outcome of funding for their projects. Second, respondents were asked to identify the monitoring and evaluation processes they had employed for their projects and what outcomes they were measuring.

Strategic interviews

The UWS-led consortium undertook two specific research interventions to explore i) the leadership and facilitation role undertaken by Creative Scotland and its impact on the Programme and ii) the learning outcomes for project, programme and funding personnel that can inform the approach adopted for 2014. First, the evaluation team conducted twelve strategic interviews (face to face and telephone) with stakeholders pertaining to the leadership and facilitation role undertaken by Creative Scotland and its impact on the Programme. The UWS team used an interview template to ensure consistency across funders, project leads and strategic partners. Table 17 provides a list of interviewees, their role, organisational affiliation and status (whether a funder, strategic partner or project).

Table 17: Strategic Interviewees

Face to Face interviews	
Name	Role and organisation
Leonie Bell	Scotland's creative programmer for London 2012
Iain Munro	Creative Director, Creative Scotland
Graham Reid	Creative Scotland
Clare Simpson	Glasgow Life & VeloCity project
Faith Liddell	Festivals Edinburgh
Marie Christie	Event Scotland
Laura Turney	Scottish Government
Telephone interviews	
Name	Role and organisation
Ruth MacKenzie	Director, Cultural Olympiad & London 2012 Festival
Heather Stuart	VOCAL
Leonie Sakey	Arts Council England
John Halliday	Rocket Science
Rebecca Dadge	Volunteer Development Scotland, People Making Waves

Research symposium

The second approach to evaluating leadership, funding and impacts was a research symposium held at the Centre for Contemporary Arts (CCA), Glasgow on Monday 1st October, 2012. This symposium brought together representatives from projects, programmes and funding recipients to reflect on the specification of impact from their activities and to build a consensus on the way forward to support Glasgow 2014. As Table 18 indicates, a total of 18 representatives attended the symposium.

Table 18: Research symposium attendee list

Name	Role and organisation
Catrin Kemp	NVA Speed of Light
Paul Zealey	Head of Engagement and Legacy, Glasgow 2014 Ltd
Clare Simpson	Glasgow Life & VeloCity project
Lisa Forde	Falkirk Community Trust (representing Summer of Song)
Jackie Westbrook	Edinburgh International Festival
Aileen Strachan	Glasgow Museums (representing Curious)
Craig Coulthard	Forest Pitch
Imelda Giarchi	Scottish Government
Ulrika Hogberg	Legacy Trust UK
Leon Thompson	Event Scotland
Sam Groves	Glasgow Life
Alan Govan	Sistema Scotland (representing Big Concert)
Ellen Potter	NVA (representing Speed of Light)
Karen Veich	Conflux

Desk research on assessment of impact

To ensure as complete a dataset as possible to enable a robust assessment of impact to be undertaken, the UWS-led consortium drew on three main sources of data: End of Project Reports and individual evaluations required by Creative Scotland as a condition of funding; the online survey undertaken by the UWS team; and data from Scottish projects generated as a part of LOCOG's UK Evaluation, carried out by our consortium partners at the Institute for Cultural Capital, Liverpool. LOCOG gave permission for the UWS-led consortium to use data generated via the UK Evaluation Survey to inform the assessment of impact presented in Chapters 3-6. The UWS team reconciled datasets to enable the evaluation of the Programme to take place. The findings presented in Chapters 3-6 also come with a number of methodological notes:

- Where new partner information was requested, the evaluation team had to apportion partnerships for UK-wide projects so as not to overstate the Scottish element (e.g. *New Music 20x12*). The UWS led online survey was reconciled with the UK Evaluation Survey returns to provide a realistic projection.

- Projects that submitted returns to the UK Evaluation Survey were asked to indicate their primary artform. Scottish projects not part of the UK Evaluation Survey, (e.g. *Inspire*, *Get Scotland Dancing*, *Looking towards 2014* and *Ceremonies*), were allocated a primary artform based on their responses to the UWS online survey and other information provided in Managed Funds documentation and End of Project Reports.
- Where projects were UK-wide in their target audience or participant profile if these did not originate in Scotland we have apportioned a 'Scottish' figure (e.g. Martin Creed's *All the Bells* and *Bandstand Marathon*). Figures contained within the End of Project Report for *Bandstand Marathon* were used and estimate of attendance at *All the Bells* staged events in Scotland were used. This is likely to have the effect of underestimating their impacts.
- As requested as part of the terms of the evaluation, where possible, the data presented relates to projects that took place within the London 2012 Festival period from June to September 2012. Data presented for the Scottish Projects (*Conflux*, *Curious*, *People Making Wave*, and *Human Race*) reflects participation returns for this period only.
- Quite significant audience figures were recorded and we have had to be careful to consider 'multi-region' and UK-wide projects and where to apportion positive impacts where they exist. The UWS team has had to provide estimates of free/ticketed events.

Table 1 details the data source used to produce the impact assessment contained in Chapters 3-6. It is necessary to provide a brief description of each data source here:

- End of Project Reports – funded projects are required to submit these reports detailing how they used the funding, what activities they delivered and the outputs produced. These reports include basic monitoring data relating to audiences, participants, jobs created and other relevant information.
- Individual project evaluations – some of the projects funded as part of the Programme also conducted their own externally commissioned evaluations.
- UK Evaluation Survey – was undertaken by ICC/DHA as part of the UK evaluation of the Cultural Olympiad and asked projects to answer a number of questions. The unit of a project varies significantly over the Cultural Olympiad programme. Where possible, we worked with LOCOG, Arts Council England, LTUK and project respondents to identify where an activity could be said to be a significant unit of the programme in its own right. As a result, projects are often very different in size, some have a sole focus and are clearly discrete from other activity, and some cover a wider variety of activities. The Project Survey collected data from July 2012 to January 2013. It was able to reflect and gain data from projects which had taken place prior to July 2012 where there was a strong funder relationship and longitudinal data collection arrangements in place. Not all projects supplied any or complete data through the survey, and where possible data from other sources was used to fill any gaps.

Development of outcome monitoring and evaluation framework

Drawing on the outcomes from the initial mapping exercise, the evaluation of leadership, investment and impacts and the assessment of impact undertaken, the UWS-led consortium produced an outline monitoring and evaluation framework for use by Creative Scotland and its strategic partners. The design of this framework was informed by the stated objectives of Creative Scotland and its partners contained within the framework document *Scotland's London 2012-Glasgow 2014 Cultural Plan* as well as wider evaluation frameworks, including the work of the Games Legacy Evaluation Working Group and EventScotland.

Quality artistic production and experience

This criterion relates to: the objectives to invest in quality artistic production; create new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice; and to promote quality of creative process, production and experience. The quality of artistic production can be assessed by criteria including audience reception, sectoral peer review and media response (including social media). It is also necessary, however, to consider the experience of the audience and others within this theme.

Audience participation and development

This criterion relates to the objectives to: invest in audiences, access and participation; secure larger, more engaged and new audiences for the arts and cultural sector; and create new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement. To assess these variables, it is necessary to measure attendance, composition and profile of audiences (demographics), representativeness and unique attendees. It will also consider the foundations put in place to secure adherence with equalities requirements. In some cases it will also be necessary to assess to extent to which behaviour change has been initiated as a result of engagement with a project, though is likely to be a longer-term ambition which is difficult to achieve in a one-off case study.

Contribution to place identity

This criterion relates to the objectives to: invest in places and their contribution to a creative economy; and the creation of an enduring confident, contemporary image of Scotland presented both to ourselves and across the world. These objectives can be assessed by focusing on the extent to which the project has contributed to local, regional, national or international identity. The focus of investigation will be around local and visitor perceptions of place, residents' sense of civic pride in hosting the project and also external perceptions as expressed in media (including social media) coverage of the project and its relationship to a specific location.

International impact

This criterion relates to the objective to: facilitate international partnership to reflect Scotland's global outlook; promote and establish a fresh, sophisticated and contemporary image of Scotland that positions Scotland as a nation that is attractive to live in, invest in and to visit; and the generation of stronger international cultural networks. There are a number of methods of assessing international impact from a project. Working from the Creative Scotland objectives and those of *Scotland's London 2012-Glasgow 2014 Cultural Plan*, the most important of these are international partnerships, international media coverage, visits from overseas and international artistic credibility.

