

Evaluation of the Cultural Pathfinder Programme in Scotland

EVALUATION OF THE CULTURAL PATHFINDER PROGRAMME IN SCOTLAND

EKOS

Scottish Government Social Research
2009

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ABBREVIATIONS

BME	Black and Minority Ethnic Groups
CPP	Community Planning Partnership
CSG	Culture and Sport Glasgow
HMIE	HM Inspectorate of Education
LCPP	(Glasgow) Local Community Planning Partnership
LGBT	Lesbian, Gay, Bisexual and Transgender groups
LRP	(Perth and Kinross) Local Regeneration Partnership
NTS	National Theatre of Scotland
SLP	Scotland's Learning Partnership
SOA	Single Outcome Agreement

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EXECUTIVE SUMMARY

The Cultural Pathfinder Programme in Scotland was developed by the then Scottish Executive (now Scottish Government) as a way of supporting local authorities and their partners to explore ways of widening access to, and participation in, cultural activities across diverse communities. The Programme supported 13 projects across Scotland and was intended to generate useful learning that could be shared across the local authority, Community Planning Partnership and cultural sectors to inform future planning and delivery. In order to help capture this learning, the Scottish Government commissioned EKOS to conduct an independent evaluation of the Programme, focussed on strategic assessment of its impacts and of the lessons that could be applied to future planning processes.

Main findings

- The Programme supported a very diverse range of projects across Scotland, and explored a range of different methods for engaging communities in articulating their aspirations for culture and translating these into future planning activities.
- In total, it was estimated that the projects reached up to 1% of Scotland's population (or in excess of 50,000 people¹), gathering valuable information and feedback about community aspirations for culture. In particular, the Programme engaged a range of groups known to be under-represented in cultural participation.
- Projects developed and tested a wide-range of community consultation methods, and provided clear demonstration of the potential of well-designed and facilitated creative processes to allow people from often marginalised groups to express their views.
- The extent to which the projects achieved a significant and sustainable influence on local planning activities was variable, although those projects that succeeded in this respect typically did so through strong strategic intent, effective and senior level support and committed project management.
- The success of projects in engaging wider partners and Community Planning Partnerships (CPPs) in planning for cultural provision was variable, with some notable and significant achievements in areas such as Fife, the Western Isles, Perth and Kinross and Edinburgh. In these projects, the role of structures (existing or new) was important, as was the degree of commitment and senior level support.
- The quality and extent of evaluation at a project-level was inconsistent, despite the support provided by the Scottish Government through the Pathfinder Evaluation Toolkit and guidance and advice from analytical staff. There is room for improvement here, particularly if the cultural sector is to be able to

¹ This is an estimate based on data supplied by projects and does involve some assumptions about the likely numbers of participants where imprecise information was supplied.

demonstrate its wider role to CPPs and articulate its potential contribution in the context of Single Outcome Agreements (SOAs).

- The Programme highlighted issues with varying levels of priority attached to culture in local authorities and CPPs, and demonstrated clearly that one size will not fit all. Successful cross-partner – and cross-service – planning for culture must be developed in line with local circumstances and priorities.

Introduction

This summary outlines the key findings of an independent evaluation of the Cultural Pathfinder Programme in Scotland.

The Programme was developed and managed by the, then Scottish Executive (now Scottish Government), and provided funding to local authorities and CPPs to enable them to explore new ways of encouraging participation in cultural activities and to inform or influence planning processes.

The Programme had three broad aims:

- encourage participation in cultural activities amongst under-represented groups;
- develop effective means of community consultation to inform the development of plans for cultural provision; and
- explore planning methods for cultural provision and develop partnerships and links to Community Planning processes.

13 projects were funded, of which 12 were managed by local authorities. One was managed by Scotland's Learning Partnership (SLP) and 21 local authorities were involved due to cross-authority working in the following projects - SLP, Aberdeen City /Aberdeenshire and Renfrewshire, East Renfrewshire and Inverclyde.

The projects varied considerably in terms of their ambition, scale and approach. While some targeted widespread consultation to gather information about community needs and aspirations for cultural provision, others adopted more practical programmes of cultural participation and engagement. All aspired to engage CPPs and promote the value of culture within a wider planning context.

In line with the Programme's intention to produce useful learning, projects were required to submit an evaluation plan and interim and final reports to the Scottish Government to account for their achievements and impacts.

Aims of the evaluation

The key objectives of this evaluation were to:

- conduct a case study analysis of each project;
- examine the processes supporting the Programme;

- analyse the final outputs and outcomes of the Programme;
- highlight general lessons and good practice;
- assess the additionality of the Programme; and
- provide a view on the legacies of the Programme.

Throughout, the main focus of the evaluation was on identifying useful learning to inform and enhance future policy and practice.

Study method

The study method combined a desk-based review of the information supplied by projects with a broad programme of fieldwork. The method comprised the following tasks:

- desk review of materials supplied by the projects (applications, evaluation plans, interim and final reports, as available);
- 62 depth interviews with Pathfinder managers, local authority and CPP partners and national stakeholders;
- case study analysis of each project drawing both on the desk review and the consultation outputs; and
- final review and analysis, including a workshop with Pathfinder managers and production of the final report and case studies.

Findings

The main findings of the evaluation are structured around the three broad aims for the Programme. The overall conclusion is that the Programme performed well against its first two aims, with achievement of the third aim more mixed.

Participation

It was estimated that the 13 projects engaged up to 1% of Scotland's population, and reached a cross-section of groups known to be experiencing barriers to cultural participation or the range of cultural activities available. This included children/young people, older people, black and minority ethnic communities, people living in deprived neighbourhoods, people with disabilities and those living in rural areas.

The case studies highlighted a number of lessons with regards to encouraging participation by under-represented groups and/or excluded communities, as follows:

- informality and a non-judgemental approach allows participants to find their own cultural interests and helps sustain participation;

- allowing communities to inform and shape cultural provision, albeit within defined boundaries and frameworks, builds ownership and commitment;
- the means of creative engagement are important, and tailoring provision to the needs of different groups requires flexibility;
- place is important, and taking culture out of traditional venues and into local community settings was effective in encouraging participation in many projects;
- embedding cultural activity in the community helps build familiarity and trust and can overcome some of the known barriers to participation;
- the skills and personal qualities of those involved in the delivery of cultural activities is crucial – both creative practitioners and project managers played pivotal roles in this respect;
- working with existing groups, partners and representatives within communities facilitates access and helps build trust and participation; and
- targeting directly specific barriers to cultural participation (eg transport, cost) can be a useful way of engaging people in new activities.

Community consultation

The means of consultation varied significantly across the supported projects, and ranged from more traditional methods (eg surveys, public meetings) to creative approaches (eg using drama, film and other creative processes). Some projects also targeted entire communities while others focussed on specific groups.

Across the Programme, there were examples of good practice in relation to effective community consultation.

In particular, the evidence suggests that well-designed and facilitated creative processes can help engage people from often marginalised groups, providing them with the confidence to make their voice heard. In this respect, the Pathfinder programme has provided useful learning about the role of culture as a medium for engagement of the community in civic processes.

Planning for culture and Community Planning

With respect to the third aim of the Programme, the achievement of the Pathfinder projects was more variable. Those projects that were most successful in achieving wider strategic engagement and in developing stronger links into Community Planning processes and structures shared important characteristics:

- they were strategic in their intent from the outset, and sought early engagement with key partners and maintained this throughout;
- commitment and leadership were evident at different levels, from delivery and project management to senior level support;

- they were able to build on existing partnerships in which there was either a willingness to engage with culture, or a sufficiently experienced and influential team making the case to wider partners;
- culture was defined in broad terms, and not just as arts development;
- there was a clear demonstration and articulation to partners of the wider role of culture and the broader outcomes it could help to deliver; and
- there was recognition of the need to work with or develop appropriate structures to facilitate partnership working and engage wider Community Planning processes.

However, a number of contextual factors limited the strategic impacts of some of the Pathfinder projects and hampered engagement with CPPs. These included:

- variable status and profile of culture across the CPPs – some Pathfinder projects faced a very difficult task in engaging CPPs in discussions about culture;
- lack of clear structures for engaging partners and communicating with CPPs and/or lack of mature or well-developed CPPs in certain areas; and
- varied levels of priority attached to culture within local authorities, making it difficult to secure commitment to take forward the outputs of Pathfinder work.

While it is still too early to assess the extent to which the work of every Pathfinder project will influence future planning, the evidence suggested that plans to build on the outputs were being considered in most projects.

Legacies

The Programme was designed to be strategic, and the aspiration was that projects would create a strategic legacy that would support and enhance cultural provision in each of the Pathfinder areas.

However, not all projects were successful in developing longer-term mechanisms for productive strategic engagement with partners on issues relating to culture. Nevertheless, important legacies of the Programme include:

- new partnership structures with responsibility for developing the interface with CPPs and driving forward cultural strategy in Fife, the Western Isles and potentially in Perth and Kinross;
- recognition of culture within the Community Plan and Single Outcome Agreement (SOA) in Fife, and substantial additional investment in culture in the region by the local authority;
- a new cultural mapping project to inform a refreshed cultural strategy in Perth and Kinross (influenced by the Pathfinder work);
- interest in the development of a National Theatre of Scotland for older people (arising from the project managed by SLP);

- improved connections between cultural organisations and communities in Dundee and Dumfries and Galloway;
- a new Cultural Pledge for Edinburgh and wider partner commitment to taking this forward through strong links with Community Planning and the SOA;
- a legacy fund for the Highland Promise, with £125,000 already raised (of a total allocation of £600,000 for wider cultural activities);
- increased profile for culture in all participating authorities;
- strong cross-service links, new partnerships and increased profile for culture-led regeneration in Clackmannanshire; and
- the creation of a substantial bank of knowledge about the value of cultural participation, ways to achieve it through effective consultation, and the role of culture across a broad range of policy areas.

Additionality

The level of additionality achieved by the Programme was strong. Of the 13 projects supported, eight would not have happened at all without Pathfinder funding. Furthermore, while work may have taken place in some shape or form in the remaining five cases, the Pathfinder Programme enabled delivery on a larger scale and/or to a higher standard of quality.

Management issues

The evaluation found management at the Programme-level to be transparent, robust and supportive.

Although management at project-level was also generally sound, the quality of project evaluation work was more variable. In particular, there was room for improvement in the planning, delivery and reporting of evaluation, despite the support provided by the Scottish Government in this area.

This is an important area for further development. If culture is to successfully engage a wider range of partners, it must be able to demonstrate its impacts in a way that are clear, robust and credible.

Overall assessment

The Cultural Pathfinder Programme was a useful and productive exercise that explored a range of approaches to community engagement and planning for culture. It has largely achieved its aims and, in addition to the impacts and legacies of the projects, it has identified important lessons about how to engage communities and planning partners in culture.

In wider policy terms, the Pathfinder experience should prove valuable. The Scottish Government is clear that its role is not to dictate to local authorities about how budgets should be spent, but rather it has agreed outcomes to be delivered, as articulated through the SOAs.

As the SOAs are agreed with CPPs from 2009/10, it is important that the cultural sector in its broadest sense is able to engage productively with this process, demonstrating clearly its potential contribution to identified outcomes. The Pathfinder Programme has provided much in the way of useful learning about how this engagement might proceed in the future.

1 INTRODUCTION

Background

- 1.1 In 2006, the then Scottish Executive (now Scottish Government) developed the Cultural Pathfinder Programme as a way of exploring effective and practical ways to widen access to, and participation in, cultural activity. The Programme supported 13 pilot projects across Scotland, 12 of which were local authority-led, with a total budget of nearly £650,000 over two years (2006-2008).
- 1.2 One of the key objectives of the Programme was to extract maximum learning, knowledge and examples of good practice. In order to consolidate the learning from the Programme and gain an independent view on the performance of the Pathfinder projects, the Scottish Government commissioned EKOS to conduct an external evaluation of the Programme. This study is particularly timely, as cultural policy in Scotland continues to develop, and delivery organisations consider how best to deliver effective cultural provision at national and local levels.

Study aims

- 1.3 The overall aim of the study was to provide an independent evaluation of the Cultural Pathfinder Programme as a whole, identifying key lessons and making recommendations for sharing the learning arising from the evaluation process. The more detailed objectives were to:
 - conduct a case study analysis of each project;
 - examine the processes supporting the Programme;
 - analyse the final outputs and outcomes of the Programme;
 - report on the overall outcomes of the Programme, highlighting general lessons and examples of good practice that could be shared across stakeholders;
 - assess the additionality of the Programme; and
 - review and provide a view on legacy aspects of the Programme, including sustainability and developing the interface between cultural provision and Community Planning processes.

Study method

- 1.4 The evaluation was designed to focus on the strategic assessment of the Programme as a whole, with detailed project evaluation the responsibility of the individual projects. However, the requirements of the study brief and the diversity of the projects supported necessitated a case study approach.

1.5 The main elements of the process were:

- ***desk-based review and analysis*** of the evaluation plans, and interim and final evaluation reports provided by individual projects in order to establish project aims and objectives and examine reported performance against these aims;
- ***interim report*** summarising the Programme structure, aims and objectives, funding and the individual projects supported;
- ***depth interviews*** with Pathfinder project managers, local authority and Community Planning contacts involved in projects and national stakeholders to understand the Pathfinder projects in more detail and explore their impacts;
- ***case study analysis of projects*** drawing together the findings of the desk review and interview programme to provide a project-by-project account of the Programme and its impacts; and
- ***final review and analysis*** in which the findings were collated and fed back to Pathfinder project managers at a workshop and through the circulation of individual project case studies for comment, before production of the study report and final case studies.

Desk review and analysis

1.6 The desk review work involved the review and analysis of Programme and project documentation at a number of levels, including:

- documentation relating to the development of the Programme, including the original letters inviting applications and setting out the criteria for funding awards;
- strategic documentation at local level (eg local cultural strategies and plans) and other supporting materials provided by project managers;
- project applications and the assessment forms completed by the responsible Scottish Executive (now Scottish Government) team to score each application;
- evaluation plans submitted by each project (with the exception of the Highland Pathfinder²) detailing the aims and objectives of the projects and the measures and indicators that would be used to assess performance; and

² Prior to inviting other applications, the then Scottish Executive (now Scottish Government) had already agreed financial support to the Highland Council to help deliver The Highland Promise as part of Highland 2007: Scotland's Year of Highland Culture. It was decided to treat this as a Pathfinder project as the Highland Promise fitted well with the Pathfinder objectives, and an application was submitted to the Programme.

- interim and final project reports submitted to the Scottish Government providing an account of the performance of individual projects against the measures identified in their evaluation plans.
- 1.7 The desk review work was supported by informal telephone discussions with project managers, and ran throughout the evaluation period, with the final analysis focussing mainly on the final reports submitted by the projects.

Depth interviews

- 1.8 In addition to the desk review, the consultant team undertook an extensive programme of depth interviews with project managers and key partners and stakeholders involved in Pathfinder projects or with the Programme as a whole.
- 1.9 In total, **62 one-to-one interviews** were conducted from an initial target of 55. Of these, 45 were conducted face-to-face, and the remainder by telephone. A number of project managers and key contacts were also interviewed more than once due either to the timing of projects (initial interview was at too early a stage in the project) or if there was a need for further clarification and input.
- 1.10 The interviews gathered detailed feedback on the activities undertaken in each project, the processes that supported delivery, the kinds of partnerships developed and the impacts of individual projects as well as thoughts about the value of the Programme as a whole. The interview questions can be found in Appendix 2.
- 1.11 The interviews were conducted over a five month period from June to November 2008.

Case study analysis

- 1.12 The data and feedback gathered through the desk review work and the depth interviews were collated and analysed to produce 13 case study analyses of the funded Pathfinder projects (provided in Appendix 1). While the case studies drew on the information supplied by projects in their evaluation reports, they did not seek to replicate that information.
- 1.13 The case studies followed a consistent structure, and provided an account of:
- the aims and objectives of each Pathfinder project;
 - funding secured;
 - fit with national and local strategic guidance and priorities;
 - activities undertaken and processes supporting the delivery of projects;

- performance of the projects against the measures and indicators identified in their evaluation plans, in five key categories -
 - activities
 - participation
 - satisfaction
 - impacts
 - value for money; and
- projects' contribution to the strategic objectives of the Programme, in terms of the extent to which they successfully -
 - engaged under-represented groups in arts/cultural activities
 - encouraged collaborative working within and/or across authorities
 - engaged Community Planning Partnerships and other partners/stakeholders
 - delivered effective consultation with communities
 - delivered something new and additional
 - considered and ensured the sustainability of project impacts.

1.14 Although the case studies provide an account of performance against the measures identified in project evaluation plans, detailed project evaluation was the responsibility of the funded projects. The focus of this evaluation is more strategic, and is aimed at summarising the achievements of the Programme as a whole and identifying the key lessons for future policy and delivery.

Final review and analysis

1.15 In the final stages of the evaluation process, the study team collated and reviewed the feedback from the consultations and held a learning workshop to review the emerging findings and discuss the main lessons from the evaluation process.

1.16 The workshop was held on 02 December 2008 in Perth and all Pathfinder project managers and Community Planning contacts were invited to attend. In total, six project managers and one Community Planning contact attended. The outputs of the workshop discussions have influenced the conclusions and recommendations of the report.

Study issues

- 1.17 The evaluation process followed a method and structure agreed with the Research Advisory Group at the outset and few major issues or difficulties were encountered. However, a couple of issues are worth brief mention.
- 1.18 First, the evaluation was required to work with material and data supplied by projects via the interim and final reports and in line with the format and content of the submitted evaluation plans. A number of the final reports were received by the Scottish Government later than expected (often for valid reasons), creating some delays and putting pressure on the final analysis for this evaluation.
- 1.19 However, more importantly, the extent to which the reports followed the structure of the submitted evaluation plans varied, and this inconsistency has created issues for the analysis process. In addition, the evaluation plans all specified quite different indicators in each of the categories identified above. As a result of these inconsistencies in approach, simple aggregation of the performance reported across the projects was not possible, and we have offered further comment on these issues later in the report.