Skills, leadership and social capital

This criteria relates to the objectives to: foster stronger international cultural networks, a more highly skilled, more confident and more ambitious cultural sector that can connect effectively with other sectors and be able to make a contribution to community development and community sustainability. Research will also establish whether projects have secured skill legacies in artistic production and related business and enterprise competencies. Finally, the extent of volunteering legacies will also be considered, focusing on evidence of participation, outcomes and intention to continue volunteering.

Legacy and sustainability

The extent to which the case study projects and events have a positive impact and provide evidence that they can contribute to long-term benefits felt beyond 2012 by audiences and communities, the cultural sector and in terms of our international image. The criteria also incorporate a concern for accompanying educational, or community engagement, plan on which to initiate generation change and sustain cultural activity.

APPENDIX 3: CASE STUDIES

NVA – SPEED OF LIGHT

Introduction

NVA's Speed of Light was a fusion of public art and sporting endeavour, which took place on Edinburgh's Arthur's Seat in August 2012. The iconic peak was brought to life in a mass choreographed act of walking and endurance running, as part of the Edinburgh International Festival and the London 2012 Festival. A visual performance unfolded each night on the ascent to the summit as hundreds of runners wearing specially designed light suits took to the intricate path networks. As members of the walking audience, the general public became part of the work, carrying portable light sources set against the dark features of the hill. Each individual performance was created by collective action, landscape and weather, offering a rare perspective on the cityscape, night skies and the sea and hills beyond.

The audience generated their own light through the movement of bespoke walking staffs as they ascended the summit to witness the remarkable moving tableaux below. One of only four national projects commissioned by the Legacy Trust UK's Community Celebrations programme, *Speed of Light* aimed to build a lasting legacy from the UK's hosting of the Games. The project also explored the physical and emotional aspects of endurance running, testing the physical limits of the human body and the extent to which the power of the mind can overcome physical suffering. *Speed of Light* hosted a series of partner events working with eight of the Edinburgh Festivals in a unique programme collaboration inspired by its themes. The project included 20 performances and offered 120 sessions for education, training or taking part.

Project funding was made up with significant partnership funding with £750,000 from Legacy Trust UK, £280,000 from Creative Scotland, £130,000 from Edinburgh International Festival, £150,000 from the Dunard Fund, £50,000 from EventScotland, £30,000 from the Scottish Government and £5,000 from Paths for All. The project set additional income targets and some of these were achieved and some slightly under expectations: £98,920 from ticket income (adult and concession tickets); £34,042 from runners registration fees; £3,405 from merchandise sales; £6,000 from the Space; £7,000 from LOCOG and Creative Scotland (2012 Festival specific branding); £8,900 from EventScotland / VisitScotland for target TV advertising campaign.

Although *NVA's Speed of Light* had ambitious objectives under all six case study headings, the focus here is on its key achievements in quality artistic production; audience participation and development; and legacy and sustainability as these were the key drivers identified by the project and Creative Scotland.

QUALITY ARTISTIC PRODUCTION AND EXPERIENCE

KEY DRIVER: The creation of a significant new artwork for Scotland and the UK whilst providing an innovative and forward looking profile for contemporary public art practice and outdoor events both in a UK and global context.

One of the objectives contained within *Scotland's London 2012-Glasgow 2014 Cultural Plan* was to 'present an inspiring programme of cultural activity that resulted in meaningful cultural experiences'. Though difficult to measure, there are a number of indicators to suggest that *Speed of Light* exemplified quality artistic production in its Arthur's Seat spectacular. The inclusion of *Speed of Light* as part of the Edinburgh International Festival programme and its signature contribution to the London 2012 Festival programme, demonstrates external recognition for the quality of artistic production involved.

Media coverage of *Speed of Light* was substantial and it secured 72% positive stories and 12% mixed reviews from an analysis of the UK and Scottish press. *Speed of Light* was mainly discussed (in 40% of articles) from the viewpoint of the quality of the cultural offering, with a high proportion also praising its artistic excellence. Additionally, there is evidence that the relationship with the BBC (including a substantial slot on *The Culture Show*, a 30 minute *Artswork* documentary and radio features on the World Service, *The Review Show* and *Late Junction*) all cemented the credentials of the artistic output of *Speed of Light* for both a national and an international audience.

The quality of artistic production as part of *Speed of Light* can also be gauged by its national and, increasingly international impacts. Since delivering the project in Edinburgh, NVA has formed new international partnerships and delivered new but related projects. For example, members of the *Speed of Light* team travelled to Japan to present *Speed of Light Yokohama: 3 Movements*, which was developed with the British Council Japan and 'Smart Illumination' – a light festival that celebrates low-energy technology, in particular LEDs. The presentation in Yokohama took place 3rd and 4th November 2012, used 100 local runners and paved the way for a potential further collaboration in 2013. This was the first in a series of presentations through which NVA will collaborate and respond to cultures and environments across the UK and internationally. Talks are currently underway with new partners in Germany, Brazil, England and in Scotland with Loch Lomond and Trossachs National Park.

AUDIENCE PARTICIPATION AND DEVELOPMENT



KEY DRIVER – Introduce a large sector of the population to new cultural opportunities which they had not previously experienced leading to long term engagement and to increase the number of people participating in walking and jogging in Scotland.

Another of the objectives contained in *Scotland's London 2012-Glasgow 2014 Cultural Plan* was 'creating new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation'. A key driver for *Speed of Light* was its level of engagement with runners and walkers for the project. Just fewer than 4,000 people participated as endurance runners and wheelchair athletes. The level of attrition of runners was quite high, between 18%-48% each night, which led to planning and forecasting difficulties. Despite all communication with the runners suggesting the need for hill training, many were still shocked when they saw the hill. People came from all over Scotland to participate in the event, dedicating training time as well as time to the three weeks of the event itself.

The engagement and sense of commitment between the teams of runners was a highlight and one that was managed by the runners. Through their engagement with a wide range of artists, academics, arts professionals and arts organisations there is evidence of a wide range of positive responses to *Speed of Light*. As an integral part of the development of the project, NVA devised a programme of events, commissions, and discussions that set out to explore the wider culture of endurance running. A number of these were aimed specifically to engage professionals from the arts and other disciplines in contributing to the discussion around the work and the question of 'why we run?' The output of these creative interventions is being made into a book.

Engagement with partners like Historic Scotland allowed the work to be created in response to a unique landscape and allowed for the image of Scotland to be promoted globally, showcasing the artistic, geographical and technological innovations being championed by Scottish creatives at NVA. The company worked with the Edinburgh International Festival and the Science Festival to promote and present science, art and sport as concepts that can be brought together to engage and inspire audiences and participants. NVA now has interest in replicating *Speed of Light* around the globe and their innovative practice of creating work in the public realm is now well documented.

The collaborations with six of Edinburgh's key festivals resulted in: 2 artists' commissions for Katri Walker and Alan Spence; seventeen public events - talks, guided walks, or seminars; sixty schools workshops across Scotland as part of the Edinburgh International Science Festival; two publications (*The Inner Runner*, *Sri Chinmoy Centre and Journeys and Evocations: Arthur's Seat*, Luath Press) one interactive installation within EISF In Motion exhibition; and exhibition related to the commission of Katri Walker to be presented in 2013

In terms of audience, over three quarters of the tickets purchased by walkers were purchased from the Edinburgh International Festival website, with just 8% buying their tickets at the *Speed of Light* base itself. An estimated half a million viewers saw *Speed of Light* on BBC *Artworks* and *The Culture Show* and 143,310 viewed the event online. A real success for engaging audiences and participants of *Speed of Light* was the use of social media by runners, especially the use of Facebook as a networking tool. Participants were empowered to set up Facebook groups to share information about their training progress and teams and to stay in touch during the event. These were mainly set up as private groups but encouraged bonding between the runners and performers. There were also people 'checking in' to the *Speed of Light* site, sharing their location with their Facebook friends and Twitter followers. 203 people 'liked' the location and 494 people on Facebook said that they were actually there. The hashtag #nvasol was used to tag content on Twitter, Flickr and Instagram for people to share their experiences of *Speed of Light*, which could have been as a runner, walker or viewing from a distance. There was no official *Speed of Light* Twitter account as NVA already had an active following on Twitter (2187), allowing for wide dissemination to their followers. There were also a number of user-generated videos produced and shared on YouTube, which attracted attention beyond the scope of the event's promotional materials; indeed some of these were very creative using edited footage, music and collage. From the press content analysis 38% of articles focused on NVA's capacity to engage audiences and communities with discussion being mainly dominated by it being a mass participation event.