Structure of report

- 1.20 The report details the findings of the evaluation process described above, and is structured as follows:
- **Chapter 2** provides an overview of the Cultural Pathfinder Programme;
 - **Chapter 3** briefly summarises the aims and objectives of the Pathfinder projects and the broad approaches taken;
 - **Chapter 4** details the achievements and impacts of the Pathfinders along four key dimensions:
 - participation and engagement
 - cross-service and collaborative working
 - interface with Community Planning
 - impacts on the cultural sector.
 - **Chapter 5** assesses the additionality, sustainability and legacy impacts of the Programme;
 - **Chapter 6** reviews the use of evaluation by the projects and offers comment on the Scottish Government's support in this area;
 - **Chapter 7** provides feedback on the overall management of the Programme; and

- **Chapter 8** presents our conclusions, together with a brief discussion of some of the wider issues and implications of the evaluation findings and key lessons for future delivery of culture.

2 THE CULTURAL PATHFINDER PROGRAMME

Introduction

2.1 This Chapter provides an overview of the Cultural Pathfinder Programme, covering:

- policy context;
- Programme description;
- delivery and management processes; and
- Programme and project objectives.

Policy context

2.2 Alongside issues of artistic and cultural excellence, encouraging access to and participation in the arts and cultural activity has long been a key pillar of cultural policy in Scotland. This is driven both by a belief in the intrinsic value of the arts and their power to enhance lives, and by a growing recognition of the instrumental value of cultural activity across a range of policy concerns.

2.3 However, the detailed aims and emphases of cultural policy in Scotland have been evolving for some time. The previous political administration introduced and consulted on a Draft Culture (Scotland) Bill in 2006/07, in which plans were laid out for the development of a new infrastructure to support culture in Scotland. Two of the key elements of this new infrastructure were:

- the establishment of Creative Scotland as the new national body responsible for developing and supporting arts and culture in Scotland (now proposed to be introduced as a Statutory Non-Departmental Public Body (NDPB) through the Public Services Reform Bill), to be introduced to Parliament later this year³; and
- clear responsibilities for local authorities in planning and delivering cultural provision at the local level, with a strong emphasis on cultural planning (planning for, and with, culture) and provision of opportunities encouraging wider participation in cultural activity ('local cultural entitlements'⁴).

³ The relevant page on the Scottish Government website may be viewed by going to this link: <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/CulturalPolicy/creative-scotland>

⁴ Local cultural entitlements were identified in the draft guidance issued with the draft Culture (Scotland) Bill (2006) as being the responsibility of local authorities, and they would be specific types of cultural activity or services that authorities would seek to make available to each person in their area who wished to access them. The overarching purpose of local cultural entitlements was to encourage participation in the arts across all sections of the community.

- 2.4 With the change in political administration in 2007, the new government opted to review the Bill before proceeding with legislation, and in November 2007 the then Minister for Europe, External Affairs and Culture, Ms Linda Fabiani MSP, made a statement to the Scottish Parliament on the Creative Scotland Bill and Cultural Policy⁵.
- 2.5 In broad terms, the Policy Statement made it clear that Scotland's new cultural policy would be built around three main themes:
- national cultural identity;
 - the creative sector and its practitioners; and
 - wider access to cultural provision.
- 2.6 In relation to the last of these, the Statement suggested that while local authorities would not have new statutory requirements to deliver culture, or be asked to identify opportunities as 'local cultural entitlements', they would be encouraged to plan for culture within the wider context of Community Planning, and through stronger national-local partnerships. There has also been a shift away from the notion of cultural entitlements towards an agenda that is focussed on widening access to, and participation in, culture. The policy advocates 'grass roots' engagement with local people and under-represented groups to inform local authorities' cultural provision.
- 2.7 The Cultural Pathfinder Programme was developed in response to the previous policy guidance on planning for cultural provision and local cultural entitlements, and was intended to allow local authorities to start piloting new ways of addressing these priorities. However, with the policy move away from a new statutory requirement relating to local cultural delivery, engagement with Community Planning became a more important feature of the Programme.
- 2.8 This policy shift is consistent with the wider change in approach to the relationship between national and local government in Scotland. With the move away from ring-fenced budgets towards the joint agreement of outcomes to be delivered by local partners, as defined in the Single Outcome Agreements (SOAs) between national and local government, placing a statutory requirement on local authorities to deliver culture became an increasingly unlikely policy position.
- 2.9 However, in our consultation work we found mixed views regarding the change in policy emphasis. While some welcomed the new focus, feeling that culture could make a strong contribution across different outcome areas, others perceived a possible threat to cultural provision, particularly in a challenging budgetary environment. We return to this issue later in the report.

⁵ Linda Fabiani, then Minister for Europe, External Affairs and Culture – *Ministerial Statement on the Creative Scotland Bill and Cultural Policy* – 07 November 2007.

- 2.10 Despite the shift in priorities, our view is that the Cultural Pathfinder Programme remains well aligned with the emerging cultural policy agenda in two respects. First, it is aimed at increasing access to cultural activities, particularly amongst groups that do not traditionally have the opportunity to participate. Secondly, it was established to pilot initiatives and approaches that create clear linkages between cultural provision and Community Planning. In this respect, the Programme aimed to generate learning that could feed directly into the development of cultural policy.

Programme description

- 2.11 The Cultural Pathfinder Programme was developed and funded by the then Scottish Executive (now Scottish Government) as a way of producing learning that could be shared across the local authority and culture sectors. As noted above, although its inception had roots in previous policy guidance, the Programme's relevance in the current policy environment is nonetheless clear.
- 2.12 The Programme was open to local authorities and Community Planning Partnerships (CPPs) in Scotland and had a total provisional budget of £650,000 over two years (2006/07 and 2007/08) - see paragraph 2.27 for actual spend.
- 2.13 The then Scottish Executive (now Scottish Government) issued an *Invitation to Apply* to all local authorities and CPPs, in which the overall aims of the Programme were explained along with the criteria against which funding applications would be assessed.
- 2.14 In broad terms, the overall Programme objectives were to:
- encourage participation in cultural activities amongst under-represented groups;
 - develop effective means of community consultation to inform the development of plans for cultural provision; and
 - explore planning methods for cultural provision and develop partnerships and links to Community Planning processes.

Funding requirements and priorities⁶

- 2.15 The financial support awarded to each project was dependent on the range and scope of the project, subject to the overall ceiling of the Programme budget. Applicants were required to state the detailed costs of their proposed project, and set down the funding options, including contributions to be committed by the local authority and others. It was expected that the projects would attract additional match funding, although no minimum level was defined.

⁶ Information sourced from the Cultural Pathfinders *Invitation to Apply* letter

2.16 The *Invitation to Apply* set out a clear, concise list of criteria by which applications would be considered. These were then weighted for assessment purposes (to reflect their varying degrees of importance) and applications were scored on the degree to which they demonstrated a fit with relevant key criteria. The key criteria included the following:

- sector or sectors of the population the project aimed to target specifically (projects were assessed on the extent to which they targeted identified under-represented groups)⁷;
- experience of providing cultural opportunities specifically targeted at the needs of those under-represented groups/communities;
- specific plans or willingness to deliver the Pathfinder with another local authority or a CPP from another local authority area;
- plans to bring planning for and with culture into the Pathfinder⁸;
- role that other local authority departments (apart from Culture and Leisure) and/or Community Planning partners play in the delivery of the project;
- securing the engagement of elected members;
- ensuring effective community consultation, and genuine involvement of all sections of the community in delivering the Pathfinders and informing the development of cultural provision;
- new projects, ie the extent to which projects were new in terms of planning fresh opportunities for community engagement;
- project start dates and length;
- approach/methodology envisaged for delivery and partners involved;
- high quality engagement and entitlements activity provided for recipient communities within the Pathfinder;
- evaluation to ensure that learning is shared;
- costs and funding proposals; and
- sustainability of the project beyond the Pathfinder funding.

⁷ Under-represented groups defined in the *Invitation to Apply* letter as those experiencing barriers to cultural participation or the range of cultural activities available. This included older people, people from minority ethnic communities, people with a disability, communities dwelling on the periphery of urban centres, rural communities, and areas identified as in need of socio-economic renewal.

⁸ Here it is worth noting the distinction between 'cultural planning' and 'planning for cultural provision'. While the latter refers to means of planning cultural provision, the former has a broader definition and ambition. Cultural planning proposes the use of culture as a tool for empowering the community to take part in the planning and delivery of local services, in particular (but not exclusively) regeneration and development activity. A number of the Pathfinder projects have taken a cultural planning approach.

Evaluation and learning

- 2.17 From the outset, evaluation and learning were at the heart of the Cultural Pathfinder Programme - the production and dissemination of useful learning was always a core objective. Therefore, projects were required to submit an evaluation plan at the outset, followed by interim and final reports as part of their funding agreements.
- 2.18 The Scottish Government devised an evaluation 'toolkit'⁹ to assist each Pathfinder project to self-evaluate. The toolkit contains a template of an evaluation plan, guidance for an interim and final report, as well as general guidance on how to evaluate the projects in a user-friendly way. Projects' evaluation plans were expected to detail their aims and objectives and how the project would be evaluated in line with the structure provided by the toolkit.
- 2.19 In addition, the Government established the Cultural Pathfinder Learning Collaborative. The overall aim of the Learning Collaborative was to grow the operational knowledge and skills of the local authorities delivering the projects, and to help ensure that planning for cultural provision and participation opportunities in Scotland benefit the well-being of the communities who experience them.

Programme management

- 2.20 The Programme was managed and delivered by the Scottish Government's Europe, External Affairs and Culture Directorate (specifically its Culture Division). The funding was made available over a two year period, and there was no specific timetable for the disbursement of funds within the two years.
- 2.21 The policy Division's role, as Programme Manager, extended to soliciting and assessing applications, liaising with the working group that oversaw the process and with the Minister regarding the funding awards, and helping to support the projects while ensuring that delivery proceeded as expected within the terms and conditions of the grant offers.
- 2.22 In addition, the Scottish Government managed the Pathfinder Learning Collaborative (see above) and this met three times in 2007, and once in June 2008.
- 2.23 The management role was essentially 'light touch', with the Government providing such support as required to project managers and their partners while ensuring the timely submission of interim and final reports and managing financial payments.

⁹ For more information on the toolkit, please see:

<http://www.scotland.gov.uk/Topics/ArtsCultureSport/CulturalPolicy/workinggroup/Pathfinder/EvaluationToolkit>

Pathfinder projects

- 2.24 A total of 21 project applications were received, of which 13 (62%) were funded. Although eight projects were unsuccessful in their bids for funding, it was reported that some have sought to build on the resources available (eg the evaluation toolkit).
- 2.25 The 13 Pathfinder projects, that received funding, are shown in **Table 2.1**:

Table 2.1: Pathfinder projects

Applicant Body	Name of project
Aberdeen City and Aberdeenshire Councils	Integrated cultural approach for Aberdeen and Aberdeenshire
Clackmannanshire Council	The Art Shop
Comhairle nan Eilean Siar (Western Isles)	Entitlements Pathfinder
Dumfries and Galloway Council	Cultural Pathfinder
Dundee City Council	Squaring the Circle
City of Edinburgh Council	Cultural Entitlements Manifesto
Fife Council	A Ticket to Ride
Glasgow City Council	Pathfinder for Older People
Highland Council	Highland Promise
Perth and Kinross Council	stART 2007
Renfrewshire, East Renfrewshire and Inverclyde Councils	Bring your Baby
Scotland's Learning Partnership (SLP)	Talking Bout My Generation'
South Ayrshire Council	Creative Nurseries

- 2.26 Although 13 projects were funded, 21 Local Authorities were involved in the projects due to cross-authority working by Scotland's Learning Partnership (SLP), Aberdeen City/Aberdeenshire and Renfrewshire, East Renfrewshire and Inverclyde projects.

Funding

- 2.27 The Programme awarded £667,432 across the 13 Pathfinder projects, marginally greater (£17,432) than the provisional budget. The scale of funding awarded to individual projects varied considerably, from £19,400 at one end to £125,000 at the other. Almost one-fifth of the total funding allocated was for the Highland Council project, with Dundee also receiving a substantial award (just over £97,500). South Ayrshire and the Western Isles received comparatively lower proportions of total funding (both 3%).
- 2.28 Actual project funding varied from what was anticipated at application stage. For example, the Western Isles project received additional funding of £1,800, for which they applied, and the Edinburgh project secured an additional £5,000, followed by a facility of £7,000 to be used if required (only £5,600 of this latter sum was actually drawn down).

- 2.29 Prior to inviting applications for funding, the then Scottish Executive (now Scottish Government) had received a proposal to provide financial support to the Highland Council to help deliver *The Highland Promise*, a cultural pledge for children and young people across the Highlands launched in 2007 as part of Scotland's Year of Highland Culture. Therefore, the Highland project submitted a proposal and other relevant supporting documents instead of an application form, and evaluation of the Highland Promise was undertaken externally within an overall evaluation of the Highland Year of Culture 2007.

Match funding

- 2.30 The total expenditure including Scottish Government and local authority match funding was £1,778,433, (including in-kind support). The Cultural Pathfinders funding of £667,432 attracted a total of £1,111,001 (62%) in cash and in-kind match funding. Highland Council had the highest project budget (£600,000) whilst the Outer Hebrides had the lowest (£34,285).
- 2.31 The proportion of match funding varied considerably from project to project, from 22% in the Renfrewshire, East Renfrewshire and Inverclyde project to 79% in the Highland Council project.
- 2.32 Full details of the financial value of in-kind support were not available for all projects. Therefore, the match funding figures in Table 2.2 include in-kind only where this was available. Therefore, it is likely that the actual value of match funding would be higher than reported if all in-kind support is included.

Table 2.2 Final Programme funding (£)

	Scottish Government Cultural Pathfinder funding	Match funding (including in-kind)	Total Budget	Leverage
Aberdeen City and Aberdeenshire	£53,000	£29,000	£82,000	35%
Clackmannanshire	£43,730	£89,030	£132,760	67%
Comhairle nan Eilean Siar (Outer Hebrides)	£19,400	£14,885	£34,285	43%
Dumfries and Galloway	£65,000	£42,000	£107,000	39%
Dundee City Council	£97,556	£121,000	£218,556	55%
City of Edinburgh	£35,894	£44,000	£79,894	55%
Fife Council	£58,125	£152,719	£210,844	72%
Glasgow City Council	£45,000	£33,585	£78,585	43%
Highland Council	£125,000	£475,000	£600,000	79%
Perth & Kinross	£37,565	£49,000	£86,565	57%
Renfrewshire, East Renfrewshire & Inverclyde	£36,900	£10,332	£47,232	22%
SLP	£30,000	£35,450	£65,450	54%
South Ayrshire	£20,262	£15,000	£35,262	43%
Total	£667,432	£1,111,001	£1,778,433	62%

* the match funding in Fife and Clackmannanshire will include an unspecified amount of in-kind support

- 2.33 The majority of projects delivered their activities within the project budget with a few exceptions. Edinburgh and Dundee sought additional funding – Edinburgh secured an additional £10,600 from the Scottish Government (included in Table 2.2 above) and Dundee secured £20,000 match funding from the Scottish Arts Council to extend the project by three months.

3 PATHFINDER PROJECTS – AN OVERVIEW

Introduction

- 3.1 This section provides a brief description of the Pathfinder projects, focussing on their aims and objectives and the kinds of activities undertaken. More detailed accounts of each project can be found in the case study reports in the Appendices.
- 3.2 The Programme supported a very rich and diverse set of projects, and it was always the intention that the Programme would support a broad range of different approaches so that appropriate learning could be gained. However, this diversity mitigates against a simple taxonomy of projects.
- 3.3 While some projects could be characterised as being explicitly strategic in their intent (ie where the goal was to use community and partnership interfaces to develop or influence strategies, plans or policies), others were more practical in their approach, building on grass roots participation in cultural activity and using the observed benefits to engage partners.
- 3.4 Whichever approach was used, throughout the Programme there was a strong emphasis on community engagement, consultation and partnership working, with many projects taking what could be described as an action research approach to developing an understanding of what people expect and want from 'culture'.

Aims and objectives

- 3.5 Each project set out a range of aims and objectives at the funding application stage, in line with the stated funding criteria. The original objectives of the 13 Pathfinder projects clustered around a number of themes, as follows:
 - widening access and participation;
 - planning for cultural provision and links to Community Planning;
 - community consultation and engagement; and
 - cross-service working.

Widening access and participation for under-represented groups

- 3.6 Unsurprisingly, exploring and addressing barriers to participation which prevent individuals from engaging with culture was a commonly stated aim of most projects.

- 3.7 Some projects targeted specific groups such as older people (Glasgow, SLP), rural communities (Perth and Kinross, Western Isles, Dumfries and Galloway and Aberdeen City/Aberdeenshire), residents living in the most deprived areas (Dundee, Renfrewshire/East Renfrewshire/Inverclyde, Clackmannanshire, South Ayrshire), children and/or young people (Highland, South Ayrshire, Renfrewshire/East Renfrewshire/Inverclyde, Perth and Kinross) and people with disabilities (Glasgow, Fife, Edinburgh). A small number of projects sought to conduct broader consultation right across their authority areas, some of which also identified specific target groups. These included Fife, Perth and Kinross, Western Isles and Edinburgh.
- 3.8 Many of the projects aimed to carry out research to explore barriers to participation, engaging with citizens from a wide range of backgrounds to explore how these barriers might be overcome.
- 3.9 By increasing access and participation, projects envisaged that this would result in outcomes such as increased learning, life skills, healthier lifestyles, creative skills and community capacity building and empowerment.
- 3.10 All projects hoped to develop fresh approaches and/or models for exploring and providing access to cultural opportunities, and increasing participation. Some also sought to encourage participants to take a role in shaping provision such that it could be designed to meet the needs of the community.

Integration of cultural activities and planning into Community Planning processes

- 3.11 All of the projects sought to impact in some way on the Community Planning agenda and influence Community Planning processes. Projects sought to link to and engage with the various service departments and sectors in the Community Planning process and feed the results of their projects into community plans.
- 3.12 Several projects aimed to work with CPPs to support the participation agenda by working to facilitate links and communication between regeneration companies, public agencies, arts organisations, Council departments, other sectors and cultural services.

Community consultation and engagement

- 3.13 All projects aimed to engage and involve local residents, partners and other organisations collectively in consultation on the future development of local cultural provision. Participants' voices and aspirations were to be captured and passed on to local authorities and CPPs, encouraging community participation in Community Planning processes and ensuring that voices were 'heard'. Indeed, many of the projects set out to test new methods of community consultation through cultural participation.

Cross-service and collaborative working within and between Local Authorities

- 3.14 All of the Pathfinder projects aimed to develop cross-service working and involvement in order to engage other services in the wider role of culture, and three of the projects (SLP, Aberdeen City/Aberdeenshire and Renfrewshire/East Renfrewshire/Inverclyde) adopted a cross-authority approach to consultation and cultural engagement and participation amongst communities. The intention was that cross-authority working would generate useful learning, promote cross-authority planning and delivery, and create efficiencies.
- 3.15 A number of the projects also set out to engage with national cultural organisations, including the Scottish Arts Council, national companies and the National Collections. This included direct involvement by the National Theatre of Scotland (Highland, SLP), Scottish Ballet (Highland), Scottish Opera (Highland), Scottish Chamber Orchestra (Highland, Edinburgh), BBC Radio Scotland (Highland), National Portrait Gallery (Perth and Kinross) and the National Youth Choir (Perth and Kinross). The Scottish Arts Council also had involvement in a number of Pathfinders, most notably in Fife and Dundee, and the Edinburgh project included national cultural and sports organisations in the consultation process.

Project approaches

- 3.16 As noted, the Pathfinder projects were all very different in their approach and in the activities that they supported. However, the projects tended to take one of three broad approaches:
- broad community consultation on aspirations for cultural provision using a variety of methods, cultural and otherwise;
 - participation in cultural activities as a way of exploring and expressing community aspirations about culture; and/or
 - a 'cultural planning' approach.
- 3.17 These are broad and overlapping approaches (eg participatory activities were often used for the purposes of community consultation and cultural planning approaches incorporated elements of both of the other two) and are not intended to provide a hard and fast categorisation of projects. Rather they are used only to convey in the broadest terms the kinds of approaches developed by the projects.

Broad community consultations

- 3.18 Five (arguably six) of the projects focussed on broad consultation with communities from across the local authority area – the Western Isles, Fife, Edinburgh, Dumfries and Galloway, Aberdeen City/Aberdeenshire (and possibly Dundee, although its consultation work was concentrated in two specific areas of the city).

- 3.19 The Western Isles project consulted with stakeholders and communities across the islands through a series of facilitated public meetings, one-to-one discussions, questionnaire-based surveys, and through 55 creative workshops using a range of creative techniques to allow participants to express themselves.
- 3.20 In Fife, the consultation process was extensive and very wide ranging, making use of a variety of methods and techniques to engage people. These included drama work in nurseries, mock television studio activities in public spaces, mobile texting, image campaigns and survey work as well as consultation with stakeholders and partners.
- 3.21 The Dumfries and Galloway Pathfinder consulted with three geographically defined communities through the use of surveys, discussion groups, film making, creative workshops and cultural activity diaries and blogs.
- 3.22 In Edinburgh, the project covered culture and sport, and combined detailed research and analysis work to map patterns of cultural participation and identify barriers to wider involvement with extensive consultation with partnerships and community representative organisations. The main vehicles for consultation were surveys (some existing and some new), focus groups, one-to-one discussions and a large conference event attended by arts and sports providers, local government, CPP representatives and other key partners.
- 3.23 Finally, while the Aberdeen City /Aberdeenshire project did involve consultation with communities in the two areas, the project was more strategic in that it focussed mainly on the structures and processes that could support joint planning for culture across the two authorities. The project had less focus than some others on creative intervention within target communities.

Participatory approaches

- 3.24 Participatory approaches are differentiated from the broad consultation above by their focus on more tightly defined participant groups or by the provision of opportunities to participate in cultural activity (to increase cultural participation as well as a means of consultation). Projects here included South Ayrshire, Renfrewshire/East Renfrewshire/Inverclyde, Clackmannanshire, Glasgow, Highland, Perth and Kinross, Dundee and SLP.
- 3.25 All of these projects worked with defined groups of participants through a programme of cultural activities, including literature (reading and writing), drama work, digital media, dance, music, heritage, sport, film and other creative activities. The idea here was that cultural participation would allow participants to express themselves in new ways that could help inform a better understanding of their interests and aspirations for local cultural provision, as well as providing opportunities for new cultural participation. Many of these projects also combined participatory approaches with research work to inform future planning.

- 3.26 The Glasgow, Highland, Renfrewshire/East Renfrewshire/Inverclyde projects, although targeting different groups, had the common features of using a participatory approach to provide groups with new opportunities to engage in culture, developing key lessons on how best to engage these groups and creating an evidence base of impacts, which could be used when attempting to engage strategic partners in culture in the future.
- 3.27 Two other projects are worthy of mention here for the specific nature of their approaches. In Clackmannanshire, the Pathfinder was an exercise in ‘grass roots’ engagement, planning and creative evaluation. The project provided local residents with opportunities to participate in cultural activities shaped and informed by their own interests within a dedicated arts facility in the community. The Pathfinder supported a digital artist in residence responsible for working with community participants and conducting a creative evaluation of the process and its outcomes.
- 3.28 The Perth and Kinross project worked through and extended existing partnerships and structures to support an existing community arts festival. It provided support and resources to community groups and organisations across a wide-range of areas such as health and family planning to encourage them to develop and manage new cultural activities, areas in which they had not previously worked. This devolved approach was designed to build community capacity to plan and deliver cultural activities.

Cultural planning approaches

- 3.29 It is worth also noting that a number of the projects took a ‘cultural planning’ approach. According to the National Cultural Planning Forum:

“Cultural planning is a holistic approach to sustainable cultural and community development which embraces a broad definition of culture as a way of life. It takes as its starting point the process of identifying, mapping and building on community assets, values and traditions, and seeks to develop those assets through creative activities which engage, involve and empower local people and involve artists in cross sectoral/inter-agency partnership working.”¹⁰

- 3.30 Cultural planning differentiates itself from planning for culture as it is broader in scope, and constitutes a culturally sensitive approach to planning and policy making across different service areas. It is based on a broad definition of culture which goes beyond culture as the arts, and embraces the various elements that comprise way of life. As such, it is not about creating arts or cultural strategies, but is based on the analysis of the cultural assets of an area and building on those resources to create a holistic approach to planning.
- 3.31 Cultural planning approaches are typically delivered through a prescribed methodology involving initial mapping of local cultural assets (broadly defined) and community consultation and capacity building through creative processes.

¹⁰ Taken from the National Cultural Planning Forum website: www.ncpsg.org

- 3.32 Pathfinder projects that identified themselves as taking a cultural planning approach included Fife, Western Isles, Dundee, South Ayrshire and Clackmannanshire. This is discussed in more detail in **Chapter 8**.

Summary

- 3.33 It is not possible in a brief overview such as this to do justice to the complexity and richness of the individual projects. Rather the purpose here is to provide a broad sense of the different approaches and activities that have been delivered through the Programme as a context for the evaluation findings. More details on each of the projects can be found in the case studies in the appendices.
- 3.34 The Pathfinder programme has supported a very diverse range of projects and approaches designed to meet different aims and objectives. However, all share certain characteristics in that they sought to:
- develop a better understanding of local community (especially under-represented groups') aspirations for culture;
 - inform future planning around culture;
 - demonstrate the value to individuals and communities of cultural participation; and
 - engage partners in strategic debate about the value of culture (often across a range of policy areas/sectors).
- 3.35 It is worth noting that all of the projects had aims and objectives that are highly consistent with the ambitions of the Programme. Indeed, the very diversity of the projects funded is a positive outcome in light of the Programme's aim to explore different approaches and generate useful learning.
- 3.36 It is also important to note that the project evaluation reports indicate that the projects generally delivered the range of activities identified in the original applications and evaluation plans. Where projects did deviate from plans, changes tended to be relatively minor and were often justified responses to changes in circumstances. In a few cases, certain activities were not delivered (eg two projects did not carry out planned baseline analyses) and the reasons for this were not always clear. However, the evidence suggests that projects generally met, and in some cases exceeded, the programme of activities originally identified in the applications and evaluation plans. The impacts of these activities were more variable, as discussed later in the report.
- 3.37 In the chapters that follow, we provide an assessment of the achievements and impacts of the Programme, based on the evaluation evidence submitted by the projects and the programme of consultation undertaken by the evaluation team.

4 ACHIEVEMENTS AND IMPACTS

Introduction

- 4.1 This chapter presents an assessment of the achievements and impacts of the Pathfinder projects along four key dimensions:
- participation and engagement;
 - cross-service and collaborative working within and across local authorities;
 - engagement with Community Planning structures and processes; and
 - impacts on the cultural sector.
- 4.2 Later sections discuss issues relating to the sustainability of these impacts and the use of evaluation methods by the projects.
- 4.3 The main report does not provide an aggregated assessment of performance against the five sets of indicators identified in the Scottish Government's Evaluation toolkit – activity, participation, satisfaction, impact and value for money. There are three main reasons for this:
- the indicators supplied by each project under these headings differ greatly, and are highly specific to each project. As a result, it is not possible simply to aggregate these to provide a meaningful account of the outputs of the Programme;
 - the reporting of performance against the indicators identified in project evaluation plans has been inconsistent across the projects, and there are some significant gaps; and
 - individual project reports and the case studies in the Appendices provide a more detailed account of the performance of individual projects against these five categories, and to repeat this account here would be duplicatory.
- 4.4 Therefore, the following assessment has adopted a framework that allows discussion of the key strategic issues for the Programme as well as providing an account of the value that it has created through the supported activities.

Participation and engagement

- 4.5 From our review of the evaluation reports supplied by projects and our own consultations with project managers and partners, it is clear that the Pathfinder Programme has reached a large number of people across Scotland. Exact numbers were not reported by all projects, and the way in which participation has been recorded was varied, eg some reported total numbers of participants while others reported average participant numbers over a period of time, thereby risking double counting. As a result, it is not possible to provide a reliably accurate figure for total participation across the Programme, although the figures and estimates reported suggest this is likely to exceed 50,000 people¹¹.
- 4.6 The nature of participation was also varied, including creative activities such as workshops and attendance at cultural events and participation in consultation processes including public meetings, surveys, blogs and text campaigns. Some projects engaged smaller numbers of participants over dedicated periods of time, while others targeted larger numbers in less intensive/in-depth ways. Indeed, large numbers took part in Pathfinder projects via mainstream consultation methods such as surveys and one-to-one discussions. Nevertheless, the available data and the estimates obtained suggest that the Programme may have reached as much as 1% of Scotland's population.
- 4.7 No data were available to allow a clear analysis of how participation was distributed across specific target groups. Therefore, it was not possible to evidence in a quantitative sense the extent to which the Programme has reached the intended target groups. However, projects did provide an account of the targeting of participation, and the evidence suggests that many of the projects did indeed engage under-represented groups, as shown in **Table 4.1**:

¹¹ This is an estimate based on data supplied by projects and does involve some assumptions about the likely numbers of participants where imprecise information has been supplied.

Table 4.1: Participant groups

	Older People	BME groups	Disabled	Children (pre-school)	Children (school)	Young People	Rural Communities	Deprived Areas/Neighbourhoods	Whole community
Aberdeen City and Aberdeenshire		✓				✓	✓		
Clackmannanshire								✓	
Dumfries and Galloway						✓	✓	✓	
Dundee								✓	
Edinburgh*									✓
Fife*									✓
Glasgow	✓	✓	✓					✓	
Highland					✓				
Perth & Kinross					✓		✓	✓	
Renfrewshire, East Renfrewshire & Inverclyde				✓				✓	
SLP	✓								
South Ayrshire				✓				✓	
Western Isles**							✓		✓

* Although the Fife and Edinburgh Pathfinders targeted the whole community, both identified priority groups within this, including BME communities, people with disabilities, children and young people, deprived communities, LGBT and older people.

** Western Isles is by nature a rural community and as the project targeted the whole community, by default it targeted rural communities.

- 4.8 Although there is a reporting issue in relation to consistent recording and reporting of the numbers of people taking part in Pathfinder activities, participant numbers alone constitute a very impoverished measure of performance. What is of more interest is the way in which projects managed to engage participants, and the impacts of that participation on the individuals concerned. On both of these issues, the projects offer useful learning.

Engaging participant groups

- 4.9 The diversity of approaches across the funded projects makes it difficult to draw broad generalisations about the means used to engage participants in cultural activities, although a number of lessons with regards to encouraging participation by under-represented groups and/or excluded communities can be identified:

- informality and a non-judgemental approach allows participants to find their own cultural interests and helps sustain participation;
- allowing communities to inform and shape cultural provision, albeit within defined boundaries and frameworks, builds ownership and commitment;
- the means of creative engagement are important, and tailoring provision to the needs of different groups requires flexibility;

- place is important, and taking culture out of traditional cultural venues and into local community settings has been effective in encouraging participation for many of the projects;
- embedding cultural activity (and even facilities) in the community helps build familiarity and trust and can overcome some of the known barriers to participation;
- the skills and personal qualities of those involved in the delivery of cultural activities are crucial – both creative practitioners and project managers/workers have played pivotal roles in this respect;
- working with existing groups, partners and representatives within communities facilitates community access and helps to build trust and encourage participation;
- targeting specific barriers to cultural participation through direct intervention can be a useful way of engaging people in new activities; and
- engaging people on an ongoing basis (ie not just a one-off consultation) and communicating the outputs can help build momentum and foster a greater sense of involvement and ownership of the process.

4.10 These are illustrated in the following examples from the Programme.

4.11 **Informality and user-centred approaches:** The Clackmannanshire Pathfinder established a permanent physical presence within its target community and operated on a drop-in basis as well as through pre-arranged workshop times. This was felt to be important in allowing local people to explore the facility in their own time and at their own pace, helping to build familiarity and trust. The artists placed no pressure on people arriving in the shop, instead offering refreshments and an opportunity to talk. This gentle approach was felt by project staff to have been critically important in removing some of the attitudinal barriers typically reported by people not used to using cultural facilities. Programming in the facility then evolved in line with the needs and interests of the participants.

4.12 **Community-led provision:** A number of the projects demonstrated the value of allowing communities to actively shape their cultural provision, ensuring that what was delivered was fully informed by the needs and interests of the end users. As well as Clackmannanshire, this was a strong feature in Highland, and Perth and Kinross, although it was also recognised in the approach of many of the other projects.

4.13 Importantly, this community-led approach was not completely open-ended and in some projects **clear boundaries** were set and guidelines established to ensure the overarching aims of the project were achieved. In Highland, young people were given a choice of activities, but this was restricted to a pre-defined 'menu' that met objectives of partnership working and ensured activities spanned the broad definition of culture.

- 4.14 Similarly in Perth and Kinross, community organisations were also provided with a range of possible activities and in Renfrewshire/East Renfrewshire/Inverclyde, it was recognised that a balance was required between allowing socially disadvantaged groups to have a real say in shaping activity without causing them undue stress or anxiety. Again a framework was provided.
- 4.15 **Means of creative engagement:** The Clackmannanshire Pathfinder (deliberately) used photographic portraiture as a means of engaging people coming into the shop, and word spread that the Artshop was a place to which people could go and take photos of themselves, their family and friends. This choice of medium was considered critical in engaging people.
- 4.16 Similarly, in the Fife project the Moussa's Castle 'imagineering' workshops with pre-5 children and their carers were considered by the project team to be particularly successful in their use of drama techniques to engage very young children. Drama (and to a lesser extent music and visual art) was also considered important in engaging pre-5s in the South Ayrshire project.
- 4.17 **Flexibility:** A number of the Pathfinders also took a flexible approach, seeking to tailor activities to the need and interests of participants. For example, in Glasgow the project adopted a flexible approach to working with older people in care settings recognising that one size would not fit all and that while some welcomed activities in the day care setting, for others it was more important to be involved in activities in the community.
- 4.18 **Taking culture out of cultural venues:** The Culture Booth consultation in the Fife project was highlighted as a particular success and provided a good example of the benefits of taking culture out of traditional cultural venues and of targeting consultation methods to the audience. Television was a strongly identified element of culture for Fifers, so the Culture Booth was designed as a mobile television studio and quiz show, allowing people to see themselves on screen, vote for priorities and experience instant feedback. The gaming aspect of this appealed to young people and the mobility of the device allowed the project to engage people in everyday, familiar settings such as shopping centres. Taking culture out of cultural venues was felt to have helped to overcome barriers to participation associated with negative perceptions of cultural venues as inaccessible or unwelcoming.
- 4.19 A further example of this is provided by the Perth and Kinross project, in which one local community proved particularly difficult to engage. To overcome this, a public parade and fire display was diverted through the main street in that community to ensure that everyone could be involved. This was very successful, with high attendances and positive feedback from local residents, underlining again the importance of location in cultural provision.
- 4.20 Finally, in the Renfrewshire/East Renfrewshire/Inverclyde project, one of the libraries that participated in the project was located within a health centre and, as a result, it was able to access participants that would not normally use libraries.

- 4.21 **Embeddeness in the community:** The Dundee project was also successful in facilitating community engagement and it did so in a different way from the examples already described. In Dundee, project workers were placed within the target (deprived) communities and worked intensively with community groups, representatives and individuals to encourage cultural participation and facilitate engagement. The project was explicitly focussed on building links between the city's cultural organisations and the target communities and activities included visits to cultural events and venues, helping to overcome perceived barriers around transport, interest and familiarity.
- 4.22 It was the embeddedness of the Dundee approach that was most striking (as in Clackmannanshire). Working within communities and with locally based artists helped to build familiarity and trust, while developing wider awareness of local cultural activities. In addition, some of the consultation feedback from the Pathfinders was that physical access issues are important with lack of regular transport links often a barrier to participation, particularly in deprived communities. Therefore, demand is often strongest for local provision.
- 4.23 Some of the projects also sought to address directly the barriers relating to transport (eg Glasgow and Dundee) by taking people to cultural venues. Although successful in helping to encourage attendance, the sustainability of these kinds of approaches may be questionable given the ongoing resource implications of providing transport and/or free tickets.
- 4.24 **Role of the creative practitioners:** Another critical factor in the success of many of the Pathfinders was the quality of the creative practitioners and community intermediaries. This was cited in the context of the Dundee, Clackmannanshire and SLP projects.
- 4.25 For example, the SLP project used drama as the primary cultural medium and tutors from the National Theatre of Scotland (NTS) and Tricky Hat Productions worked with groups of older people to allow their voices to be heard through a creative process. Throughout there was very strong praise for the quality of the creative process, and the fact that the groups were involved with a national cultural organisation of the standing of NTS was felt to have empowered participants and given them a feeling of being involved in something that was important, national and high quality.
- 4.26 In Clackmannanshire, the digital media artist had prior experience of working with marginalised groups and one of the other artists was from the local area, which was felt to be important in gaining the trust of local people. Throughout the consultations, it was stressed that the key factor was to treat the participants with respect, and provide a supporting, non-threatening and encouraging environment.
- 4.27 Finally, in Dumfries and Galloway, Urbancroft, a film making group, worked with communities to develop a film describing people's experiences of living in the area. The impetus for the work came very much from the community and was a collaborative process between the film makers and the community. Here a more community-led approach managed to engage people in an area

in which the project had found it more difficult to identify community groups with which to work.