LEGACY AND SUSTAINABILITY



KEY DRIVER –Support to maintain and develop the core staff team, to allow time and continuity in researching and developing plans, related to the underlying themes of Speed of Light and develop further events that bring culture and technology together using low carbon solutions as alternatives to nuclear energy.

Speed of Light has laid the foundations for a sustainable future because it had a high partnership formation. Ten new arts/cultural partners and ten new other partners were reported, compared to an average of 4.6 and 2.17 respectively for the participant cohort in the impact evaluation of *Scotland's London 2012 Cultural Programme*. NVA developed a rich partnership base and were enthusiastic in their response about working with partners again, *'The project provided a fantastic opportunity to work with new partners and enhance existing partnerships. We would certainly consider working with new partners established for this project in any future development of Speed of Light. In 2013 NVA hope to work again with Edinburgh Art Festival in the presentation of work arising from the Katri Walker commission as part of EAF 2013'*.

Another of the programme objectives for *Scotland's London 2012-Glasgow 2014 Cultural Plan* emphasized the objective to *'create new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice'*. The site and the context for *Speed of Light* was key to demonstrating new light suit technology for visual arts and outdoor events and using low carbon solutions as alternative energy sources. The event hoped to attract participants from throughout the UK, drawing interest from the unusual nature of the light suits and the iconic image of Arthur's Seat, affirming Scotland's sense of place. NVA now has available a hugely varied and artistically rich archive of photographic imagery and film which is emblematic of Scotland's landscape and culture. In attracting runners from the whole of the UK, and internationally, the event garnered interest worldwide. three per cent of the runners were from Europe, Australia and the USA realising the ambition of the project to go beyond Scottish borders. NVA conducted surveys with the runners and walkers after the event to assess the impact and relationship to EIF and London 2012 Festival.

The monitoring that NVA conducted with the walkers afterwards suggested that participating in the event had given over half of them a greater appreciation of Scotland's landscape and over two thirds of them revealed that they had a greater appreciation of art and culture as a result of participation in the event. Just under a third indicated that the event had increased their enthusiasm for sporting activity. Nearly all of the runners participating in the event said they were a new audience to NVA and the wider cultural sector with over a third of them saying the event had increased their enthusiasm for arts and culture. Over three quarters of the participants were runners prior to taking part in *Speed of Light* indicating the marketing of the event to established runners was a success.

NVA have managed to maintain their core team with new commissions resulting directly from participating in the London 2012 Festival. However, this is believed to have been from the strong relationship that was developed and tied to the Edinburgh International Festival. The connection to their history, networks and marketing and PR meant that the *Speed of Light* was marketed and promoted for them as part of a major international festival. The NVA team believes the success of their event would not have been as strong had they not been part of this partnership and had the benefit of their mentoring. From the content analysis of the press this revealed that there was also some discussion on the event's potential legacy (6%), governance issues (10%) and economic impact (4%).

Learning Legacies

The event targeted new audiences to engage with art and sport both as participants and as spectators (active and passive). The event saw able bodied and wheelchair athletes come together in teams to animate the central path of Arthur's Seat. Fewer disabled participants took part than had originally been planned but a lack of resources and high targets of ticket sales prevented more effort in this area. Just over 6000 people participated as walkers over the duration of the project though 15,000 were targeted. The strategy had been to recruit the runners first as the project needed them to realise the creative vision. Recruiting the walkers came afterwards and this would be something that would be reviewed in future as this dramatically affected the ticket sales and income associated with that.

Being able to appoint their own media and PR team would also have been useful as they were reliant on the Edinburgh International Festivals team. While, NVA learned a significant amount from this relationship, and secured much greater publicity from being attached to Edinburgh International Festivals, at times it would have been useful to have more control over the timing of key messages about the project. For example, there were two main media press releases; one on the first night of the *Speed of Light* and one showcasing it as part of the London 2012 Festival and driven by the Festival agenda. The production team would rather have had a 'drip feed' approach to the press to stress the ability to buy tickets from the venue on the night rather than from the "the hub" or the EIF office alone. Very few tickets were sold from the venue itself and this is something that they would look at in future.

The artistic team believes that they are now be in a better position to run large outdoor art installations and understand the high levels of attrition that can occur. They had not anticipated this at the time and despite positive surveys with both the walkers and runners afterwards, they would need to take account of potentially high drop-out rates in the future. Equally, a key learning experience for the production team was the importance of the anticipated experience of the runners. Some of the runners had expected it to be a challenging run whilst others were shocked at how difficult it was. The artistic team had anticipated that each team of runners would run at the same speed, meaning many of runners had to slow down to the speed of the slowest runner. This was not well received by some of the runners. Again, the creative and production teams at NVA will use this learning for future events when planning the timings, scale and production of the overall event experience. Overall, the team at NVA feels better placed to run high quality large outdoor art/sport installations aimed at engaging a mass participatory audience.

SUMMER OF SONG

Introduction

The Olympic Flame was carried around Scotland as part of the Torch Relay from 8th-14th June 2012 and was one of the main Olympic events hosted on Scottish soil. In this case study, three main elements of the Olympic Torch Relay ceremonies are presented: *Summer of Song*, *Keep Her Lit* and *CitizenRelay*.

Summer of Song was designed as a framework that outlined a range of programming options based on song and singing, which local authorities adopted and interpreted depending on the nature and scale of their existing ambitions around animating the route of the Olympic Torch Relay. The project provided support to all participating Scottish local authorities through which the Olympic Torch Relay passed. It enabled them to engage local people in presenting their own distinctive and authentic identity and spirit - within a unifying national celebration. The project's ambition was to bring to life the places the torch passed through on its route round Scotland through song. The Cabinet Secretary for Culture and External Affairs Fiona Hyslop said: 'As the Olympic Torch travels through Scotland, the 'Summer of Song' will shine a light on the best of our creativity and musical talent. With this year being the Year of Creative Scotland, it is an ideal opportunity to showcase our nation's creative strengths in the run up to London 2012 and to the Commonwealth Games in 2014.'

The project was endorsed by EventScotland, the Scottish Government and the London Organising Committee of the Olympic Games (LOCOG), while Creative Scotland and its local authority partners provided £251,773 to support its delivery. Creative Scotland funding was £183,287 whilst local authorities provided £46,350 in cash and £22,136 in kind investment. Creative Scotland was also funding £43,000 to commission artist Roddy Buchanan to produce the film *Keep Her Lit* to capture the *Summer of Song* and create a lasting chronicle of the people, landscapes and cities that the Torch Relay travelled through during a week in June 2012. A copy of the DVD was made available to participating local authorities and the film received a public premiere at the Glasgow Film Theatre in August 2012. The final part of the Torch Relay-related cultural investment was for *CitizenRelay* (#citizenrelay), a participatory arts and media project which trained citizen journalists using everyday digital technologies to report on the alternative stories and creative ways that communities across Scotland interacted with the Olympic and Paralympic Games and, in particular, the Torch Relay. Creative Scotland provided £15,000 to support this University of the West of Scotland-led project that culminated in a week-long roadtrip in a mobile broadcast unit following the Torch and, where possible, animating the *Summer of Song* celebrations. This case study is structured around three key impact areas; quality artistic production and experience, audience participation and development; and contribution to place identity.

QUALITY ARTISTIC PRODUCTION AND EXPERIENCE



KEY DRIVER: Artistic quality was not the key driver for the project; local authorities were encouraged to work with local schools, community groups, artists and musicians to create events that came from the heart and reflected their local culture.

One of the objectives of *Scotland's London 2012-Glasgow 2014 Cultural Plan* was to 'present an inspiring programme of cultural activity that resulted in meaningful cultural experiences.' *Summer of Song* created a unique opportunity for all Scotland's local authorities to get involved in a major Olympic event. Although quality artistic production was not the primary aim of this project, *Summer of Song* did help initiate a number of new commissions across Scotland and these were of appropriately high quality. Amongst these new musical commissions were 'The Things We Love' by Dougie Maclean, 'For the islands We Sing' by Douglas Montgomery and Brian Cromarty, 'An Olympic Air' by Alan Penman and 'Rising Wave' by Kenneth Dempster. Moreover, the commission of Roddy Buchanan to produce the film documenting the *Summer of Song* project was an example of a commitment to quality artistic production. Roddy's film was premiered at the Glasgow Film Theatre and has also been broadcast online on via the Art Council England-led *The SPACE Initiative*, hosted by the BBC. The film captures the reaction of audiences around Scotland to their local songs and their experiences will be shared and retold as the film travels around Scotland for screenings in the areas where it was produced.