- 4.28 **Use of existing networks:** The Perth and Kinross Pathfinder used an existing network of community groups and organisations as a platform for wider engagement with rural and isolated communities. Community groups were then provided with the resources and support to select and implement the cultural activities that most appealed to them.
- 4.29 There were two important aspects to this approach, The first was the use of existing groups and networks with established links into the community (an approach also used successfully in Edinburgh). Trust was crucial in encouraging participation, and by working through existing community links the project was able to reach deeper into communities. Secondly, the devolution of responsibility and power to communities was empowering and led to greater ownership and commitment to resulting activities.
- 4.30 Many of the other Pathfinders also worked with partners within and outwith the local authority to facilitate access to key participant groups in schools, care settings and in isolated or excluded communities.
- 4.31 **Targeting known barriers:** Other projects encouraged participation in different ways, often by targeting known barriers such as lack of knowledge of cultural provision and opportunities to participate, transport and accessibility and negative perceptions of culture as peripheral or not relevant to people's lives. Some projects set out to create an informal and welcoming environment for cultural activities (eg Renfrewshire/East Renfrewshire/Inverclyde, Clackmannanshire) and others directly supported access to cultural activities by physically taking people to venues (eg Glasgow, Dundee), offering free tickets to events (Glasgow) working with groups over time to encourage and sustain participation (eg SLP) and by ensuring geographic spread of provision (eg Western Isles).
- 4.32 **Sustaining engagement and building momentum:** In addition to the strategic consultation work in Edinburgh, the Pathfinder also consulted with a wide range of communities, and did so on an ongoing basis. Following initial consultation, participants were contacted again to comment on draft outputs. This not only helped to build and sustain momentum in the project, but it was reported that it also gave participants a real sense of involvement.

Further learning points

- 4.33 Some of the **difficulties** experienced by some of the Pathfinders also provide further learning about ways of engaging participants.
- 4.34 Fife Pathfinder sought to engage widely across the region through a varied programme of activities, tailored where possible to the needs of different audiences. Some methods proved more successful than others. For example a text message campaign that encouraged people to submit a photograph that best summed up Fife culture received a low response, due to the need for a proactive response on the part of potential respondents. It was felt that more

directive approaches would be more successful, and that incentives may be needed to encourage wider participation in similar consultation processes in future.

- 4.35 The SLP Pathfinder sought to work with groups of older people across a range of different local authority areas. In two areas, encouraging and sustaining participation was challenging, for different reasons. In East Ayrshire, the project failed to engage a group of (mainly) older men in a drama project as most of the group struggled to consider cultural activity as a valid activity in which to participate. While it was felt that this could have been overcome, the project did not have sufficient time to undertake this development work, and an existing group from another area was substituted.
- 4.36 Engaging older men, particularly Asian men, was also an issue faced by Glasgow, reflecting the importance of fully understanding (through key partners) the target groups' aspirations and limitations.
- 4.37 In Aberdeen, a combination of factors contributed to the eventual collapse of a group participating in the SLP Pathfinder. The project used two venues, creating some confusion amongst participants, and bad weather affected attendance. In addition, changes in responsibility and structure at the local authority meant that the relationship with the community groups was diluted, and it was not possible to ensure the degree of ongoing support needed to sustain participation. In contrast, the success of one of the other groups in the SLP Pathfinder, Angus, was attributed to the expertise and commitment of the local partner and the level of ongoing support provided to the group to facilitate and sustain their involvement.
- 4.38 The SLP example illustrated two important points. First, that **time** was essential to develop the trust of vulnerable groups within the community and, secondly, that **ongoing support** was critical. In the case of older people, this extended to even apparently simple measures such as ensuring that participants knew where to go at what time and establishing regular times and places for activities to maintain consistency.
- 4.39 In Dumfries and Galloway, limited success in engaging key partners such as the NHS meant that the project was unable to access some harder to reach groups such as those with mental health issues. Similarly, in Fife, the project found difficulty in engaging BME communities, even working through agreed and formal routes, and Glasgow faced difficulties in engaging older Asian men. In the case of Glasgow, this was mainly due to cultural differences. The Pathfinder proposed an intergenerational project to this group and the Asian men had little interest, saying that they felt little common ground with younger Asians. These examples underline again the importance of working with partners with established connections into specific groups and in tailoring communications to the needs of different audiences.

- 4.40 Similarly, engagement with disabled people was relatively limited across the Programme. While a number of projects did engage people with disabilities, this was not always without its challenges. In the Western Isles, one workshop was held with disabled people, but practical difficulties (timing, weather and transport) prevented more of this activity. The Glasgow project did engage disabled older people and did so by working through care homes, again highlighting the important role of existing services in providing access to specific groups.
- 4.41 Despite the various challenges, the Pathfinder projects have successfully engaged a broad cross-section of participants in cultural activities and in debate and discussions about culture and cultural provision. In doing so, they have provided rich learning about the value of different means of engaging diverse groups of participants and offer useful lessons for future activity. They have also collected a substantial body of knowledge about community aspirations for culture, which again could form a useful input to policy deliberations at local and national levels.
- 4.42 Finally, it is worth noting that throughout the consultation process, it was clear that culture has many and varied meanings for different communities. Looking across the feedback from the Pathfinders, culture is generally perceived in broad terms, and is not restricted to the arts. Rather, the descriptions of culture offered by diverse communities and groups across Scotland is probably closer to 'way of life' than it is to the arts, with many identifying issues such as sport and leisure, environment, language, heritage, identity (local and/or national), tradition and family as key elements of 'culture'. This is important, and not only lends support to the notion of culture having a wider role in promoting community well-being, but may also have implications for the focus of cultural policy, as discussed later in the report.

Impacts on participants

- 4.43 The impacts of cultural participation on individuals are well-established and have been consistently demonstrated by previous research¹². The data and feedback from Pathfinder projects provide further evidence of these impacts, and in many cases move beyond measures of satisfaction to identify outcomes.
- 4.44 All of the projects reported high levels of satisfaction amongst participants, and many also provided evidence of the wider benefits of cultural participation, including:

¹² See for example:

A Literature Review of the Evidence Base for Culture, Arts and Sport Policy, Ruiz, J. (2004)

<http://www.scotland.gov.uk/Publications/2004/08/19784/41507> ;

Link to the 2008 Literature Review at:

<http://www.scottisharts.org.uk/resources/publications/research/pdf/SAC%20Lit%20Review%20Executive%20Summary.pdf>

Impact database: www.impact.arts.gla.ac.uk

- improved self-confidence and self-esteem through creative self-expression;
 - development of new friendships, contributing to social cohesion;
 - health benefits (eg through smoking cessation work);
 - improved literacy;
 - increased levels of community involvement;
 - community capacity building (as groups continue to develop cultural activities beyond the Pathfinder projects);
 - enjoyment;
 - civic and community pride; and
 - development of new skills and competencies.
- 4.45 Many of the individual Pathfinder project reports contain much in the way of rich data to demonstrate these impacts, and a few have also documented the creative outputs of the projects in a way that provides tangible and often moving accounts of the transformative power of participation in cultural activity.
- 4.46 However, in the wider policy context in which culture must operate, it may be that the demonstration of its impacts in other policy areas will prove most compelling for policy makers, strategists and planners.
- 4.47 In this respect, two projects are worthy of specific mention. In Clackmannanshire, the Artshop is making a real contribution to community regeneration in one of the most deprived areas of Scotland. The facility has developed a role and standing within a challenging environment and has secured additional sponsorship from a housing developer as part of its contribution to area regeneration. The Pathfinder project manager was able to convince the Council to use planning gains to support the Artshop as part of a new approach to public art. This is the first time that planning gains have been used to support a cultural regeneration project in Clackmannanshire, and is a direct result of the development of the Artshop project as an effective vehicle for community consultation. Through its work with local smoking cessation groups, the project also provided a compelling demonstration of the role of cultural participation in achieving community health objectives (as described in the Clackmannanshire case study).
- 4.48 The Perth and Kinross project secured wide engagement from a broad cross-section of partner and interest groups spanning health, mental health, youth projects and adult literacy, all of which were reported to now consider arts activities to be an integral part of their provision. This is direct recognition of the value of cultural participation in contributing to objectives relating to health and well-being.

- 4.49 There is also evidence across the Programme of ongoing activity at community levels that demonstrates the impacts of the Pathfinders on participating individuals and community groups.
- 4.50 For example, the impacts on the older people that took part in the SLP Pathfinder were both striking and tangible. The project report describes their feedback in terms of a transformative effect on self-confidence, self-expression and feelings of self-worth. All of the groups that participated in the second phase of the SLP project are continuing with further cultural activities, some seeking and managing fundraising themselves. Similarly, in Perth and Kinross, groups are seeking to raise funds for ongoing work, and in Dundee it was reported that the project not only increased participation during its lifespan, but has also increased the demand from communities for ongoing cultural provision. In Clackmannanshire, participants have continued to use the Artshop with some now returning to productive economic activity, developing new careers in culture and other fields and even becoming involved in the management and development of the Artshop facility itself.
- 4.51 These are all powerful examples of the impacts of cultural participation on individual and community interest and enthusiasm for cultural participation, and of the capacity building effects of cultural participation. This is critical, and the evidence from the Pathfinder projects strongly supports the notion that involvement in cultural activity offers significant potential to build self-confidence and encourage self-expression. As a tool for community consultation, cultural participation therefore offers significant potential, and the Pathfinder Programme has provided rich evidence to support this claim.
- 4.52 It has also provided a very broad range of people with new cultural experiences. Anecdotal feedback suggests that for some participants this was their first real experience of cultural participation, although the evidence to support this was not available (ie we do not know how many of the participants were new to arts/culture). It was also not clear to what extent the experience of cultural participation through the Pathfinder projects has led to sustained interest in participation.

Summary

- 4.53 Overall, the evidence suggests that the Pathfinder projects have engaged a broad cross-section of people in Scotland, both through direct participation in cultural activities and by contributing their views on culture and cultural provision in their areas through often imaginative and creative consultation processes. In so doing, many of the projects have demonstrated the value of cultural activity as a means of allowing people to express their views and develop the confidence to contribute to their communities.
- 4.54 Of course, some projects have been more successful than others in this respect, and the analysis above has identified some factors important in encouraging the participation of under-represented groups and developing effective means of community consultation. This can provide useful learning for future activity.

Local authority cross-service and collaborative working

- 4.55 From the outset, the Pathfinder Programme aimed to support projects that would encourage and facilitate the involvement of other service departments within local authorities (ie other than Culture and Leisure) and collaborative working between different authorities. The former is particularly important in light of the ambitions of the Programme to explore and demonstrate the role of culture within the wider context of planning and local service delivery.

Cross-service working

- 4.56 Cross-service involvement was a feature of all of the projects, although the nature and extent of this was variable across the Programme. Most of the projects were delivered by Culture and Leisure Departments (or equivalents) with two notable exceptions – SLP (in which the local partners often came from Community Learning and Development teams) and Clackmannanshire, which was delivered by a cultural planning officer with a cross-service remit.
- 4.57 The most frequent cross-service links made by the projects were with Education and Community Learning and Development teams and, to a lesser extent, with Social Work Departments, perhaps reflecting existing levels of interest in cultural activity and access to specific target groups in the community. In particular, the role of local authority Cultural Co-ordinators may have helped to facilitate the connections with Education Departments.
- 4.58 A number of the projects demonstrated a strong focus on cross-service engagement within the authorities, with interesting and positive impacts, including improved cross-Council communication and planning and demonstration of the role of culture in delivering priorities for other service areas. These issues are discussed below.
- 4.59 **Cross-Council dialogue:** In the Western Isles, the Pathfinder encouraged dialogue between Cultural Services (arts development) and the Gaelic Language Promotion and Heritage Department. In particular, the consultation found that the people of the Western Isles considered Gaelic and heritage to be inextricably linked with notions of culture, establishing common ground for the two departments. The project was managed via a cross-Council steering group, and steering group members reported that the Pathfinder was instrumental in helping to remove barriers to cross-departmental working. The project also highlighted a gap in formal strategic planning within the Council; at the time of writing, there are plans to establish a new structure to support cross-service planning around culture.
- 4.60 In this example, direct involvement on the Pathfinder steering group enabled different service departments to perceive common ground, based on a broad definition of culture. Similarly, in South Ayrshire, cross-service working was also facilitated through an internal steering group, illustrating **the important role of structures** in facilitating cross-service working. The Edinburgh Pathfinder also developed a new partnership between the Cultural and Sport

Departments, which had not previously collaborated, and again a steering group structure helped to support the project.

- 4.61 **Demonstrating the wider role of culture:** The Clackmannanshire Pathfinder took a very different but nonetheless effective approach to cross-service working. As noted earlier, the Artshop project was more practical in feel, taking a 'show and tell' approach to demonstrating the value of cultural activity across different policy areas. In addition to engagement with Community Learning and Development and Education Departments, the project manager also developed links into Criminal Justice, Psychological Services, the Rangers Service and Environmental Planning Departments. Importantly, the approach here was to engage with key service departments early in the project and explain to them the role that cultural participation could play and then to develop activity that would meet their priorities and requirements.
- 4.62 **The role of structure and individuals:** Two factors are important in the Clackmannanshire example. First, the local authority operates a matrix management approach that facilitates cross-service working - and encouraged this within the project, thereby helping to reduce structural barriers. Secondly, and perhaps more importantly, the experience and knowledge of the project manager enabled the development of cultural activities that could contribute directly to the priorities of other service departments. Importantly, this was also based on **early consultation** with these departments to build a clear understanding of their needs and priorities. It was reported that the project's demonstration of the contribution that cultural activity can make to community health and mental health, community learning and development, area regeneration and enterprise development is starting to attract the attention of the Clackmannanshire CPP.
- 4.63 Similarly, the extent of cross-service working and engagement in the Renfrewshire/East Renfrewshire/Inverclyde project was reported to be most marked in Inverclyde, a fact that was attributed to the experience and approach of the project manager and to the structural arrangements in that authority.
- 4.64 In relation to structures, the Edinburgh Pathfinder was managed through a Pathfinder Board that was a key mechanism for encouraging cross-service working and raising the profile of culture across different partners. The Board comprised representatives from arts and sports providers, senior local authority representatives from different departments and the CPP. The Board and the project team were also very proactive in consulting across the Council (and externally) to influence different partners and convince them of the wider role of culture. This level of commitment was reportedly an important factor in influencing decision makers within the Council.
- 4.65 **Commitment at every level:** The Fife Pathfinder also engaged successfully within the Council and did so from the outset by engaging strategic planners and convincing them of the value of culture to the extent that culture was given explicit recognition in the most recent Fife Community Plan. The Fife Pathfinder benefitted from a strong project management team, aligned with significant senior management and elected member support within the

Council. This combination of support and commitment at every level was consistently identified as a critical factor in the success of the project, and the Council has since approved a new Cultural Strategy for Fife proposing a new approach and additional investment in local cultural provision.

- 4.66 Senior management support was also identified as a factor in the Perth and Kinross project, helping to build political support for the Pathfinder and enhancing the profile of culture, which is now a priority for the Council. While this cannot be attributed solely to the Pathfinder work, it has undoubtedly been a contributing factor.
- 4.67 What these examples suggest is that cross-service working and engagement is significantly enhanced by:
- the support and engagement of senior management and elected members to ensure that cultural initiatives have sufficiently high profile across the Council;
 - the knowledge, experience and commitment of key individuals in being able to convince other services of the role that culture can play in meeting their priorities and objectives;
 - early engagement across departments to understand their priorities and identify ways that culture can contribute; and
 - structures that can facilitate and support cross-service communication and collaboration.
- 4.68 It is also worth noting that a number of the projects reported that being able to say that the Pathfinder was part of a national Government programme in Scotland helped to open doors both within and outwith local authorities. This not only helped to lever match funding, but also encouraged senior level engagement in the project, at least in some cases.
- 4.69 The projects that demonstrated successful and extensive cross-service working were also often those that worked on the basis of a broad definition of culture (ie one that moves beyond the arts into areas more akin to way of life). It may be that a broader notion of culture has greater appeal to other policy agendas and across service areas due to the potential contributions that can be made to other departmental outcomes.
- 4.70 However, it is also instructive to note that once a specific initiative (or strategy) is defined, it is often more focussed on cultural provision in the sense of that which is delivered by cultural services. This may be a necessary and pragmatic response as too broad a definition of culture may be problematic for partners in defining activities within a strategic framework. This is discussed again in the final Chapter.

Collaboration between Councils

- 4.71 Two projects set out to test models of collaborative working between different Councils (Aberdeen City/Aberdeenshire and Renfrewshire/East Renfrewshire/Inverclyde) and another, (SLP), explored the delivery of the same model across different Council areas and sought to promote the sharing of learning and experience across local partners.
- 4.72 In all cases, the consultation feedback indicated that the attempts at collaborative working had met with mixed success. In the Renfrewshire/East Renfrewshire/Inverclyde project, the collaborative working was reported to be challenging. The sharing of good practice was inhibited by organisational and cultural differences between the authorities, while co-ordination and management across the authorities was also difficult. It was suggested that rather than creating efficiency gains, the project actually highlighted a need for additional staff input - a project co-ordinator was felt to be required to manage the process more effectively across the three authorities.
- 4.73 In Aberdeen City/Aberdeenshire the evidence does suggest greater collaborative working, at least at a strategic level. The project was largely strategic in its focus and identified opportunities and priorities for joint planning and delivery in the future. Although differences in structure and approach between the two authorities (and their respective CPPs) were reported as barriers to effective collaborative planning, it does now appear that the authorities are moving forward with joint planning activities, and are considering the establishment of a joint cultural forum to support this process. It was also reported that the Pathfinder has helped to strengthen relationships between the two Councils.
- 4.74 As noted earlier, the SLP project provided an opportunity to compare and contrast the delivery of a consistent model across different local authority areas, and to share that learning across authorities. In practice this proved difficult, and the feedback was that there was less sharing across authorities than was originally hoped.
- 4.75 What the project found was variable levels of commitment to, and interest in, culture across the local authorities, and in the end much came down to the commitment and interest of individuals at the local level. It was also reported that the project was too short and was under-resourced, meaning that from a central perspective, SLP could only do so much to facilitate and support the process of engaging local partners and helping them to engage with Community Planning partners.
- 4.76 An Exchange Event was held which brought together the SLP partners and participants with local authority and Community Planning representatives to share experiences and key lessons. Although successful, it was reported that there was little sharing outwith this event.
- 4.77 Overall, the experience of the Pathfinders seeking to facilitate cross authority collaboration was decidedly mixed. Differences in structures, cultures and

priorities make this a challenging objective, particularly within the relatively short time frames available to the projects.

Impact on Local Authorities

- 4.78 Establishing the impacts of Pathfinder projects on local authorities is challenging, particularly as in many cases it is still too early for impacts to be apparent. However, the evidence from the projects themselves, and in particular from the evaluation team's consultations with project managers and partners, suggests that the impacts of the Pathfinder projects on local authorities have been varied.
- 4.79 In some places, the projects have clearly had a significant influence on the ways in which local authorities conceive of and support culture, informing the development of strategies, structures and activities. This is true of Fife, Perth and Kinross, Edinburgh and the Western Isles. In each of these areas, the Pathfinder process pushed an expansive definition of culture, based on community consultation, and has since led to the formation (or planned formation) of new structures to drive forward the planning and delivery of cultural provision.
- 4.80 In Edinburgh this is yet to happen and the local authority will consider its role in implementing a new Cultural Pledge for the city in the coming months. Perth and Kinross Council is currently considering the establishment of a new cultural sub-group within the Lifelong Learning Sub-Group of the CPP, and in Fife a new Cultural Consortium has already been established, comprising key cultural and Community Planning partners.
- 4.81 However, there is less evidence of significant changes in the local authority's approach as a result of the Pathfinder projects in Glasgow, Dundee and Renfrewshire/East Renfrewshire/Inverclyde. In Glasgow, the project has helped to cement relationships with other departments (as noted) but there is less evidence of changes in approach within the authority, although this may be a result of wider structural changes taking place anyway as the new trust (Culture and Sport Glasgow) establishes its role.
- 4.82 For Dundee, the project was felt to have provided valuable learning and community links for the Council, but how this will impact on future activity is less clear, and in Renfrewshire/East Renfrewshire/Inverclyde there is little evidence of a clear legacy for the participating authorities.
- 4.83 In Highland, the Pathfinder reportedly enabled the Council to test a model of working within Associated School Groups, an approach that has since been adopted as a model for wider practice within the Council.
- 4.84 In a number of the other Pathfinders, there is intent to influence local authority activity, but less evidence that this has yet translated into action. For example, in South Ayrshire, the outputs of the Pathfinder experience are intended to inform the development of a cultural strategy, but this is not yet evident.

- 4.85 In Aberdeen/Aberdeenshire the intention again is to pursue new models of collaborative working and joint planning between the two authorities, but this has not yet been implemented although the Pathfinder has undoubtedly identified new opportunities in this respect.
- 4.86 Finally, in Clackmannanshire the Pathfinder has influenced the delivery of cultural activities in the region and is part of a wider strategic approach to planning that, while not articulated in a cultural strategy (or equivalent), is nonetheless being implemented. The project also led to a change in approach to public art, and has influenced investment in this area. However, its longer term impacts on the local authority remain unclear at this stage.
- 4.87 The variability of the Pathfinders' impacts on local authorities must be seen in the context of the variable levels of priority attached to culture across the local authority sector. Many of the authorities in which the Pathfinder work did have an influence were already committed to culture and had existing or developing strategies to guide the delivery of cultural provision. The Pathfinder Programme, while perhaps not leading to significant change in authorities in which culture has a lower profile, has at least brought this into sharper focus.

Summary

- 4.88 While all of the Pathfinders demonstrated cross-service engagement and involvement in the projects, the impacts of this on approaches to culture across the sector have been mixed. In some cases, projects have shown how culture can contribute to community consultation and inform planning work, or have provided an often compelling demonstration of the contribution that cultural participation can make to areas such as health, community health, area regeneration, literacy and social care. These have helped to raise the profile of culture within a number of the participating authorities and should provide a basis for increased cross-service interest and involvement in cultural activities. Whether or not this will happen is not clear in all cases, and may depend on resources, structures and political and senior management commitment.

Interface with Community Planning

- 4.89 The Local Government in Scotland Act of 2003 places statutory duties on local authorities to initiate, facilitate and maintain Community Planning and on core partners to participate in the process through CPPs. CPPs bring together key participants and so can act as a bridge to link national and local priorities. Although not new, Community Planning has become an increasingly important mechanism for the planning and delivery of local services across Scotland. The Scottish Government wants to see access to, and participation in, cultural activities being as wide as possible, and promotes this at a local level through, for example, including cultural activities within Community Planning processes. As such, engagement with CPPs was a major priority for the Pathfinder Programme.

- 4.90 However, the evidence from project reports and consultation with project managers and partners suggested that the extent to which Pathfinder projects successfully engaged with CPPs was patchy. While some projects sought to involve CPP representatives on the steering groups for the Pathfinder projects, others targeted more operational engagement at the local level and through project activities. Both approaches had mixed results, and it is clear that there are ongoing challenges in seeking to embed culture within CPP structures and processes.
- 4.91 Essentially, projects fell into one of three broad categories with regard to their engagement with CPPs:
- those that successfully engaged CPPs from the outset, creating the potential for longer-term strategic legacies;
 - those that engaged the CPPs, but where the impacts of that engagement are as yet unclear; and
 - those that struggled to engage CPPs to any significant degree.

Successful engagement with CPPs

- 4.92 Four projects provided clear examples of strong and sustained engagement with the CPPs with the potential to create longer-term strategic legacies and a productive interface between culture and Community Planning. These were Fife, Edinburgh, the Western Isles and Highland and it is worth briefly reflecting on the experiences of these projects.
- 4.93 As noted earlier, the Fife Pathfinder process engaged Community Planning partners from the outset, and managed to secure the inclusion of culture in the revised Community Plan. Thereafter, the project sustained this engagement by securing senior level support, including from elected members and the Chair of the CPP, and by pushing a broad consultation across Community Planning partners. The project was also based on genuine grass roots community consultation, in line with the aspirations of Community Planning, and this was a strong selling point that helped to engage the interest of the CPP. The commitment, drive and enthusiasm of the project manager were also identified as critical factors in the success of the project in sustaining the interest and engagement of the partners.
- 4.94 It was also reported that the broad definition of culture identified through the community consultation work helped to make the relevance and role of culture across different service areas more apparent. If culture was defined broadly as being about way of life rather than the arts alone, wider partners were more able to see its relevance across the broad range of Community Planning priorities and concerns.

- 4.95 However, despite this broad approach, the experience of the Fife Pathfinder still underlines the importance of culture having a 'home' within Community Planning frameworks. In this case, culture sits within the Health and Well Being theme, even though it was recognised that it has wider applicability and can contribute to other theme areas.
- 4.96 The Fife project also demonstrates the importance of structures in developing an effective interface with Community Planning. Community Planning works through structures of theme groups and sub-groups, providing partners with frameworks for debate and planning. Culture is rarely represented within main Community Planning structures, and in Fife it was felt essential to establish a new partnership mechanism (Fife Cultural Consortium) through which to engage with the wider CPP. It is also important that the local authority chairs this new partnership, helping to make tangible links into the Fife CPP structures.
- 4.97 The Fife Pathfinder has been very successful in engaging with Community Planning, and a number of key lessons emerge from its experience:
- early engagement is key, and the inclusion of culture in the community plan was a considerable early win for the Pathfinder (even if this may have happened without the Pathfinder);
 - senior level support is critical in facilitating the links into CPP structures and convincing partners of the importance of culture;
 - a broad and open-minded approach to defining culture helped to secure buy-in from wider partners to the relevance of cultural activity across different service areas;
 - structures matter, and help to provide a forum for debate and a credible channel through which to engage with the wider CPP; and
 - the persistence, energy and enthusiasm of the project team (at all levels) was consistently identified as a critical factor in engaging partners and winning support.
- 4.98 The approach of the Edinburgh Pathfinder was similarly targeted on Community Planning from the very start, and the CPP was represented on the Pathfinder Board through a senior contact from the Edinburgh Partnership. In Edinburgh, this process was made easier by the fact that there was an existing Cultural Partnership within the wider CPP, again underlining the importance of structures in facilitating the link to Community Planning.
- 4.99 At the local level, neighbourhood partnerships in Edinburgh proved more difficult to engage due to their early stage of development and high staff turnover. Nevertheless, Neighbourhood Partnerships did sign-up to the outputs of the Pathfinder and it is considered likely that this will now influence local community plans as they develop. There is ongoing work to understand how the outputs of the Pathfinder (the Cultural 'Pledge') can be integrated into Community Planning priorities for the city at both local and city-wide levels.

- 4.100 The Fife and Edinburgh examples share some important characteristics. Both were very strategic in their intent. The projects did not seek to engage participants in cultural activities per se, but rather sought to consult and inform planning while ensuring that strategic engagement with key partners was maintained throughout the projects. They also took place in areas with an existing level of recognition and commitment to culture both within the local authorities and the wider CPPs. While both projects will almost certainly enhance culture's profile and standing, they were not starting from as low a position as some of the other Pathfinders.
- 4.101 In the Western Isles, the Pathfinder was initiated by the CPP, which encouraged the Council to apply to the Programme in line with its priorities for culture. Thereafter the CPP remained closely involved in the process through the Cultural Working Group, and plans are for a new Cultural Partnership to be established to connect to the CPP, and represent the role of culture in wider planning contexts.
- 4.102 Structural changes in the Western Isles may impact on the future position of culture within Community Planning in the region. Although the CPP was closely engaged in the Pathfinder work, a recent restructure removed the previous Gaelic Language and Culture Forum from the CPP structure. The new Cultural Partnership emerging from the Pathfinder is intended to have a role to engage the CPP at a strategic level, and may even become part of the CPP structure.
- 4.103 The Highland example is somewhat different. Of all the Pathfinders, Highland was arguably most connected to Community Planning. The Highland Pathfinder was part of the Highland 2007 programme and although led by the Council, it was delivered in close partnership with the Highland CPP. However, it is important to note that the Pathfinder project did not create this partnership. Indeed, the Highland Promise project was developed prior to the Pathfinder, and although consistent with the aims of the Programme it was not designed with these in mind. Nevertheless, the Highland project was part of, and a key outcome of, the Highland CPP and was therefore fully integrated into the CPP structure allowing funding to be levered from various partners. In this respect, Highland is probably the only project that could claim that delivery was truly integrated with the CPP.
- 4.104 Again, culture already has a high profile in the region and across the Community Planning partners, particularly through the Highland 2007 initiative. It is difficult to identify the specific influence of the Pathfinder here as the links to Community Planning were already well-established and were tied up with Highland 2007. As a result, the project offers fewer lessons on how to *develop* links with Community Planning, despite being a good example of effective partnership working. In Highland, it is likely that the CPP will continue to prioritise culture within its planning work.

Engagement, but with unclear outcomes

- 4.105 A number of the Pathfinders did engage their relevant CPPs but, for a variety of reasons, the longer-term impacts of this remain unclear. Projects in this category include Dundee, Aberdeen City/Aberdeenshire, Dumfries and Galloway and Perth and Kinross.
- 4.106 In Dundee and Dumfries and Galloway, the CPPs were involved through steering groups established for the Pathfinder projects and in the former case the steering group was chaired by the CPP. In Dumfries and Galloway, Community Planning was also involved at the local level although this was reported as patchy, and dependent on the interest and enthusiasm of relevant individuals.
- 4.107 The Dundee example again illustrates the importance of engaging Community Planning partners at a strategic level. However, the ongoing involvement of the CPP is less clear in this project, and with no ongoing funding for the project, the way forward for culture to engage with Community Planning in Dundee remains unclear. Similarly, in Dumfries and Galloway, there does not appear to be a clear channel through which culture can be represented in the Community Planning process. In both of these projects, there is no evidence of a structural legacy through which to engage Community Planning over the longer-term.
- 4.108 The Aberdeen City/Aberdeenshire project did again engage the CPPs but with more success in Aberdeen City than in Aberdeenshire. This was attributed to the different structures and stages of development of the CPPs in each area. In Aberdeen City, Community Planning is well-established and there is an existing Culture Forum. This is not the case in Aberdeenshire and attempts to engage the CPP there were reported to be less successful. Although the project identified opportunities for joint working and planning, it is less clear how this would work in practice, particularly in light of the different CPP structures in each area.
- 4.109 Finally, in Perth and Kinross the project engaged the CPP not through a steering group structure but through delivery. A contact from Community Learning and Development was extensively involved in working with local communities and is on the CPP, and the Local Regeneration Partnership (LRP), also on the CPP, and played a key delivery role. The project sought to engage the wider CPP both through these direct links and also by feeding in information and outputs from the Pathfinder. The community groups made presentations to the LRP, which in turn fed back to the Community Planning Implementation Group (CPIG), the main decision making body for the CPP. However, without more formal routes and structures through which to channel messages to strategic decision-makers, communication proved difficult. There are now plans to consider the formation of a new Cultural Sub-Group within the Lifelong Learning Sub-Group of the CPP, but the progress of this is unclear.

4.110 These projects again illustrate the importance of structures through which to engage with the CPPs, and where these structures were lacking, ongoing engagement proved difficult. In addition, the level of existing interest and commitment to culture within these CPPs was reportedly mixed, which may again be a factor in the unclear outcomes.

Less successful engagement with CPPs

4.111 Finally, the experience of those Pathfinders that were less successful in engaging CPPs also highlights some key lessons. Projects here include SLP, Glasgow, Renfrewshire/East Renfrewshire/Inverclyde and South Ayrshire.

4.112 The experience of a number of the projects suggests that interest in culture amongst CPPs is highly variable. This was a finding, for example, of the SLP project, which reported persistent issues with culture being seen as equivalent to the arts and as peripheral to the core business of CPPs (and of some local authorities).

4.113 In Glasgow, despite considerable effort on the part of the Pathfinder team, engagement with the CPPs was also limited. Glasgow has a complex CPP structure with ten local CPPs (LCPPs) across the city (two in each Community Planning area). The project initially planned to engage all ten LCPPs but this proved too ambitious. It was reported that some of the LCPPs were more willing to engage than others, and that involving LCPP staff in planning for the Pathfinder did not go far enough to embed cultural activities in their thinking. Support for culture across the LCPPs was reported as being very mixed, with culture often still perceived as an additional extra, peripheral to core business.

4.114 Changes in the Glasgow CPP structure at the time of the Pathfinder, combined with the establishment of Culture and Sport Glasgow (CSG) as an independent trust made engagement even more difficult, although it is worth noting that CSG has since established a network of local area officers with a remit to engage with the LCPPs. Although not a legacy of the Pathfinder project, this new structural change may start to raise the profile of culture within Community Planning in Glasgow.

4.115 The South Ayrshire Pathfinder did not engage the CPP to any significant degree, and this was reportedly due to personnel issues and resource constraints, structural changes in the CPP and lack of wider commitment to culture (sport was reported to have higher priority in the region). Similarly, in Renfrewshire/East Renfrewshire/Inverclyde, engaging the CPPs was difficult, due to low levels of interest in culture and challenges in working through CPP structures. The aspiration had been to demonstrate the role of culture in helping to address social issues and although this was partly achieved with local authorities (ie across service departments) it was more difficult to disseminate this to the CPPs.

Summary

4.116 These examples highlight a number of factors that appear to be important in engaging with Community Planning:

- structures are critical, and can not only provide useful means of engagement in the context of projects, but are the key to sustainable engagement. Partnership groups provide forums for debate amongst the partners, but can also be credible vehicles for engaging CPPs over the longer term;
- perhaps obviously, engagement is easier when there is an existing degree of interest and commitment to culture within the CPPs. The difficulty is that this is not the case in every area;
- there is an important role for individuals in making connections, engaging key people and understanding how to articulate the right messages to the Community Planning partners;
- a broad definition of culture that is not restricted to the arts may be helpful in demonstrating the wider role of cultural participation across different Community Planning priorities; and
- senior level and political support is important in developing the links and buy-in from CPPs.

4.117 There are also some key findings regarding the challenges in seeking to deliver culture through CPPs:

- culture is rarely represented on CPPs, and there are persistent issues with the perception of culture as peripheral to the core priorities of CPPs. This may not be helped by narrow views of culture as equivalent to the arts;
- structural changes across the CPPs acted as a barrier to engagement in some areas, and securing attention was challenging;
- differences in CPP structures may be a barrier to the development of a consistent means of delivering culture;
- CPP structures can be opaque and difficult to penetrate without clear structures and routes; and
- while local authorities can be powerful champions for culture within the context of Community Planning, commitment to culture across the local authority sector is variable.

Impacts on the cultural sector

- 4.118 Before considering some of the issues relating to sustainability and legacy, it is worth briefly commenting on the involvement of the cultural sector itself in the Pathfinder projects.
- 4.119 We have already identified the critical role of the creative practitioners in engaging people in cultural and creative processes and delivering high quality experiences for participants, but the impacts of the Pathfinder programme on the wider cultural sector were not always clear.
- 4.120 Certainly, most projects have engaged the cultural sector in some way, either by commissioning creative practitioners and/or organisations to deliver cultural activities or through consultation and engagement at a more strategic level. In general, where strategic engagement was more extensive it was well received, if sometimes hard won. For example, it was reported that the cultural sector in Fife took some convincing, but the key players are now fully engaged and playing an active role through the new Cultural Consortium.
- 4.121 A few projects (notably Dundee and Glasgow) reported that the Pathfinder work had helped to build stronger links between cultural providers and communities, and this was a core focus and legacy of the Dundee project.
- 4.122 However, some projects reported very little contact with the wider cultural sector, and concerns were raised about the lack of engagement with the voluntary arts community generally across the Programme.
- 4.123 This may be an oversight on the part of some of the projects, given the critical role of the voluntary sector in delivering cultural activities in communities and their role in sustaining provision. However, it is less clear why this may have been the case. There was a view that some of the local authorities maybe lacked awareness of local voluntary arts provision, although there was also recognition that this was not a consistent shortcoming across the projects. Certainly, knowledge of the local cultural infrastructure can be gained through the knowledge and awareness of individuals, but also by mapping local provision, an activity featured in a number of the projects.
- 4.124 Elsewhere, cultural providers were frequently involved in delivery, but with a less obvious strategic role or input. This is curious, and it might have been expected that the cultural sector would have played a stronger role in strategic discussions around the delivery of cultural provision.