AUDIENCE PARTICIPATION AND DEVELOPMENT



KEY DRIVER: Engaging communities across Scotland in a national celebration was the main driver for this project.

Another objective of Scotland's London 2012-Glasgow 2014 Cultural Plan was 'creating new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation'. *Summer of Song* fully embodied this objective, with the range and depth of creative output produced across the whole of Scotland. *Summer of Song* was a participatory project at heart and would not have been as rich or diverse without the involvement of individuals and groups from across the age range singing specially commissioned songs, originating from a wide range of musical genres, and performed in all weather conditions. Across the 30 local authorities that participated, 13,500 participants were recorded. As well as increasing the involvement of people with little or no singing experience, young children aged between birth and five years also took part through the Bookbug Rhyme and Singing sessions. This saw up to 7,000 babies, toddlers and young children take part through playgroups, schools and other events. Singing also fitted with LOCOG's vision of a 'Games for our times' because it was accessible, cost very little and was scalable in terms of programming. This project tied in directly with Scotland's London 2012-Glasgow 2014 Cultural Plan ambition around 'new sites, settings and context for cultural activity' and it also aligned with the values of the Olympic Flame. In terms of audience, it is very difficult to assess accurate numbers with a transitory event like the Torch Relay, but aggregated estimates from local authorities suggest that audiences of 103,300 people saw the *Summer of Song* celebrations.

Other features of *Summer of Song* related to engagement include the nature of partnerships formed. *Summer of Song* was only possible because of the work of 30 local authorities in Scotland and each of the administrative leads and managers working within their own area. It is difficult to measure and verify the meaning attached to partnerships for this project as it spanned the whole of Scotland and many of the partnerships or connections that were formed included those within each local authority area rather than reported as outcomes of the project. Other relationships and forms of engagement included those between local authorities and BBC Scotland, national youth companies, youth organisations and schools.

Forty-four new commissions were created as a result of *Summer of Song*. South Ayrshire Council's Summer of Song scheme, which was part of the Olympic Torch Relay celebrations, made the final shortlist for the Creativity in Schools category of the Creative Scotland Awards in 2012. Whilst legacy and sustainability were not specific remits of *Summer of Song* (designed as a one off event) there was evidence of some groups continuing to work with others and individual numbers of choirs being increased. There was also evidence of new school choirs being formed. Again, only time will tell if this achievement is maintained to 2014 and beyond. The *CitizenRelay* project also produced significant creative outputs, engaging 600 participants, 25,000 views of online content, produced 110 videos of Torch Relay related stories, 207 audioboo podcasts, 805 flickr photos, and 3450 instagram images. The project had 600 people using the hashtag forming 7000 online relationships and this investment has resulted in one new artistic commission. The success for this part of the Torch Relay project was the level of public engagement with digital technology to enable people to tell their own community news stories, some of which were picked up by the established media such as the BBC and the Guardian. In terms of engagement, *CitizenRelay* was also able to develop a range of partnerships with news agencies throughout the UK and worked with and trained local community groups across 6 hubs in Scotland to give new skills to citizen journalists. Finally, like Roddy Buchanan's *Keep Her Lit*, *CitizenRelay* also captured and circulated images and stories of local *Summer of Song* musical compositions, demonstrating the integrated nature of Creative Scotland's funding of the ceremonies element of the London 2012 Games in Scotland.

CONTRIBUTION TO PLACE IDENTITY



KEY DRIVER – Proving a rich local narrative to a global celebration via the medium of song.

Scotland's London 2012-Glasgow 2014 Cultural Plan also contained the ambition to have 'an enduring confident, contemporary image of Scotland presented to ourselves and across the world'. *Summer of Song* focused its activity on a specific geographical environment. Community choirs and new or existing singing ensembles welcomed members young and old to perform at key points on the Torch's route across Scotland. Singers were recruited from professional or amateur backgrounds and each choir hoped that many new members would continue to enjoy singing collectively long after the Torch had left town. The project was routed through local authorities as representatives of the host place, so their active participation and promotion of the project was key to its success. Shona Robison, Minister for Commonwealth Games and Sport, said: 'There are a series of exciting events happening right across Scotland that we encourage people to take part in. The Olympic Torch Relay will spend eight days in Scotland, visiting every corner of our country. It will highlight to the world our breathtaking landscapes and warm and welcoming people, and we are working closely with VisitScotland to maximise this opportunity to increase tourism'.

Summer of Song included examples whereby song (s) commissioned and/or performed specifically reflected the nature of the place; including environment, landscape, history and traditions. For example, 'For the Islands We Sing' by Douglas Montgomery, with lyrics related to the islands culture and history was Orkney's Olympic Anthem and was used to welcome the torch bearers to the island. This project aligned closely to the objectives of the themes of 'host' and 'out of place' showcasing Scotland and its landscapes in innovative ways to a world stage. It is difficult to ascertain whether any increase in visitors to Scotland during the Olympics was a direct result of the Torch Relay travelling through Scotland and the images being shown around the globe. However, working with agencies such as EventScotland and VisitScotland ensured that key highlights and images were promoted in the press and used to project Scotland on an international stage as part of the host nation for the Games.

CitizenRelay also contributed to place identity in the way that it recruited citizen journalists from across Scotland, trained them in their host communities and supported them to create local interpretations of the Torch Relay celebrations. The creative outputs produced provided a visual and oral representation of this unique event and enabled the general public to share their content via accessible social media platforms.

Learning Legacies

Summer of Song was an ambitious project that relied upon the participation of Scotland's local authorities to produce a unique creative celebration of singing and song during one of the most significant pre-Olympic events. One of the challenges faced by *Summer of Song* was securing media visibility for its activities when the established media was concentrating on covering the Torch Relay itself. A challenge when doing this type of pan-Scotland project is in reporting and amplifying success stories. The *CitizenRelay* project which followed the Torch Relay round Scotland did tell the stories of local communities and let their voice be heard, including some of the *Summer of Song* activities, for example those in South Ayrshire. It would have been beneficial to ensure that a greater integration took place between the locally produced media content and the *Summer of Song* project to ensure that greater visibility (and ownership) was secured.

UNLIMITED

Introduction

Unlimited was created as a partnership between London 2012, Arts Council England, Creative Scotland, Arts Council Wales, Arts Council of Northern Ireland and the British Council. The project celebrated disability, arts, culture and sport on an unprecedented scale as part of the London 2012 Cultural Olympiad. It was a three year commissioning programme from 2010, with presentation and touring throughout the UK, culminating in the *Unlimited* at the Southbank Centre from 30th August to 9th September 2012 Festival. Many of the commissioned works are touring the UK and internationally in 2013.

Unlimited was a UK-wide project that saw 29 new works commissioned 'to encourage deaf and disabled artists to push beyond their personal best... by creating work which opens doors, changes minds and inspires new collaborations.' The *Unlimited* UK programme had over £2 million of funding awarded to it. The five 'Scottish' artists (i.e., based in Scotland) were awarded major commissions totaling over £500,000. The Scottish artists also collaborated on other *Unlimited* commissions e.g., Claire Cunningham and Marc Brew choreographed for Candoco *Unlimited*. Therefore, in total, 8 of the 29 commissions featured Scottish artists. The Scottish artists were commissioned to produce the following works:

Claire Cunningham (with Gail Sneddon), produced *Ménage à Trois* created in partnership with the National Theatre with an £80,000 investment. Claire's work was showcased on the final evening of the festival to a sold out audience, receiving international acclaim. Ramesh Meyyappan was awarded two commissions, *Snails and Ketchup* and *Skewered Snails*, to a value of £95,800. Janice Parker, produced *Private Dancer*, a participatory performance that brought together visual and live art elements, and devised as a promenade event involving 18 or more diverse disabled, non-disabled, community and professional performers. She received £107,500 in partnership funding. Marc Brew produced *Fusional Fragments* (with Dame Evelyn Glennie), a dance and music abstract work exploring the concept of a fusion of life fragments between classical ballet and contemporary dance from disabled choreographer Marc Brew's perspective in collaboration with five talented non-disabled dancers. It was made to be performed in medium to large-scale theatre spaces suitable for contemporary dance. He received £112,000 in *Unlimited* funding. Finally, Caroline Bowditch produced *Leaving, Limbo, Landing*, an ambitious outdoor production in air, in water and on land that explored journey, placement, displacement, settling, arrivals and departures. Dancers and aerialists took audiences on a journey, through limbo to landing with an original sound score, and spectacular costumes. Caroline received £100,000 in partnership funding.