5 ADDITIONALITY, SUSTAINABILITY AND LEGACIES

Introduction

- 5.1 The study brief called for an assessment of the additionality of the Programme, and of its legacies, including sustainability. The assessment provided here is based on the information provided by projects in their reports and on the feedback gained through the consultation programme, supplemented in places with follow-up telephone calls to track progress of some key Pathfinder outputs.

Additionality

- 5.2 The assessment of the additionality of the projects is based on feedback from consultees - project managers and wider partners – about what would have happened without the Pathfinder funding and support. Projects can be considered additional in four main ways:
- they would not have happened at all without Pathfinder funding (full additionality);
 - they would have happened in some form but not on the same scale (scale additionality) or of the same quality (quality additionality); and
 - they would have happened but later (time additionality).
- 5.3 Where projects reported scale or quality additionality (no projects reported time additionality) we have not sought to place a proportional value on this eg the project was 50% larger as a result of the Pathfinder Programme, as these estimates are typically difficult for projects to provide.
- 5.4 Of the 13 Pathfinder projects, eight were reported as being fully additional, ie they would not have happened at all without Pathfinder funding. For the remaining five, the feedback was that projects would have happened in some form, but they would have been smaller in scale and ambition and of lower quality overall. Therefore, on this basis, the additionality of the Programme has been strong. This is summarised in **Table 5.1**:

Table 5.1: Project additionality

	Full additionality	Scale additionality	Quality additionality
Aberdeen City and Aberdeenshire	✓		
Clackmannanshire		✓	✓
Comhairle nan Eilean Siar (Western Isles)	✓		
Dumfries and Galloway	✓		
Dundee City Council		✓	✓
City of Edinburgh	✓		
Fife Council		✓	✓
Glasgow City Council	✓		
Highland Council		✓	
Perth & Kinross	✓		
Renfrewshire, East Renfrewshire & Inverclyde	✓		
SLP		✓	✓
South Ayrshire	✓		

- 5.5 In the case of Perth and Kinross, it is worth noting that while the stART Festival would have happened anyway (and was already in existence) the stART OOT elements¹³ (which were Pathfinder funded) would not have been possible. Therefore, the Pathfinder project would not otherwise have happened and can be considered to be additional.
- 5.6 Amongst the projects that reported scale and/or quality additionality, the Pathfinder support added value in various ways. Most obviously, it allowed authorities to conduct larger projects than would have been possible on existing resources, and in many cases allowed the leverage of further funding. Here again the kudos of being part of a national Government funded programme in Scotland was reported to be useful in persuading other funders to contribute.
- 5.7 In some projects, the Pathfinder input added value in other ways. In the SLP project it was reported that while the organisation might have attempted a similar project at some time it would have been smaller and would not have attracted the National Theatre of Scotland (NTS). Indeed, the fact that the project was part of the Pathfinder programme had strong appeal for the NTS, and their input was widely reported to have added real value to the process (as reported earlier).
- 5.8 In Highland, the Pathfinder allowed the projects to reach far more children than would otherwise have been possible through existing Highland 2007 activities. Similarly, it was reported that while Fife Council would have undertaken some form of consultation to inform development of a cultural

¹³ stART OOT was the name given to the elements of the stART Festival that contributed most significantly to the Pathfinder project, including grants to community organisations for cultural activity.

strategy, the Pathfinder allowed a far more ambitious and imaginative consultation process to be delivered.

- 5.9 In Edinburgh the Pathfinder funding allowed a very wide and ambitious consultation, and in Perth and Kinross, the scale of the workshop and activity provision would not have been possible without Scottish Government support.
- 5.10 Finally, while the Artshop facility in Clackmannanshire was not created by the Pathfinder, the funded project supported the work of the digital media artist in residence and gave the Council confidence to engage other partners.

Innovation

- 5.11 In addition to the assessment of additionality, we have also considered the extent to which the Pathfinder projects have delivered something that is truly new and innovative, and here the findings are more mixed.
- 5.12 A number of the consultees commented that many of the activities supported through the Pathfinder were not new, as similar initiatives had been delivered in the past. However, some of these projects were new to the areas in which they took place (eg South Ayrshire) even if similar projects had been delivered elsewhere.
- 5.13 In addition, there were elements of many projects that were genuinely new either in the way in which they were delivered, the partnerships that were established or the community groups that were involved.
- 5.14 For example, in the SLP project, working with NTS and older people was new, as was the attempt to deliver the same model across different local authority areas at the same time. For the participants, the experience was genuinely new as this was for many the first time they had taken part in a drama project.
- 5.15 In Fife, the project made innovative use of new technologies in its consultation processes, both at the Gathering events (through voting systems) and in wider community consultation (eg Culture Booth). Similarly it was reported that the Western Isles project also piloted new consultation approaches that had not been tried before in the area. For example, through work with Theatre Hebrides, the Pathfinder was able to engage young people in the area in creative consultation processes. This was highlighted as previous attempts to engage this group through more traditional means had been less successful.
- 5.16 In the Perth and Kinross project, the community-based approach was new in that it provided community groups with an entirely new opportunity, and the HMIE recognition of the project as good practice lends support to this assessment.

- 5.17 Finally, the Clackmannanshire project took an innovative approach to community learning and area regeneration through cultural participation and delivered a project that, while not unique in its ambitions and approach, was certainly new to Clackmannanshire. It has also been recognised as a model of good practice by HMIE¹⁴.
- 5.18 Therefore, while it can be argued that many of the Pathfinder projects are not innovative in the sense that they have developed entirely new models of community engagement and consultation, many have contained elements of innovation and have delivered something new in their areas and communities.

Sustainability and legacies

- 5.19 Sustainability in the context of the Pathfinder programme is a vexed issue. Essentially there are two aspects to sustainability:
- the sustainability of projects and activities; and
 - sustainability at a strategic level.

Project sustainability

- 5.20 It was never intended that the Pathfinder programme would provide follow-on funding to support the continuation of project activities. The Programme was designed to test pilot approaches and to plan for sustainability through the development of approaches that could be mainstreamed, if successful.
- 5.21 However, a number of the projects did report that without additional funding support, they would be unable to continue the Pathfinder work. Arguably, this reflects a mistaken understanding of the purpose of the Programme and may have influenced the limited impact of strategic engagement with partners in these projects. Sustainability challenges experienced by these projects have therefore been more about sustaining the project activities (the opportunities for cultural participation) than creating a strategic legacy, for example, through new links to Community Planning or cross-service working within the authority. In a couple of cases, it was felt that the Pathfinder had created a demand for opportunities to participate in culture that could not now be satisfied without additional external funding support.
- 5.22 In contrast, some other projects considered sustainability from the very start, seeking to build capacity within communities to sustain cultural activities.
- 5.23 At one level, the SLP project is inherently unsustainable as the project came to an end with no follow-on funding and SLP is not in a position to continue the work immediately. However, as noted earlier, all of the groups that took part in the project continue to meet with at least two actively working with local partners and seeking funding to support new cultural projects.

¹⁴ The project is to be included on the Journey to Excellence website under three categories: 1. *quality*, 2. *partnerships*, and 3. *leadership*. (<http://www.ltscotland.org.uk/journeytoexcellence/index.asp>).

- 5.24 Similarly, the Perth and Kinross model has built local capacity amongst community groups, and some of the activities initiated through the Pathfinder will be continued either through integration with the activities of other service departments or through community organisations running projects without the need for significant additional funding.
- 5.25 Feedback from the consultation work indicates that some of the activities initiated in the projects in Glasgow and Renfrewshire/East Renfrewshire/Inverclyde will continue either through small amounts of new funding levered (Glasgow), or through national provision (Renfrewshire/East Renfrewshire/Inverclyde, through BookStart provision).
- 5.26 Finally, the Clackmannanshire project was developed with sustainability in mind from the start. It has secured new sponsorship from Carronvale Homes (as reported earlier) and a retail outlet has been established which will covenant a share of profits back to the Artshop facility. Community involvement in the management of the project has also developed, further helping the facility to become a sustainable community asset. However, its future is not secure, and the Artshop relies on volunteers, and maintaining an adequate level of volunteer input is an ongoing challenge.
- 5.27 Therefore, there is evidence that some of the activities supported by the Pathfinder projects (ie cultural activities) will continue through new funding sources or through the capacity building impacts of the projects, even if this has not been the case in all projects.

Strategic sustainability

- 5.28 The Pathfinder Programme was designed to be strategic, and the aspiration was that projects would create a strategic legacy that would support and enhance cultural provision in each of the Pathfinder areas. However, as discussed in **Chapter 4**, not all projects were successful in developing longer term mechanisms for productive strategic engagement with key partners.
- 5.29 Nevertheless, there are important strategic legacies of the Pathfinder Programme, as follows:
- the formation of new partnership structures with responsibility for developing the interface with CPPs and driving forward cultural strategy in Fife, the Western Isles and potentially also in Perth and Kinross;
 - the development of a new cultural mapping project to inform a refreshed cultural strategy in Perth and Kinross (although not fully attributable to the Pathfinder, the Pathfinder project has informed and influenced this work);
 - new investment in culture in Fife (£1m for a new year-long celebration of Fife culture);
 - also, in Fife, recognition of culture and cultural participation within the Community Plan and SOA (culture has been identified as a supporting driver in the Fife SOA);

- interest in the development of a National Theatre of Scotland for older people, with wider local authority interest (a legacy of the SLP project);
 - improved connections between cultural organisations and communities in Dundee and Dumfries and Galloway;
 - a new Cultural Pledge for Edinburgh and wider partner commitment to taking it forward with strong links into Community Planning and the SOA;
 - a legacy fund for the Highland Promise, with £125,000 already raised (of a total allocation of £600,000 for wider cultural activities);
 - increased profile for culture in all participating authorities (although the impacts of this remain unclear in many places);
 - strong cross-service links, new partnerships and increased profile for culture and culture-led regeneration in Clackmannanshire; and
 - the creation of a substantial bank of knowledge, information and data (including some of the creative outputs of projects) that demonstrates the value of cultural participation and the role of culture across a broad range of policy areas and priorities.
- 5.30 This is encouraging, and the evidence is that the Pathfinder Programme has created a range of potentially important strategic legacies that could have a significant impact on the delivery of cultural activity in different parts of Scotland.
- 5.31 It is also clear that some of the Pathfinders have been more strategic in their intent and approach than others, and it is these projects that have sought sustainability through new structures, partnerships and strategic approaches to culture. These include Fife, Edinburgh, the Western Isles, Perth and Kinross and, possibly, Clackmannanshire. In Edinburgh for example, the focus on the development of a Cultural Pledge was driven by the aspiration to influence the plans and strategies of culture and sports providers in the city. This is an approach designed very much with strategic sustainability in mind.
- 5.32 Others have sought strategic engagement but found that hard to achieve for a variety of reasons - structural, attitudinal and resource related.
- 5.33 It is also unsurprising that the projects that have achieved more visible levels of strategic impact and sustainability have often been able to build on existing partnerships in areas where there is a level of interest in and commitment to culture, and where the work and support of key individuals has been important (both in terms of project delivery and senior strategic support). Of course, the sustainability of these developments remains to be seen in the longer-term and will depend on the availability of resources, and the ongoing engagement and support of key partners. Interestingly, there are also those that have taken a deliberately broad view of culture, and have sought to move away from a narrow view of culture as simply being the work of arts development teams.

6 EVALUATION AND LEARNING

Introduction

- 6.1 As noted in **Chapter 2**, the Cultural Pathfinder Programme was designed to generate useful learning on ways of engaging under-represented groups in cultural participation and about integrating culture within Community Planning. As such, the Programme placed a high priority on project evaluation and the Scottish Government provided guidance to Pathfinders on how to evaluate their projects via an Evaluation Toolkit.
- 6.2 All projects were required to submit an evaluation plan structured according to the guidance provided by the Evaluation Toolkit and were then required to submit interim and final reports detailing the outcomes of their projects.
- 6.3 As described earlier, the Toolkit suggested that projects identify a set of measures and indicators with which to measure performance, structured under five broad headings:
- activity;
 - participation;
 - satisfaction;
 - impact; and
 - value for money.
- 6.4 In addition, to provide a means of sharing the learning across the Pathfinder projects, the Scottish Government also supported the Pathfinder Learning Collaborative, a series of meetings bringing together the Pathfinder projects to share experiences and identify good practice.
- 6.5 In this section we review briefly the projects' approaches to evaluation and reflect on the effectiveness of the Evaluation Toolkit and the Learning Collaborative events.

Project evaluation

- 6.6 All of the projects submitted evaluation plans (with the exception of the Highland project which was not required to do so).
- 6.7 The evaluation plans and final reports were reviewed as part of the evaluation process, and the following issues are noted:
- there is considerable room for improvement in relation to the specification of measures and indicators in the evaluation plans. In particular, the following issues were evident in one or more plans:
 - too many indicators (eg one project had 21 activity output indicators alone)

- indicators that lack meaning (eg *“will discuss project plan with local and national partners”*);
 - indicators specified without clear idea of how they would be measured (eg *“cultural agencies will be more visible”*);
 - indicators under the wrong headings (eg community empowerment is more an impact measure than one of satisfaction); and
 - value for money was generally only measured by identifying the costs of different project elements.
- not all of the projects appear to have collected the required baseline data (as recommended in the Evaluation Toolkit and specified in many of the evaluation plans);
 - few projects provided clear and robust data on the participation of the specific under-represented groups identified in their projects’ applications;
 - not all of the final reports provided an analysis of performance against the indicators identified in the evaluation plans;
 - in a few cases, the evidence base for the findings of the evaluation reports was unclear, and some statements appeared to be based on anecdotal evidence; and
 - a couple of the projects rejected the evaluation toolkit format altogether in favour of a more creative evaluation process.
- 6.8 This is not to say that all of the project evaluation work was poor – it was not, and there are some examples of good practice in this respect. The Fife report stands out as being particularly good, along with Perth and Kinross, whilst the Edinburgh project provided a clear account of performance against the evaluation plan indicators.
- 6.9 There was also positive feedback from most of the project managers about the usefulness of the Evaluation Toolkit. In particular, it was felt to have been helpful in providing a framework for project managers to think through the aims and objectives of their projects and how they would assess the extent to which they had been achieved.
- 6.10 However, the fact that some projects chose not to follow the evaluation guidance is a concern, and has made the overall programme evaluation more difficult in places.
- 6.11 Evaluation across the cultural sector has always been challenging, and there are well-known skills and knowledge gaps in the sector regarding the design and delivery of robust evaluation processes¹⁵. The Evaluation Toolkit was

¹⁵ See, for example, *The evidence base for arts and culture policy: a brief review of selected recent evidence*, Scottish Arts Council, 2008 available at:

provided, at least in part, to help address these gaps through practical advice and guidance, and for many this was effective.

- 6.12 Space does not permit a detailed critique of the Evaluation Toolkit here, but we would note that it is broad and in places quite ambitious, and by providing projects the freedom to identify indicators that fit their projects, the Programme has ended up without a consistent set of measures through which to evaluate its performance.
- 6.13 There is of course a tension here. The Programme was designed to support a range of different approaches, and the specification of a consistent set of measures for all projects may have significantly constrained the project development process. On the other hand, a consistent set of measures would have allowed not only an aggregated assessment of the performance of the projects, but also a comparative analysis across the Programme, although the specification of useful measures in this respect would be very challenging.
- 6.14 Unfortunately, there is no simple solution to this issue, although some consistent definitions might have helped to improve the quality of data provision across the projects eg how to measure participation in relation both to numbers of unique participants and participation by the same people over time. More consistent compliance with the evaluation processes required by the Programme is of course also an area for improvement.
- 6.15 Finally, while the Toolkit is strong on issues such as outputs and impacts, it is less explicit about assessing the *processes* through which these outputs and impacts are realised – often where the real value and learning is to be found.

Creative evaluation processes

- 6.16 As noted above, a couple of the projects (SLP and Clackmannanshire) opted to undertake a creative evaluation process rather than follow the guidance provided by the Evaluation Toolkit. As such, the creative outputs of these projects constitute their evaluation.
- 6.17 In both cases, the creative outputs provided compelling and often moving accounts of the impacts of the projects on their participants, and are certainly very powerful tools for advocating and demonstrating the role of culture and creative processes in community consultation and well-being. In particular, these outputs can sometimes be more accessible to a wider range of audiences than lengthy reports. However, as evaluations they can lack transparency, objectivity and rigour, and often fail to provide a sufficiently clear account of how projects were managed and delivered, the processes by which impacts were achieved, and what the actual impacts were. They are also not always readily accessible (one was an exhibition in rural Clackmannanshire).

- 6.18 This is not to deny the value of creative evaluation. As stated, it is a powerful approach that can produce very compelling outputs capable of engaging different audiences, including policy makers. It can also be an empowering process for the participants themselves as they feel they are contributing to wider learning. However, it should be seen as *additional* to more formal evaluation processes rather than a replacement. Used in that context, alongside robust evidence, it can yield benefits.

Pathfinder Learning Collaborative Events

- 6.19 Most of the project managers interviewed felt that the Pathfinder Learning Collaborative Events had been useful, and that opportunities to share experiences and learning were always welcome.

- 6.20 However, a few offered some further comment, as follows:

- it was felt that the events tried to cover too much in a short space of time and, as a result, it was difficult to examine the different Pathfinder projects in depth;
- a few of the project managers commented on the differing levels of (perceived) knowledge and experience across the Programme and felt that some of the content was either too 'basic' or too 'advanced' for parts of the audience; and
- a couple also commented that the projects were all so different that it was difficult to extract transferable lessons from the Collaborative Events.

- 6.21 It is also worth noting that the Scottish Government sought comment and input on the agendas and format of Collaborative events, and that project managers and partners were able to follow-up with contacts outwith the events.

- 6.22 There was also a view (from a few of the project managers) that the Pathfinder Programme has brought together a number of key individuals with substantial knowledge and experience of culture and its role in community well-being and capacity building. This was felt to constitute a significant opportunity to develop and share good practice. In particular, there was evidence of demand for some form of ongoing mechanisms to maintain this network and use it to inform and develop future activity and policy.

- 6.23 As a final comment, it is worth recognising the volume of information, data and knowledge that the Pathfinders have collected about what culture means to people across Scotland, and about the needs and aspirations of diverse communities regarding cultural provision. Many of the projects have also gathered useful evidence of the wider role and benefits of cultural participation which, when added to the already substantial literature on these issues, constitutes a valuable knowledge base and potentially useful advocacy tool.

- 6.24 It is beyond the scope of the current evaluation to review and compile all of that information and learning, but a number of the consultees felt that this would be a useful future exercise.

7 PROGRAMME MANAGEMENT AND PROCESSES

- 7.1 As described in **Chapter 2**, the Programme was managed by the Culture Division in the Europe, External Affairs and Culture Directorate of the Scottish Government, and the management process was generally 'light touch'.
- 7.2 Our review of the application and assessment process identified no significant issues. The scoring of project applications was clear and transparent and triangulated responses from different staff to arrive at a consensus view of which projects to support.
- 7.3 Thereafter, the awards, contracting and funding processes appeared smooth and no issues were raised in the consultations about any of the processes or about the diligence or responsiveness of the Scottish Government team.
- 7.4 Although a number of the projects were delayed, these delays were generally accepted as reasonable, and project managers were positive about the flexibility of the Scottish Government on these issues.
- 7.5 Throughout our consultations, there was universal praise for the Scottish Government team with project managers feeling that the overall approach to the management of the Programme struck the right balance between being supportive when needed, but 'hands off' in relation to project management. Most also felt that the team were genuinely interested in the projects, and welcomed their attendance at meetings and consultation/feedback events. At least one authority also made specific mention of the fact that they now have a strong relationship with the Scottish Government as an important benefit of the Pathfinder Programme, and a couple also noted the level of Ministerial interest as very positive.
- 7.6 There was a report of some disquiet amongst authorities that had not been selected as Pathfinders, but as the evaluation process did not engage extensively with these authorities this cannot be verified.
- 7.7 It was also reported that the communication with Pathfinders over the change on national policy direction (as described in **Chapter 2**) was both prompt and clear, although views on the policy shift itself were very mixed indeed, as mentioned in the final chapter.
- 7.8 In relation to other aspects of the Scottish Government role in the Programme, the preceding chapter provides an assessment of the feedback on the Evaluation Toolkit and the Learning Collaborative. While there is perhaps room for some improvement in each, the support and guidance provided by the Scottish Government was widely welcomed, and the Toolkit was intended to be piloted through its use in the Programme.
- 7.9 Finally, and as mentioned in previous chapters, it was considered important that the Scottish Government itself took on the role of managing the Programme rather than devolving it to a public agency. It was felt that this gave the Programme a legitimacy and status that helped engage partners and raise the profile of culture across the local authority sector.

8 CONCLUSIONS AND KEY LESSONS

Introduction

- 8.1 This section presents the main conclusions of the evaluation together with a discussion of their implications and identification of key lessons for future activity.

Conclusions

- 8.2 As stated in **Chapter 2**, the overall aims of the Cultural Pathfinder Programme were to
- encourage participation in cultural activities amongst under-represented groups;
 - develop effective means of community consultation to inform the development of plans for cultural provision; and
 - explore planning methods for cultural provision and develop partnerships and links to Community Planning processes.
- 8.3 The Programme has supported 13 very different projects across Scotland, all of which have contributed, to varying degrees, to these aims. However, our overall conclusion is that the Pathfinders have performed well against the first two aims, with achievement against the third more mixed, as discussed below.

Participation

- 8.4 In relation to the first aim, the Pathfinders have made a strong and effective contribution. As reported in **Chapter 4**, we estimate that the projects have reached up to 1% of Scotland's population, and the evidence is that they have engaged across a range of groups currently known to be under-represented in terms of their cultural participation.
- 8.5 In so doing, the projects have tested a very wide-range of approaches and techniques for engaging people and encouraging interest and participation in cultural activities. They have also generated useful learning regarding how to engage different sections of the community and these have informed the lessons detailed below.
- 8.6 However, performance has been variable across the projects, and it is clear that some have been more successful than others in terms of their reach, and the breadth of the engagement achieved, although this also reflects differing levels of ambition amongst the projects. It is also clear that many of the people involved in the projects were engaged through more traditional means such as surveys rather than through participation in cultural activities. As a result, estimated figures for participation do not actually describe cultural participation, but rather participation in the Pathfinder projects.

- 8.7 This then raises the question of the level of participation that would allow the Programme to be considered a success, to which there is no simple answer. As stated in **Chapter 4**, the volume of participation is, in any case, an impoverished measure that says little about issues of the quality of the participative experience or its impacts.
- 8.8 However, on both of these issues, the Pathfinder projects have performed well. Reported levels of participant satisfaction were strong throughout the Programme, and there is clear evidence from a range of projects of the impacts that cultural participation can have on individuals and communities.
- 8.9 The difficulty here is that none of this is particularly new. Numerous community arts initiatives and projects have been subject to evaluation previously, with findings that consistently demonstrate the social impacts of cultural participation across a range of measures from health improvement and self-esteem to capacity building and community cohesion. This is not necessarily a criticism of the Programme, or of the supported projects, but more a reflection of the fact that these kinds of effects are already well-established. Indeed, while participation was a core aim of the Programme, it is its focus on community consultation, planning and strategic engagement in which there was always greater scope for innovation.
- 8.10 However, the variable levels of priority attached to culture across local authorities and CPPs suggest that messages about the value of culture are not being communicated as effectively as they might. Given the wealth of information collected through the Programme, it is important that this is now collated and communicated more widely in a concise and accessible way.

Community consultation

- 8.11 One of the key aspirations for the Pathfinder Programme was that it would explore and pilot different means of consulting with communities, thereby gathering valuable information and feedback that could input to wider planning work around culture.
- 8.12 There are two main elements to this aim:
- the development of effective consultation processes; and
 - effective capture and use of the consultation outputs in planning activities.
- 8.13 In relation to the first of these two elements, the Pathfinders have performed well. The projects have developed and tested a wide-range of consultation processes and methods, some of which have been more successful than others. Certainly, there is evidence from a number of projects of the considerable potential of well-designed and facilitated creative processes to allow people from often marginalised groups to express themselves (see **Chapter 4**).

- 8.14 Importantly, many of the creative processes used in the projects demonstrated their capacity to build confidence within individuals in a way that enables and empowers them to make their voices heard and to contribute to the community. As discussed in **Chapter 4**, some of the projects provided very striking evidence of this, and have generated useful learning around how to deliver meaningful engagement and consultation. More traditional consultation processes do not appear to have such impacts and many of the more marginalised groups targeted by Pathfinder activities are in any case often excluded from such processes. The value of cultural participation, as evidenced by many of the projects, is that it can reach beyond many traditional community engagement processes and can bring the most excluded in from the margins.
- 8.15 As such, the Pathfinder Programme has provided ample demonstration of the potential of cultural participation to facilitate community consultation and engagement.
- 8.16 Interestingly, amongst those projects that identified themselves as taking a 'cultural planning' approach, the evidence suggests that consultation has been effective (in most cases). However, it is not always easy to distinguish the specifics of this approach from one that makes effective use of creative means of engagement and consultation but does not describe it as 'cultural planning'.
- 8.17 Having noted that, we conclude that the Pathfinder Programme has delivered effective community consultation, and has done so in ways that have often been highly creative and imaginative. Again, this has provided useful learning and has input to the key lessons described below.
- 8.18 However, delivering effective consultation is useful only if the outputs of the consultation process are captured and used to inform wider planning and action. In this respect, the performance of the Pathfinders has been more mixed.
- 8.19 This relates both to the issues with evaluation processes identified in **Chapter 6** and the success of the wider strategic engagement around the projects, as discussed below.

Planning for culture and Community Planning

- 8.20 The evaluation demonstrates the very strong performance of some of the projects in developing creative means of consulting with communities and feeding the outputs through a range of key partners and into wider planning processes.
- 8.21 The projects that have been most successful in achieving wider strategic engagement and in developing stronger links to Community Planning processes and structures share a number of important characteristics:

- they were strategic in their intent from the outset, and sought early engagement with key partners and maintained this engagement throughout the projects;
 - commitment and leadership were evident at different levels, from delivery and project management to senior level support and influence;
 - they were able to build on existing partnerships in which there was either a willingness to engage with culture, or a sufficiently experienced and influential team making the case to the wider partners;
 - culture was defined in broad terms, and not just as arts development;
 - there was a clear demonstration and articulation to partners of the wider role of culture and the broader outcomes it could help to deliver; and
 - there was a recognition of the need to work with or develop appropriate structures to facilitate partnership working and engage with wider Community Planning processes.
- 8.22 These projects also demonstrated the strongest strategic legacies in terms of the development of new approaches to cultural provision and mechanisms for engaging meaningfully across service departments within the local authorities and with CPPs.
- 8.23 However, as discussed in **Chapter 4**, some of the projects struggled to engage with the CPPs and, as a result, the strategic impacts of these projects were less apparent. However, the evidence also points to a range of contextual factors for why this may have been the case:
- the status and profile of culture across the CPPs is variable, and some of the Pathfinders faced a very difficult task to engage the CPPs in discussions around culture;
 - there are structural barriers in some cases, particularly where there are no clear structures for engaging wider partners in culture and communicating with CPPs;
 - not all local authorities attach high priority to culture and where this was the case, projects experienced greater difficulties in securing ongoing commitment to take forward the outputs of the Pathfinder work at a strategic level; and
 - for some it is simply too early to have a clear sense of how the Pathfinder will influence future planning, although the evidence suggests that plans to build on the Pathfinder work are being considered in most projects.

- 8.24 However, despite the mixed results in relation to CPP engagement, the Pathfinder Programme has provided very valuable learning about how culture might be integrated into Community Planning processes.

Overall assessment

- 8.25 The Pathfinder Programme has in large part achieved what it set out to do in so far as it has explored different methods and approaches and has generated valuable learning that can inform future policy and practice. It has also created important strategic legacies that offer strong potential to enhance the delivery of cultural provision in many areas.
- 8.26 The Programme demonstrated strong levels of additionality, and has helped to raise the profile and understanding of culture across a wide range of partners, as well as providing opportunities for cultural participation for citizens across Scotland. It has also demonstrated the value of cultural participation as a means of facilitating meaningful community consultation, suggesting strong potential for its wider application in Community Planning contexts.
- 8.27 In an exploratory initiative such as this, it would be expected that some projects would achieve more than others, and this should not be seen as a criticism of the Programme. Indeed, all of the projects delivered work of value, even if some will have greater long-term strategic impact than others.
- 8.28 Assessing the value for money of the Programme is more difficult. As noted in **Chapter 5**, projects generally struggled to identify meaningful indicators, defaulting to detailing the costs of individual elements of the projects. Without meaningful benchmarks, it is not possible to determine whether or not these costs represent value for money, and measures such as cost per participant (even if they were available) would be insufficient. On the only available measure of value for money (leverage – financial and in-kind) the Programme has performed well (63% of the total Programme costs were levered from local authorities and other partners).
- 8.29 However, to capitalise on the investment in the Programme it is also important to consider the wider implications of the issues raised by the Programme in the context of cultural policy in Scotland.

Wider issues and implications

- 8.30 The policy environment in which the Pathfinder Programme has operated changed during the life of the Programme, and it is important briefly to reflect on this in order to highlight implications for current policy.

- 8.31 The Scottish Government is clear that its role is not to dictate to local authorities how their budgets should be spent, but rather it has agreed outcomes to be delivered, as articulated in the local SOAs¹⁶. From 2009/2010, these will be agreed with CPPs across Scotland, underlining the critical importance of culture being able to articulate clearly its role in contributing to national performance targets.
- 8.32 Throughout the evaluation, there were mixed responses to this change in policy direction. In particular, feedback in a couple of the projects was that the policy change had led to a decline in interest in the Pathfinder process for some partners, as it was felt that resources would be difficult to obtain in the future. There were also signs of a misunderstanding by some who believed that the resource local authorities devoted to culture, from Scottish Government funds, had been ring-fenced. In contrast, others saw the change in policy as an opportunity for culture to demonstrate its contribution across a range of outcome areas.
- 8.33 More specifically, a few of the projects reported that the shift away from the notion of cultural entitlements during the life of the Programme had created difficulties and required a change in approach. However, views on the entitlements agenda were always mixed, and while some felt it was a positive step, others perceived problems with definition and implementation.
- 8.34 As stated in **Chapter 2**, our view is that the Pathfinder Programme remains relevant to the current policy environment, even if it was developed in another context. The core drivers of understanding community needs and aspirations for culture and engaging wider partners in the value and role of culture are arguably even more important in the context of current policy.
- 8.35 However, with no new statutory responsibility on local authorities to deliver culture, its position remains vulnerable (although it is not alone in this). The evaluation has identified the critical role played by individuals in facilitating wider engagement in culture and promoting its benefits to CPPs and other delivery partners. The challenge is that these individuals are not evenly distributed across the system, and there is a real need to consider how to develop stronger and more consistent cultural leadership in Scotland to champion and drive forward cultural policy and delivery at national and local levels.

¹⁶ Further information is provided in the Concordat agreed between the Scottish Government, COSLA (Convention of Scottish Local Authorities) and local authorities <http://www.scotland.gov.uk/Resource/Doc/923/0054147.pdf>

- 8.36 The Programme has also highlighted an issue with language and definition. As discussed, many of the projects adopted a broad definition of culture as way of life, and the feedback from some of the consultation work was that many communities also understood culture in similarly broad terms. It was also reported that pulling the definition of culture away from a narrow focus on the arts helped to engage wider partners eg those who shared the aspiration to promote such aspects as positive lifestyles and vibrant, engaged communities, to which culture (as generally defined) can contribute positively.
- 8.37 However, this poses a challenge for policy making. If culture is defined as way of life, then its reach in policy terms is considerable, and there is a need for some focus. It was also reported at the workshop with project managers that CPPs need clearer messages about culture, about its impacts and about how it can contribute to wider priorities.
- 8.38 While debates about the definition of culture are important and interesting, the language can be confusing (and indeed some of the Pathfinder consultation work found negative views of the term 'culture' amongst some communities). In particular, 'cultural planning' is not well-understood as a term or concept, and even though a number of the projects identified themselves as adopting this approach, they did not all adhere in full to the cultural planning methodology (a few did not complete an audit of local cultural assets).
- 8.39 This is not to discredit in any way the value of the cultural planning approach. Indeed, the 'cultural planning' projects in the Pathfinder Programme generally delivered strong outcomes. Rather, some of the feedback, particularly from wider partners, was that the language of cultural planning is confusing and the distinctions between cultural planning, planning for culture and good community arts practice are not widely understood, or necessarily important. The key point about activity in each of these three areas, however defined, is to achieve meaningful engagement by communities, service users and partners, and to focus on delivering project objectives using culture.
- 8.40 Therefore, there is a need for greater clarity about what is meant by culture and cultural provision, and, crucially, about the scope and boundaries of cultural policy. This is important for the sector as a whole, but particularly so when seeking to engage partners across other service areas.
- 8.41 Finally, the findings demonstrate that the means by which productive strategic engagement around culture can be developed at a local level are highly dependent on local circumstances. General principles can be identified, but their application will vary according to the structures, processes and individuals in place in different areas. One size will not fit all.
- 8.42 There are also clear barriers to the wider acceptance of culture as important, both in its own right and in relation to its wider contribution. These are also highly dependent on local circumstances, and even on the interests, skills, commitment and vision of individuals. This again creates vulnerability and inconsistency - key challenges for national cultural policy to address.

Key lessons

8.43 In line with the requirements of the brief, we have not sought to make firm recommendations regarding policy or practice, but have identified key lessons and aspects of good practice across the Programme. This final section collates these to provide a concise set of lessons that could usefully inform future activity. They are split into two broad areas:

- lessons regarding strategic planning and engagement; and
- lessons regarding community engagement and participation.

Strategic planning and engagement

8.44 In seeking to develop wider strategic partnerships to support the development of effective planning for culture, a number of broad principles seem important:

- define clear strategic objectives at the outset, communicate them effectively to partners and maintain focus on them throughout;
- it is crucial that culture can demonstrate its value and impact across different service areas and policy priorities. Without this, it will struggle to gain recognition within Community Planning and SOA delivery processes. It is therefore important to collect and articulate clearly the evidence for these impacts and to communicate this effectively;
- seek early engagement with key partners and communicate clearly the value and role of culture across the wider planning context and in specific service areas;
- leadership is key, and this applies at different levels of the process. The support of senior managers and elected members is crucial, but so is experienced and committed project management. Culture needs strong champions at all levels;
- structures are critically important, not only for facilitating initial engagement, but also for sustaining ongoing partnership. They are also key to supporting routes into wider partnership structures, in particular CPPs;
- culture's potential for facilitating community input into wider planning debates is clearly demonstrated by the Pathfinders. Therefore, a consultative approach that combines creative processes with strategic engagement and the development of appropriate structures is a useful outline model;
- while broad definitions of culture can help with initial strategic engagement, focus is needed for planning, and it is important to be clear about what is meant by culture and about the role of cultural policy and provision with that definition; and

- it is very important that processes remain flexible and responsive to local circumstances. While there are clear examples of good practice in the Programme, these may not be directly transferable to other areas due to the diversity of local authority and Community Planning structures and processes, and the different character of the cultural sectors and wider communities.

Community engagement and participation

8.45 As stated, participation in creative consultation processes can empower individuals and communities to express their needs and aspirations for local services, creating a powerful vehicle for community input to wider planning. The Pathfinder experience identified a number of useful lessons for how specific groups can be reached and engaged, as follows:

- informality and a non-judgemental approach can be useful, particularly in engaging the most marginalised communities, and particularly where there is likely to be a high degree of suspicion or negative perceptions of culture. Treating people fairly and with respect may seem an obvious lesson, but it is nonetheless important;
- the quality of the creative process is paramount, and the role of creative practitioners is crucial. Sensitivity and patience are key attributes, as is flexibility and the need to establish boundaries and frameworks within which communities can engage;
- many of the barriers to effective participation in culture are well-known: eg transport, accessibility, lack of appropriate provision, perceptions of culture and cultural venues - and addressing these directly can encourage participation, even if sustaining it is more challenging;
- taking culture out of cultural venues and into communities can help to widen access and encourage engagement by removing the barriers relating to the perception of cultural venues as unwelcoming or 'elitist';
- the choice of creative medium is also important, and should be tailored to the needs and interests of different communities. What engages older people may not work with teenagers or BME communities;
- embedding cultural activity (and even facilities) in communities helps build familiarity and trust and can overcome some of the known barriers to participation;
- working with existing groups, partners and representatives within communities facilitates community access and helps to build trust and encourage participation;
- cultural leadership within communities is also crucial, and the role of the creative animateur is an important one. The Pathfinder Programme identified a number of experienced and skilled practitioners, and the

experience of this group could be a useful input to the development of future policy and practice; and

- ongoing communication and consultation is also important, and gives communities the sense that their contributions are being heard. This not only builds engagement in specific processes, but can also promote wider confidence in consultation and planning.