Individual funding was distributed to the five artists with an additional £8,300 made available for the showcase at the Southbank Centre as part of the London 2012 Festival. After the commissions were awarded there was further funding made available to support touring and presentation i.e. *Unlimited Presents*. All of the artists participated as part of the London 2012 Festival.

Unlimited had ambitious objectives and showed a range of impacts under all six headings (quality artistic production and experience; audience participation and development; contribution to place identity; international impact; skills, leadership and social capital; legacy and sustainability), however, for the purpose of this case study the key achievements in: quality artistic production and experience; audience participation and development; and legacy and sustainability will be presented. These were the key drivers identified by the projects and the areas of achievement that Creative Scotland highlighted the most. Arts Council England also highlighted that the work contributed most to talent development, quality artistic production and audience, participation and development.

QUALITY ARTISTIC PRODUCTION AND EXPERIENCE

KEY DRIVER: To produce ambitious high quality artistic work showcasing the work of deaf and disabled artists to a range of audiences, culminating in *Unlimited* at the Southbank Centre as part of London 2012 Festival.

Unlimited contributed significantly to some of the curatorial themes identified in *Scotland's London 2012-Glasgow 2014 Cultural Plan*, in particular the theme of 'World Stage' and 'Host', establishing and sustaining relationships between artists and organisations through the notion of hosting and welcoming. The work of the 5 artists in eight different commissions demonstrated a commitment to collaboration and promotion of their work to new audiences at the highest level of performance. The *Unlimited* commissions were awarded by a panel of judges chaired by Ruth McKenzie OBE, Director of the London 2012 Festival and the Cultural Olympiad. There were three rounds with deadlines in 2010 and 2011. The judging panel had representatives from the partners including all UK arts councils, Creative Scotland, the British Council, LOCOG and independent disabled artists and directors. The output of *Unlimited* exemplified quality artistic production, showcasing the work at venues across the UK but also at the *Unlimited* London 2012 Festival at the Southbank Centre, and in international touring.

The *Unlimited* Festival at Southbank attracted an international audience and was very well received with nearly full audiences and positive press coverage. The fact that it coincided with the tremendous positive spirit engendered by the Paralympics helped this. Channel Four's Paralympic broadcasting and other media coverage all contributed very positively, illustrating the best of both sport and culture. There are other external indicators that confirm the quality of artistic production evident in the *Unlimited* commissions. Janice Parker's work received a Herald Angel award for *Private Dancer*. Claire Cunningham had terrific coverage at Southbank, including an interview with BBC London. The *Unlimited* programme's big success online was through the SPACE online digital arts resource, where much of the traffic directed to the site for the months of August and September 2012 was from the individual project websites and from the *Unlimited* page on the London 2012 Cultural Olympiad website. For example, Claire Cunningham's short film (*Ménage à Trois*) gathered 200 unique hits in both months. This suggests that the format of recording a performance to screen online and shared on social media after the event is the best focus for strategic promotion. The press also reported the impact of Caroline Bowditch's work, drawing attention to the quality of the cultural offering rather than the issue of disability per se, a key objective of the *Unlimited* programme. At the British Council international seminar event at Southbank a leading deaf artist and activist, Julie Macnamara, described Ramesh's performance as 'the best physical theatre I have ever experienced' again highlighting the quality of the performance. Caroline Bowditch's work received consistent 4-star reviews in the national press in Scotland and Marc Brew also discussed the quality of his reviews in the press and specialist magazines such as 'Pulse'.

AUDIENCE PARTICIPATION AND DEVELOPMENT



KEY DRIVER – *Unlimited* aimed to celebrate disability, arts and culture with a view to mainstream arts and disability, grow new talent, develop new audiences and inspire new collaborations across the UK.

Scotland's London 2012-Glasgow 2014 Cultural Plan enshrined the ambition to 'create new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation'. A key driver for *Unlimited* was to showcase disability arts and engage a mainstream audience with high quality artistic offerings. From the Scottish *Unlimited* projects 75 performances, 39 events/exhibitions and 55 sessions for education, training or taking part were delivered. *Unlimited* managed to engage with audiences of 19,840 people and reached a broadcast audience of 20,000 and 5,350 online - including watching online video footage of the artists' performances. Caroline Bowditch used crowd funding as a means of raising additional funding to create the set, drawing attention to the project before the main event.

The audience for *Ménage à Trois* in the Tramway was deemed to be excellent by Creative Scotland at 400 people. Claire Cunningham has an international reputation and reaches a 'mainstream' audience. Her show at the Southbank Centre was almost sold out for the final Saturday of the London 2012 Festival. Ramesh Meyyappan's work appeals to a mainstream and a deaf audience. In Scotland, the work of Solar Bear (Ramesh Meyyappan is an associate artist with them) and the formation of the Deaf Theatre Club contributes to building deaf audiences, especially in Glasgow. The audiences for Marc Brew at Tramway were deemed to be good with Creative Scotland hosting a pre-event reception. Caroline Bowditch's *Leaving, Limbo, Landing* performance was not performed at the Southbank but was performed in St Andrew's Square in Edinburgh, as part of the Made in Scotland showcase at the Edinburgh Fringe Festival and in London. Both of these events attracted a diverse audience.

From the content analysis of the press articles within the engagement theme, discussion around mass participation and disability were the most common sub-themes for the *Unlimited* commissions. These articles predominately discuss opportunities to engage or showcase the work of deaf and disabled artists and communities. In many of the case studies, coverage was mainly in the Scottish press rather than the UK press, but this was reversed in relation to *Unlimited* projects. For example, Marc Brew's *Fusional Fragments* had the highest level of coverage for any individual event. Also a notable difference from this case study to others is that *Unlimited* was one of only two in which the press focussed on the quality offering. For example, all events under the banner of *Unlimited* were mainly discussed from the point of view of the quality of the cultural offer and, in particular, were praised for their artistic excellence, a focus which accounts for 28% of articles on *Unlimited*. The second most dominant theme within this group is engagement, in particular, discussion around opportunities to showcase deaf and disabled artists and consider issues around disability more broadly. Of all *Unlimited* events, *Ménage à Trois* received the highest praise for its artistic excellence, and *Fusional Fragments* is praised for its capacity to innovate in the press articles. *Ménage à Trois* was also the event with the highest proportion of articles touching on its capacity to bring disability issues into a wider mainstream arena. Regarding the degree of association with the wider Games and the Cultural Olympiad or London 2012 Festival in particular, events within the *Unlimited* programme were the most commonly discussed within that broader context (excepting *Private Dancer*, which only includes references in 16% of dedicated articles). Caroline Bowditch was pleased with the media coverage she received, including features on BBC Reporting Scotland and national papers in Scotland.

LEGACY AND SUSTAINABILITY



KEY DRIVER – To sustain the shift in public perception of disabled people by supporting and presenting more work by deaf and disabled artists.

A key legacy from the inclusion of *Unlimited* as part of the London 2012 Festival programme was the opportunity to promote the quality of the artists' work rather than focus on their disability. The artists who participated in the London 2012 Festival programme attended a de-briefing event hosted by Creative Scotland in late 2012. Discussions at this event confirmed that the experience of appearing as part of the *Unlimited* programme within a festival dedicated to performance by deaf and disabled performers at the Southbank Centre (SBC) in London had been a very positive one. The artists, all of whom work independently and have no core funding or consistent administrative or producing support, received a level of profile, status, confidence and pride in their work that is rarely achieved. Claire Cunningham toured throughout the UK and Ireland, and was very successful as part of *Unlimited Southbank*. Claire was invited back to the Southbank as artist-in-residence and to perform *Ménage à Trois* again as part of Women of the World in March 2013. She has also performed *Ménage à Trois* in Doha, Qatar and it will be performed in the Made in Scotland showcase 2013.

The projects also contributed to the development of the core values of the Cultural Olympiad, through the sharing and understanding of disability and engagement with new audiences and generating a positive legacy by providing capacity building for the artists and collaborators and new partnerships. The artists engaged with new venues, spaces and people giving them new skills and leadership with which to develop further commissions and projects. All worked with producers, some for the first time. From the London 2012 Festival, 7 new products or commissions were reported and all five of the projects used digital and social media to create visual images, blogs, Facebook and Twitter engagement.

Another feature of legacy and sustainability comes as an outcome of the many partnerships developed by the five artists over the period of the project, including with other artists. 78 artists were reported to be involved with the 8 commissions. Amongst the number of artists reported as involved in the projects, 16 were reported as disabled artists and 14 as emerging artists. Some had mentors and worked with creative teams that they had not worked with before e.g. Claire Cunningham mentioned the skills and understanding she learned from Gail Sneddon and the end result of the work being better for learning to work as part of a team. Others, such as Janice Parker (*Private Dancer*), talked of Richard Layzell, the installation artist, negotiating space and venues in London, trying to ensure the project was economically viable beyond the London 2012 Festival. Janice Parker also described how she worked with Glasgow Life to ensure they could be part of the Merchant City Festival and were in discussions to take their residency model to other venues post London 2012. The *Unlimited* project also revealed an above-average partnership formation creating on average 5.6 new arts/cultural partners. A diverse range of partnerships were forged from this project, perhaps not unsurprisingly given it involved 5 different Scottish artists and eight commissions. These included, venues and theatres; strategic organisations such as Federation of Scottish Theatre and Creative Scotland; and dance companies in both Scotland and London. This indicates that partnerships are not just about delivery but networks and connections beyond the immediate projects. A range of legacies have been reported that tie to the core values of the Cultural Olympiad. For example, there is an interesting development through Solar Bear of a partnership with Royal Conservatoire for a new BA Hons in deaf acting skills to ensure continuing development of young deaf talented actors, relating to sharing and understanding of cultural diversity.

Learning Legacies

New partnerships within Scotland (e.g. National Theatre of Scotland), and international partnerships through British Council have been forged and will allow artists to develop their work internationally but working with new venues, partners and teams has encouraged the artists to seek collaborative professional development. Giving artists the confidence to work as part of a creative team is key here. Many commented that they were used to working on their own and that they were nervous about this. Skills and training in the area of team working and collaboration is something that should be continued to be supported. The artists realised that team working extended their skills and extended their reach to showcase their work at home and internationally. Marc Brew applied to *Unlimited* Talent for funding for a creative mentor (as did others). Marc Brew stressed the importance of this mentoring role to his project and in helping him develop the choreographic process. This is something that Creative Scotland should continue to emphasise when awarding funds as many artists have mentioned the benefits of mentoring and leadership from others with either talent development or managerial skills. For example, Ramesh Meyyappan worked with Iron Oxide on the management and production of *Skewered Snails* as they were better able to produce the work than he was. Other areas for consideration are the relationships with promoters and international showcases. Some mentioned participating in these to increase their business awareness and the importance of promoting their creative talent. Again, it is difficult to measure the cultural value of work from one off events, but the evidence suggests the development of the disabled artists has taken a major leap forward, supported by the unique promotion of the Paralympics by Channel 4. Creative Scotland are reviewing whether an *Unlimited* Glasgow 2014 is possible and Ruth MacKenzie has suggested that Rio 2016 are keen to initiate an *Unlimited* type project and that this would be one of the key legacies from the London 2012 Cultural Programme.

GET SCOTLAND DANCING

Introduction

Get Scotland Dancing aimed to encourage more people to get active and participate in dance. The 2012 Olympic and Paralympic Games and 2014 Commonwealth Games, provided an unparalleled opportunity to raise the profile of dance as a creative, participative and physical artform. In support of this Scottish Government Policy, Creative Scotland provided £1.5 million across a four-year period, creating an inclusive celebration of dance across Scotland, linking to the wider UK, and marking Scotland's place in the world. Working with Scotland's key dance organisations, *Get Scotland Dancing* brought together professional and amateur dancers of all ages to dance in public spaces in towns, villages and cities to strengthen opportunities to participate in dance and create a lasting legacy for communities throughout Scotland.

Creative Scotland allocated £1.5 million from Lottery funds to support the *Get Scotland Dancing* initiative for the 2011-2014 period. Six dance hubs in Edinburgh, Glasgow, Stirling, Inverness, Dundee and Aberdeen were allocated £240,000 between them for dance activity during 2011/12; £18000 allocated as 9 Small grants of £2000 to dance artists in local authorities for local BIG Dance activity over the summer of 2012; £35000 funding towards Big Dance Scotland 2012 which benefitted all of Scotland including the direct engagement of six hubs and the Big Dance Schools Pledge. The *Barrowlands Project*, delivered by the Michael Clark Company in partnership with Dance House and Glasgow Life, was allocated £250,000. Geographical gaps were identified in Inverclyde, Perth and Kinross and the Western Isles, areas of low dance provision in the 2009 dance development need report. Dance artist posts have been created for 3 years, with an award of £25,000 per area per year.

Get Scotland Dancing's main objective was to encourage more people to get active and participate in high quality dance and create critical mass and greater demand for dance. This case study showcases and provides evidence to demonstrate key achievements in quality artistic production and experience; audience participation and development; contribution to place identity, and; legacy and sustainability as these were the key drivers identified by the project team and Creative Scotland.

AUDIENCE PARTICIPATION AND DEVELOPMENT



KEY DRIVER – To encourage more people to get active and participate in high quality dance and create critical mass and demand.

One of the objectives of *Scotland's London 2012-Glasgow 2014 Cultural Plan* was to 'create new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation'. This was a key driver for *Get Scotland Dancing*. The Minister for Culture and External Affairs, Fiona Hyslop stated 'Dance is part of Scotland's cultural identity. We have a long dance tradition taking in ceilidhs, the Highland fling, ballet, break dancing and everything in between... We want to get more Scots involved in dance. It's fun, creative, a great way to keep healthy and can be enjoyed by everyone - even if you've never done it before. With something happening in every local community, and information on the Active Nation website, it's never been easier to get involved'. The Active Nation *Get Scotland Dancing* initiative is part of A Games Legacy for Scotland.

Over 190 performances took place in 14 locations throughout Scotland with 289 sessions for education, training or taking part organised. From this 41,585 people took part as audiences and nearly 6000 were engaged further as participants. Engagement with new organisations such as Eden Court and the MacRobert centre was viewed a positive step not only in terms of engagement and development of dance but in terms of geographical spread of activity too. Dance Base for example, involved all their community programme and pathways between their groups and classes. They worked with youth groups that were at risk and this was funded through the Cashback for Creativity programme. This gave 4 areas an additional £25,000 per year for three years, ensuring that the programme would extend beyond 2014

Another key objective for *Scotland's London 2012-Glasgow 2014 Cultural Plan* was to have 'an enduring confident, contemporary image of Scotland presented to ourselves and across the world.' The 2011 report *Dance in Scotland* highlights the importance of dance to the people of Scotland and some inconsistencies, with only 51% of those in the North East of Scotland taking part in dance in comparison to 79% of those from Edinburgh and the South of Scotland. The funding allowed for work in the 6 geographically spread dance hubs to be developed with committed funding through to 2014. The *Get Scotland Dancing* project covered the whole of Scotland with a nationwide remit, to engage the nation and showcase Scotland. Activity was centered on funded organisations with external partnerships in order to bolster the sector. It was used as a catalyst for greater activity across the country and regional centres and there is evidence that the model is effective with more people now take part in dance than football in Scotland. The Dance Flash mob extravaganza as part of the Scotland Big Dance saw 23 new commissions and showcased public outdoor space as dance space, if only for a short time.

Get Scotland Dancing enjoyed mostly positive coverage (89%) with the key narrative of the discussion centring around engagement, with a focus on mass participation and some discussion on the opportunities brought for nation-wide engagement. That said, *Get Scotland Dancing* only received 9% of articles related to London 2012 Festival. In contrast only 6% of articles touch on the quality of its cultural content, no doubt due to the unique remit and reach of this project being about mass participation rather than specifically about artistic excellence. The Barrowlands element of *Get Scotland Dancing* aimed both at artistic excellence and engagement was well received in the press and TV coverage. There was evidence in the press that clearly linked *Get Scotland Dancing* as a bridging project between London 2012 and Glasgow 2014 and focused on the key thematic area on engagement and legacy. The UK press wholly focused on engagement and access. The film by Fraser Denholm "*Get Scotland Dancing*" was premiered as part of the Citymoves' Dance Live festival in Aberdeen and demonstrated the many projects that were taking place throughout Scotland.

QUALITY ARTISTIC PRODUCTION AND EXPERIENCE



KEY DRIVER: *Get Scotland Dancing* was an advocacy campaign that showcased quality participation, geography and diversity.

As part of the wider *Get Scotland Dancing* initiative, the Michael Clark Company, in partnership with Dance House and Glasgow Life, created a landmark dance event in Glasgow on the last weekend of the London 2012 Festival. The *Barrowlands Project* marked the change in focus from London 2012 to Glasgow 2014, involving a LOCOG, Creative Scotland and Glasgow Life as partners. Taking over the celebrated Glasgow Barrowland Ballroom, Michael Clark, the iconic Scottish dancer, choreographer and artist specially created the performance project. The *Barrowlands Project* featured 45 local people as performers in the choreography alongside the company dancers, accentuating the communal dance experience. On one level, selection as part of the London 2012 Festival accorded a mark of artistic excellence to the Project, particularly as it was one of the high profile finale moments over the last weekend of the Festival. Moreover, the Michael Clark Company used the Barrowlands as a stepping stone for his world premiere of a new touring show, that went on to tour in London, Belfast and Paris.

The *Barrowlands Project* was one element within the overall *Get Scotland Dancing* initiative but also acted as a stand alone element within the London 2012 Festival. It was broadcast online on the SPACE (as it was on the closing night of the London 2012 festival) and was available in full until October 2012, and also shared widely on Twitter and Facebook. The company has gone on to tour as world premiere show drawing upon Barrowlands and other residences. There was limited use of a collective social media presence for *Get Scotland Dancing* during the London 2012 Festival period but given that this project will run to 2014 there is still opportunity to connect with audiences and participants who can share experiences e.g #dance2014. Some projects and venues promoted events locally as part of the flashmob scenes and within their own networks. The Barrowlands element of *Get Scotland Dancing* aimed both at artistic excellence and engagement was well received in the press and TV coverage.

LEGACY AND SUSTAINABILITY



KEY DRIVER – To ensure the six dance hubs have a coherent artistic plan and a stronger national network.

One of the objectives for *Scotland's London 2012-Glasgow 2014 Cultural Plan* accentuated the need to 'create new cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation' and in the press Shona Robison, Minister for Sport and Public Health, stated; 'One of our legacy ambitions from the 2014 Games is to help inspire people to become or be more active and these events can help show that it's not all about competing at the highest level but about being active and having fun'. Creative Scotland funded 3 posts in geographical areas deemed to have limited access to dance, - the Western Isles, Inverclyde and Perth and Kinross. These areas are now offering weekly dance classes and have reported an increase in dance centre numbers. This positive step continues to work as the development officers' work with the other dance hubs to gain experience and development.

Get Scotland Dancing operated in largest cities and local authority areas, creating 6 new arts partners which aligns with the aim to develop new partnerships within and across the 6 dance hubs in Scotland. All the hubs were keen to continue working with one another and highlighted the strength in sharing ideas and engagement strategies. Of the new partners that were formed 4 were with organisations and 2 with venues (MacRobert and Eden Court). They had an above average partnership formation in comparison to the study average of 4.6. Given their remit was to increase participation and demand across Scotland, this is a positive outcome for the project. Whilst it was reported that the main partnership formation was mainly urban to urban, a key highlight was that the organisations were helping each other to reach new audiences. The Michael Clark Company is internationally known but performing alongside the company dancers were 8 dance leaders (professional dance artists based in Scotland), 46 community dancers and 20 pipers. Additionally, they worked with others in the creative sectors developing talent and partnerships in music, lighting design and textiles.

Learning Legacies

One of the challenges with this project was that it was a Scottish Government initiative, funded as a fusion project of engagement and physical activity, stretching over the period 2012-2014. The difficulty with measuring impacts for such a project centre around snapshots of engagement and partnerships; the only real test of which, will be in the long term with continued participation in dance by members of the public. There also needs to be clearer performance indicators that tie levels of engagement with continued participation and development of pathways, as identified with by the Dance Hubs in the interim project monitoring reports. That said, with development this could act a strategic partnership model that could be replicated in other areas. *Get Scotland Dancing* is a good exemplar of engagement and partnership working across Scotland with agencies working together to increase participation in dance. The evidence from the Creative Scotland officer suggested that dance hubs were continuing to report sustained increases in their attendances at dance classes and classes aimed at multi-cultural groups were a good addition to the cultural offering. Lastly, data exists about the number of people employed throughout Scotland as part of *Get Scotland Dancing*. Indeed, there is evidence that 26 jobs were created but, unfortunately, only some of the regional areas have disaggregated the data into FTEs, showing the part time, temporary nature of the employment. That said, the three posts funded by Creative Scotland as identified by the review of Dance report in 2009, will continue to 2014. Reporting of these data is something that should be clarified for 2014 if we are to be able to make substantive claims about increased FTEs to the sector.

FOREST PITCH

Craig Coulthard's *Forest Pitch* commission was part of *Artists Taking the Lead*, a series of 12 public arts commissions across the UK, funded by the UK's Arts Councils to celebrate the London 2012 Olympic and Paralympic Games. The project aimed to encourage debate about national identity, the natural world, sustainability, the nature of collective memory and the benefits of sporting participation. Football, art, the environment and social change all came into focus on 25th August when four unique amateur teams played two matches on a specially-created pitch in the heart of a Borders forest near Selkirk.

Craig was initially inspired to create *Forest Pitch* by his own childhood experiences of playing football in the middle of a forest. The project invited the public to explore and challenge their views on landscape, memory, community, national identity and what it meant to be British. The project created a full-size football pitch hidden deep within a forest in the Scottish Borders. The commercial trees felled to make space for the pitch were used to create goalposts, a shelter and other infrastructure on site. The two football matches, one for men and one for women, involved amateur players from across Scotland who had taken up British citizenship or 'leave to remain' since 2000. It was anticipated that the matches would be watched by over 1,000 spectators and followed on line via a live internet broadcast. The players wore colourful team strips designed by Scottish school children from across Scotland. After the games, the site was designed to grow back naturally, with some native species replanted to encourage a more diverse environment. The shelter remains a place where people can come to witness the gradual reclamation of the pitch by nature.

The artist received funding of £460,000 from Scottish Arts Council (Creative Scotland's predecessor) which was subsequently managed by Creative Scotland. An additional £10,000 was received from Arts Council England. *Forest Pitch* was latterly included in the London 2012 Festival programme allowing for additional marketing, promotion and profile for both the project and the artist. Of the six themes governing the data gathering for the case study (quality artistic production and experience; audience participation and development; contribution to place identity; international impact; skills, leadership and social capital; legacy and sustainability) this case study focuses on three areas deemed of most importance by the artist and the objectives of Creative Scotland – namely quality artistic production and experience; participation and audience engagement; and contribution to place identity.

QUALITY ARTISTIC PRODUCTION AND EXPERIENCE

KEY DRIVER: The development of the artist to produce the best piece of art he could at this stage in his career was a key driver for this project

Forest Pitch explored the relationship between the artist and the art he wanted to create. The artist wanted to explore his creative limits to produce as exceptional a work of art as possible at this stage in his career. Improving his work and skills in both the process of producing the artistic vision and delivering the final product, were imperative. The collaborative element of this project allowed the artist to increase his profile, engage with new creative and cultural organisations and develop the fusion of art and sport in unusual places. The participatory element of the project came as a secondary consideration. The artist wanted to test to see if he could translate what he wanted and imagined into reality. He worked with two companies, Public Art Commissions and Exhibitions (PACE) as project producers and Culture Creatives as the match day producers for the August 25th event.

Delivering a project of the scale and size of *Forest Pitch* was not something the artist had embarked on previously and, whilst driving his own artistic development, he envisioned a final project that made people question themselves, their place in the natural world and their understanding of it. He wanted the audience to think about Scotland's diverse cultures and the evolving notion of Scottish national identity. In terms of assessing artistic excellence externally, this was captured by comments on the day, the artist's peers and media contributions. A media content analysis conducted by the evaluation team revealed that *Forest Pitch* received 13% negative press stories predominantly relating to issues of governance and legacy reported principally by Scottish newspapers. The press did not focus extensively on the issue of artistic excellence but that is likely to be because discussion over funding had been the focus of pre-event press coverage.

Assessing social media sentiment on the *Forest Pitch* project also gives an insight into audience responses to the final event, in particular. On the project Facebook page, those posts that were made during the conclusion of the event gathered the most positive sentiment and qualitative comment around the project where it was clear that participants (including the audience) and local residents came in to discuss how much they enjoyed the event, how the art challenged their thinking and defended the artwork as high quality against criticism.

The artist has gone on to receive new commissions for small-scale exhibition work since completing *Forest Pitch*. In terms of the overall development of artistic practice, the artist articulated that he would never have had the opportunity to do a piece of work on this scale had it not been for the Olympics. Craig benefitted from learning in the areas of collaboration, business development, negotiation and understanding different cultures. Craig intends to use the learning in the development of small-scale work internationally. In terms of overall outcomes from this project, those commenting on the day referred to the originality of the idea of the project and general audience satisfaction with the event. The artist himself said he deemed the project to have been a success in terms of his own personal development in producing a large scale outdoor art installation and had gone on to develop links with a Japanese Gallery who curated an exhibition of his work. He believes this was as a direct result of creating *Forest Pitch*.

PARTICIPATION AND AUDIENCE ENGAGEMENT



KEY DRIVER: To make people question themselves, their place in the natural world and their understanding of it. *Forest Pitch* made participants and audiences think about Scotland's diverse cultures and the evolving notion of Scottish national identity.

One of the main objectives contained within *Scotland's London 2012 Cultural Plan* was to 'create new artistic, cultural and creative experiences for Scotland's diverse communities, encouraging broader and deeper engagement and participation'. This was the second key element of *Forest Pitch*. The artist highlighted that participation in the project included people who had been granted citizenship or leave to remain. He created the 'unknown' of their stories and presented these online for those audiences beyond the match itself to engage with. Not all participants wanted to talk about their past so some stories are more detailed than others. The artist suggested that what happened with the players in the past was relegated to the past and the football matches brought people together in an inclusive manner. In total 75 participants were involved in the events, with groups of unacquainted people coming together to train and become part of teams for the matches. The aim was to create a feeling of togetherness. Unfortunately, the artist struggled to get enough women to participate from diverse groups and had to turn to existing Scottish women's football teams. However, ultimately, this helped with issues of inclusion and engagement as the members of the Scottish women's team embraced their new team members and created friendships that will last long after the event itself. It was also transformational in that it allowed the Scottish women's groups to develop a wider and shared understanding of identity, citizenship and difference.

One of the official themes of the Cultural Olympiad was to 'welcome the world'. By celebrating the diversity of Scottish communities, *Forest Pitch* brought together people of all backgrounds, religions and languages. Moreover, through the project, the event targeted new audiences to engage with art and sport, stretching its geographical reach and explore issues of cultural diversity in a modern Scotland. The 'back stories' of the individual participants were available for people to read on the website before the event, detailing the diversity and difficulties experienced by some of them. The event took place in the Scottish Borders near the town of Selkirk and buses were organised to bring audiences from Edinburgh and Glasgow to the venue as well as local buses from the surrounding areas. The audience included families of those involved but also others who were interested in art from the main cities of Scotland with a few coming from south of the Border. The project also ran a nationwide schools' competition which involved over 2000 primary school pupils, their teachers and families. Education Scotland's facilitated this competition, further emphasizing the ethos of school participation that the project involved. The tree planting in December 2012 also involved volunteers from Borders Forest Trust and around 100 children from 3 local schools.

The matches attracted a range of audiences who had never seen a football match previously. The artist suggested they were mostly attracted by the art, and that football allows for magical moments for the participants, revealing to the audience that those participating were brought together in this unusual mixture of sport meeting art. Reported spectator figures were 550, less than the anticipated 1000 but this was partly due to the cancellation of the original planned event due to inclement weather conditions. An online audience was attracted through the BBC livestreaming and a limited of people viewed the SPACE video afterwards. There were 378 'likes' on Facebook and 304 followers on Twitter. Facebook was used to engage people about the design of the strip, the schools involved and the winning design as well as the opportunity to purchase the strips afterwards. Some of the most 'shared' posts and comments on both the Facebook and Twitter accounts of the *Forest Pitch* project was those who were engaging with the participants and telling their stories of the strip design and selection process. When a post was shared, it encouraged a greater reach of who might see the content and go beyond the network of those who chosen to 'like' or subscribe to updates about the project online. It was clear that the greatest impact was achieved when content was directly engaging with those who were involved in the delivery of the project.

The media response to *Forest Pitch* was mixed. Many in the press focused on the cost of the project and the total budget (governance and legacy) allocated to it rather than the many successes of what was achieved (artistic excellence, participation and place). The project also attracted some discussion on its legacy, which had very mixed views, both positive and negative. Discussion on the projects' capacity to engage people was mainly positive and covered a variety of issues, from the involvement of marginal groups, to its appeal for young people, the involvement of grassroots communities and amateur groups. The cultural diversity of the project, the engagement of those people with 'leave to remain' and the school groups were all latterly reported in the press as some of the success factors of the project.

Evidence suggested that *Forest Pitch* created an average number of new partnerships in arts (4.6) and other sectors (2.17), and involved: PACE; Culture Creatives, Edinburgh 'arts' groups; Gareth Hoskins architects; Education Scotland; primary schools; football organisations and the BBC, with the purpose of creating an audience and demand to see the event itself. Although international partners were not reported, the artist suggested that should he do a project involving textiles again, he would use a Dutch company he contracted with for the strips.

CONTRIBUTION TO PLACE IDENTITY



KEY DRIVER – Creating a sense of space and place for Selkirk was a key outcome of the project.

The objectives of *Scotland's London 2012 Cultural Plan* included promoting '*an enduring confident, contemporary image of Scotland to ourselves and worldwide*' and '*creating new contexts, sites and settings for artistic, cultural and creative practitioners to develop and deepen their practice*'. The site and the context for *Forest Pitch* made a significant contribution to a distinct place identity. The artist drew on childhood memories of playing football in the forest and wanted to re-create and engage with the landscape in the Scottish Borders. As he envisaged after the football matches were over, the land was re-planted with trees that allowed the space to be reclaimed by the forest. Only the shelter remains, in the hope that people will continue to come to visit the space and see this place as a marker of a shared understanding and identity of what it meant to be a Scottish citizen, through celebration events. It was important to the artist that the Scottish Borders were promoted as a rural 'place' and the 'space' seen in an innovative way that nature, sport and art could be fused successfully.

The sustainability of the place as a venue from the London 2012 Festival remains, evidenced by the people that turned up to see the planting of the trees in reclaiming the pitch. The engagement of local schools also helped preserve the image and identity of their participation in such a historic event. The matches were livestreamed on the BBC and *Forest Pitch* was one of the two thirds of projects within Scotland's London 2012 Cultural Programme that used digital content to engage audiences and disseminate output. The relationship with the BBC was deemed to be a success and acted as a key learning development by the artist.

Learning Legacies

Forest Pitch received some critical press coverage in the lead up to the football matches, mainly around issues of funding, governance and legacy. Funding of in the project was significant, but more could have been done to effectively manage expectations of the wider public as to the 'value' of this commission and its significance in the context of the London 2012 Cultural Olympiad. *Forest Pitch* suffered more than most from the challenges of communicating the value of the Cultural Olympiad, especially in the early years. Looking forward to the Glasgow 2014 Cultural Programme, a clearer communication strategy would assist artists and protect them from having to account for their work in such a public way. Moreover, the absence of clear, measureable objectives for this project meant that it was not exposed to an evaluative framework at an early stage. Only once it transferred to the remit of Creative Scotland, about a year into the project, did this become a more important consideration. This should be avoided in the future.

The agency that worked with Craig Coulthard to produce and manage the actual event, was also responsible for collecting audience data. However, a very low response rate was secured which prevented meaningful evaluation of the audience experience to take place. Evaluation objectives need to be clear at the bidding and funding stage of future commissions as this helps with ensuring rights, responsibilities and expectations of all parties involved. For future commissions it would be useful to ensure that clear reporting and measurement indicators of impacts are provided as part of the contract with all parties. This is important, to ensure Creative Scotland and others can report on the outcomes of projects satisfactorily.