Evaluation

8.46 As discussed, the quality and depth of evaluation across the Programme has been variable, and a number of useful lessons can be drawn from the programme's experience in this respect:

- evaluation is crucial if culture is to demonstrate its relevance and importance. It is therefore essential that cultural projects and programmes adopt a suitably robust approach;
- in future programmes, it may be worth considering a set of consistent measures and indicators to be collected for all supported projects, thereby providing a basis for assessing the relative performance of projects as well as the programme as a whole;
- evaluation plans are useful in providing a guiding framework for evaluation processes, but there is room for improvement in the specification of appropriate indicators. In particular, indicators and measures should be realistic and should follow a logical chain from inputs (financial and otherwise), through the activities delivered (the immediate outputs), and on to medium and longer-term impacts and outcomes;
- too many indicators wrongly specified can cause confusion and create an unnecessary reporting burden. It is better to focus on a smaller number of clear and appropriate indicators than attempt to measure/describe every aspect of the project;
- basic data should be collected as a matter of course, including numbers and characteristics of participants, numbers and types of activities and financial and other inputs;
- data collection methods for assessing the impacts of cultural activities should be robust, transparent and defensible, and should not rely on anecdotal feedback alone; and
- creative evaluation processes can be useful in engaging participants in sharing learning and in supporting advocacy efforts, but they should be seen as additional to more formal evaluation, that can evidence and articulate effectively the impacts of the projects against appropriate objectives and measures.

Final comments

- 8.47 The Cultural Pathfinder Programme in Scotland was a useful and productive exercise that explored a range of approaches to community engagement and planning for culture. It has largely achieved its aims and, in addition to the impacts and legacies of the projects, it has identified important lessons for the future about how to engage communities and planning partners in culture.
- 8.48 In wider policy terms, the Pathfinder experience should prove valuable. The Scottish Government is clear that its role is not to dictate to local authorities about how budgets should be spent, but rather it has agreed outcomes to be delivered, as articulated through the SOAs.
- 8.49 As the SOAs are agreed with CPPs from 2009/10, it is important that the cultural sector in its broadest sense is able to engage productively with this process, demonstrating clearly its potential contribution to identified outcomes. The Pathfinder Programme has provided much in the way of useful learning about how this engagement might proceed.

APPENDIX 1: PROJECT CASE STUDIES

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1 ABERDEEN AND ABERDEENSHIRE COUNCIL

Project Background and Rationale

Background

- 1.1 Cultural provision in Aberdeen City/Aberdeenshire is planned, resourced and delivered in different ways by the two Councils, and each has different strategic priorities and levels of resources. However, given the geographic areas that the Councils cover, it was recognised that local people typically access cultural experiences and employment opportunities provided by both authorities.
- 1.2 In light of this, the two Councils sought Pathfinder funding to test a collaborative and co-ordinated approach to cultural activity.

Aims and Objectives

- 1.3 The project was originally designed to identify ways in which the two Councils could work together to develop a joined-up programme of creative community engagement activities to inform and deliver a set of common aspirations for culture.
- 1.4 The initial aims of the project were to pilot a creative engagement programme and develop an action plan of delivery of opportunities to address the needs of each target group, to be embedded in a Community Planning framework. More specifically, as outlined in the Evaluation Plan, the project aimed to:
 - carry out an audit to assess the effectiveness of current cultural activities in Aberdeen City/Aberdeenshire;
 - carry out research into improving marketing and information services;
 - develop an action plan for the integration of cultural plans and strategies between the Cultural Services Departments of the two Councils;
 - deliver and review pilot projects targeting rural communities, people living in the most deprived areas, community networks and the Scotland's Learning Partnership (SLP) group of older people - it is understood from the project proposal that the project would seek to consult with people from rural/periphery communities; areas of social deprivation; artists/creative individuals; and older people; and
 - identify barriers to participation such as transport, access to venues and cost.
- 1.5 At an early stage, the project explored a possible connection with SLP's "older people" Pathfinder project, but it was agreed with the Scottish Government that this sector of the community was already well represented in other Pathfinder projects. As a result, the Aberdeen City/Aberdeenshire project did not progress with this target group.

- 1.6 The Aberdeen City/Aberdeenshire Cultural Pathfinder project focused largely, but not exclusively, on exploring the structures and processes which could deliver more effective regional provision. However, creative intervention with communities did remain a feature, and several creative consultation projects were commissioned. During the period of the Pathfinder project, a number of artist-led arts development projects were also run in Aberdeen City.

Funding

- 1.7 The final budget for the project has not yet been reported. The initial £53,000 contribution from the Cultural Pathfinder Programme was matched with £17,000 from Aberdeenshire Council in (2007/08) to support the creative projects and revised officer support and £12,000 for arts development projects from Aberdeen City which supported the initiative.

Strategic Fit

- 1.8 The project was developed in line with **national cultural policy** guidance at the time (eg *Scotland's Culture*). In particular, the project was developed with a strong focus on cultural entitlements and cultural planning. With the shift in policy emphasis to widening access to cultural provision, the project continued to be aligned with policy concerns and pursued the concept of 'community priorities for culture' instead of cultural entitlements. However, the policy shift away from the notion of local cultural entitlements re-focused many of the activities of the Aberdeen City/Aberdeenshire Pathfinder to concentrate on the structures and approaches to planning for culture across the two authority areas.
- 1.9 The project fits with both Aberdeen City Cultural Strategy and Aberdeenshire Arts Strategy. Both documents outline commitments to increase participation and maximise opportunities to access and participate in arts and cultural activities. While the two organisations are independent in terms of culture and planning for cultural provision, the aspiration was that the Pathfinder project would produce an overarching joint 'statement of intent' which would then inform the development of new Cultural Strategies for each Council.
- 1.10 Culture does not feature explicitly in the Community Plans in either area, although it is implied within several themes. A key objective of the Cultural Pathfinder project was to ensure that planning for cultural provision is considered in Community Planning in the future. Both Council areas have different structures for Community Planning and both were engaged throughout the Pathfinder. The extent to which this has been achieved in Aberdeen City will form part of the review of Challenge Forums in 2009.¹

¹ Ten Challenge Forums work on behalf of The Aberdeen City Alliance in delivering the Community Plan.

Activities and Processes

- 1.11 The Aberdeen City/Aberdeenshire project was led by a steering group comprising representatives from both authorities. The project activities were delivered by external consultants and artists, and included:
- consultations with communities in Aberdeen City/Aberdeenshire using 'open space' sessions;
 - community consultation projects led by artists;
 - an audit of cultural activities; and
 - a marketing review.
- 1.12 Consultations with communities in Aberdeen City/Aberdeenshire were designed to explore citizens' views on culture, and their levels of cultural awareness and participation. In total, ten consultation events were carried out by contracted consultants. These took place in urban and rural settings in order to establish any differences in cultural awareness and cultural participation (including barriers).
- 1.13 The community engagement events were held in venues throughout Aberdeen City/Aberdeenshire. The original target groups for the consultation events were:
- people living in areas of social deprivation;
 - older people;
 - rural/peripheral communities (socially and/or geographically); and
 - artists/creative individuals.
- 1.14 Despite efforts taken by Council officers to encourage participation of the target groups in the community engagement meetings, there was limited success in attracting these groups to participate. Feedback from project partners suggests that these events attracted people within communities that normally engage with the Council and that 'hard to reach' groups were not represented. As a result, the steering group decided that the community engagement events should be integrated and geographically spread. In other words, it was decided that the events should invite participants from the whole community and be carried out in various locations across the City and Shire areas to ensure a range of communities had the opportunity to participate.
- 1.15 From information provided, approximately 130 community members, artists and cultural professionals participated in the 'open space' consultation events. A more detailed breakdown of participants across each group (community, artists, and professionals) was not available. Feedback from project partners suggests that there were difficulties in co-ordinating consultation events due to

availability of the consultants and people from the target groups and limited timescales.

- 1.16 Further events co-ordinated by the Aberdeen City Arts Development Team and Aberdeenshire's Arts Development Team were also held, and these contributed to the Pathfinder work. Aberdeenshire's Arts Development Team commissioned three creative consultation projects which involved 557 participants in rural communities.
- 1.17 A number of creative projects were also delivered during the Pathfinder and these contributed to the project objectives. Two films were commissioned to investigate support/infrastructure for visual arts and the cultural role of village halls. A sound commission exploring the links between music and farming communities and a community consultation project, Fly Cup, was also devised and delivered. The 'Fly Cup' project was made up of three strands of activity – Fly Cup Pit Stops, Fly Cup Competition and Fly Cup Families. Each strand involved different types of activities for adults, children and families and sought to engage with people within local communities. The 'Fly Cup' project report indicates that each activity was successful in engaging people and gathering their views.
- 1.18 Consultations with CPP representatives also informed the Pathfinder, and focus group meetings were facilitated by the consultant team.
- 1.19 An audit of cultural provision in Aberdeen City/Aberdeenshire was carried out in order to establish the types and number of cultural events and activities, organisations and services across the region. In carrying out this audit, the steering group hoped to gain a better insight into cultural provision across the region including, for example, the venues used and types of activity.
- 1.20 A marketing review related to cultural activities across the region was a key activity in the project. This review, carried out by the consultants, identified areas of strength and areas for improvement. It was designed to establish a baseline of marketing activity in both Aberdeen City/Aberdeenshire and to identify areas for future joint activities.
- 1.21 The focus of this Pathfinder project was largely on the structures and processes for planning for cultural provision and in examining the potential to join up across the two authorities. However, the consultation events, audit and marketing review helped to inform this examination of structures and processes and influenced recommendations.

Achievements and Impacts

- 1.22 In line with the Evaluation Toolkit, the Evaluation Plan for the project identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money. The information used in this assessment includes the consultant's report, consultation feedback and the evaluation report/update.

- 1.23 Given the shift of this Pathfinder following the change in policy emphasis, the project team has argued that many of the original indicators are no longer appropriate or relevant in evaluating the overall success of the pathfinder.

Activities

- 1.24 In the Evaluation Plan, a number of activity indicators were identified and the project has achieved most of these.
- 1.25 The audit and assessment of cultural provision in Aberdeen City/Aberdeenshire has been achieved. The audit established a baseline of current cultural provision in the region and covered: venues where cultural activity does and could take place; cultural organisations and services and their location; and details of when and where activities take place including key contact information.
- 1.26 Marketing and information systems have been reviewed and work is now underway to develop a joined-up marketing campaign and information provision across the two Council areas. Feedback from project partners indicated that the findings from the marketing review will be taken forward by the North East Audience Development Initiative. Feedback also indicated that the marketing review has been mutually beneficial to both Aberdeen City/Aberdeenshire Councils. In December 2008, an independent application to the Scottish Arts Council Lottery Fund was successfully awarded and £130,000 was allocated to support the creation of an Audience Development/Arts Marketing Agency for the area.
- 1.27 To date, a shared database of the findings from the audit of cultural provision has not yet been developed, and a static spreadsheet has been prepared instead. Over the longer term it is envisaged that a database will be developed with decisions over maintenance and management to be made. This was highlighted as a key issue by the consultants in their final report. This report provides an overview of the work done by the consultants for the Pathfinder and provides recommendations for new structures and initiatives.

Participation

- 1.28 The Pathfinder project set out specific indicators in terms of participation with target levels set as follows:
- five 'open space' workshops to be carried out covering: areas of deprivation, rural community, and city, together with artist and creative sessions;
 - workshops to involve 120 participants;
 - series of joint focus groups of 60 citizens;
 - involvement of artists in delivering a number of pilot projects to demonstrate how the agreed entitlements might be delivered; and

- engagement of community members in the programme.
- 1.29 A number of target groups were identified at the start of the Pathfinder. These were: people living in the most deprived areas; older people; rural/peripheral communities (socially and/or geographically); and artists/creative individuals. As indicated, older people were dropped as a target group, given the focus on this group by the SLP and other Pathfinder projects.
 - 1.30 From the information available, it is clear that the target number of participants has been achieved. However, the breakdown of participants in terms of geography (urban/rural) and target group is not clear. Whilst the project shifted to engage a wide range of participants from across the City and Shire areas, no information was collected at the engagement workshops to indicate where participants came from or whether they fell into a particular target group.
 - 1.31 The interim report, feedback from project partners and the consultants' report indicated that a number of consultation workshops took place. Ten 'open space' events were held across Aberdeen City/Aberdeenshire and 130 people attended. It is reported that there were difficulties in engaging specific target groups in these events and a decision was made to integrate the events and hold them across the geographic area. It was also reported that one of the open space events focused on engaging a group of young Muslims in Aberdeen and attracted 40 participants. Engaging people in the open space events was difficult due to the short notice for some events. It was also suggested that without someone working within the communities to encourage attendance it was challenging to reach and encourage people to attend.
 - 1.32 Additional engagement events were held in Aberdeenshire and these were led by commissioned artists and focused on: music development (36 participants); arts development (350 participants); and cultural provision (177 participants). These engagement events and activities were additional to the 'open space' events and were run by commissioned artists.
 - 1.33 A number of pilot projects were delivered by the project and these were discussed in the interim report. However, it is not clear from the information supplied how many projects were delivered or the different nature of each.
 - 1.34 Initially, these projects were intended to inform the development of cultural entitlements and their delivery. With the change of policy emphasis away from cultural entitlements to widening access to culture, the project changed the language used, but continued with the concept of entitlement using the term 'community priorities' during consultations. The consultation exercises found that the terminology of 'entitlement' or 'priorities' was not important to those who were consulted.

Satisfaction

- 1.35 At this stage, it is unclear whether achievements have been made against the satisfaction indicators identified in the Evaluation Plan:
- community members will be satisfied with an agreed set of joint programmes and initiatives measured through the city voice panel;
 - community members will be satisfied that the agreed plans will be embedded in local community plans measured through Community Planning networks and fora;
 - local arts practitioners will be satisfied with the plan of the project (measured through the cultural forum);
 - funders and sponsors will be satisfied with the outcomes of their investments.
- 1.36 The new structures and processes are in the stages of being formally agreed and adopted by the relevant Councils and CPPs in Aberdeen City/Aberdeenshire. The feedback to participants on the results of the process will be undertaken in March 2009 and it is therefore not possible to assess this aspect of the Pathfinder at this stage. The satisfaction of community members with an agreed set of programmes and initiatives and agreed plans is not known at this stage. As the project progressed, the focus shifted to strategic issues of structures and processes in relation to planning for cultural provision.
- 1.37 The community engagement sessions informed both Councils about community priorities although it is not clear at this stage how these will be reflected in joint plans and whether community members will be consulted on these plans to measure their satisfaction.

Impact

- 1.38 A number of achievements have been reported against the impact indicators identified for the project.
- 1.39 The Pathfinder has, to an extent, achieved an improvement in the levels of joint working across the two Councils. Networking and co-ordinated marketing approaches are clear achievements which, through the steering group, have helped to facilitate joint working. The marketing review has been carried out and has provided recommendations for future joint activity. It is clear from project partners' feedback and the evaluation report, that the Pathfinder has had an impact on joint planning and joint funding of projects.
- 1.40 The priorities identified through the Pathfinder consultation process have been grouped into key themes – places, people, information, richness and diversity – and are informing the Cultural Strategies for each Council and the Joint Cultural Strategy.

- 1.41 Aberdeen City/Aberdeenshire Councils are now in the process of developing new individual cultural strategies and in December 2008 both authorities agreed a set of shared Cultural Objectives which will provide the cornerstone for future joint planning. The extent to which culture will be reflected in a set of local outcomes will vary in each Council; however, a common set of high level shared objectives will inform and influence local strategies.
- 1.42 Aberdeenshire's CPP scheduled a discussion regarding the proposed joint planning structure for culture and its links to Community Planning in February 2009. Elected members in Aberdeen City contributed to these discussions as part of the consultation work being undertaken on the Cultural Strategy for Aberdeen City 2009-14, which utilises the same framework as the Aberdeenshire Cultural strategy. The groundwork for developing a joint strategy and joint structure is underway although it is not clear at this stage when a Joint Strategy is expected to be published.
- 1.43 Greater inclusion of culture in the strategic Community Planning process for each local authority area was identified as a performance indicator. However, it is unclear whether this has yet been achieved although discussions with stakeholders did suggest that the Pathfinder has facilitated improved engagement with Community Planning at the strategic level, particularly in Aberdeen City which has the established Cultural Challenge Forum embedded in its CPP structure. From information available it is not clear whether the following have been achieved:
- greater participation rate in community arts activity take up;
 - greater collaboration of the voluntary arts groups working with venues on joint projects; and
 - new audiences attracted to a more diverse cultural menu.
 - Project partners felt that these impacts can only be fully measured once the new approach is in place.

Value for Money

- 1.44 From the information available it is unclear whether the project has achieved the following:
- projects and programmes taken forward more cost effectively through joint funding;
 - joint marketing initiatives introduced have greater penetration rates;
 - action plan to identify new resources for joint delivery in short, medium and long term;
 - develop e-based marketing system to replace traditional print;
 - pilot projects cost effective at managing risk factors with target groups.

- 1.45 These value for money indicators refer to the value for money that would be achieved by the Pathfinder legacies, and so do not relate directly to the value for money of the Pathfinder project.

Contribution to Strategic Objectives

- 1.46 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Aberdeen City/Aberdeenshire Pathfinder project has successfully:

- engaged under-represented groups in arts/cultural activities;
- encouraged collaborative working within and/or across authorities;
- engaged Community Planning Partnerships and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability of its impacts.

- 1.47 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the project through interim and final reports and associated documentation.

Engaged Under-Represented Communities

- 1.48 The original focus of the Aberdeen City/Aberdeenshire Pathfinder was to engage with specific groups living in communities across the two local authority areas in the consultation process. These target groups were described as under-represented due to being 'hard to reach'. The focus of the Pathfinder shifted to focus more on structures and processes than on consultation and engagement.
- 1.49 Following initial low participation, the consultation events focused on engaging participants from across the various communities. A number of consultation events took place across communities in the City/Shire areas although, as noted, it is not clear whether the original target groups were engaged in the events or to what level.
- 1.50 The Pathfinder engaged people living in rural and peripheral communities through the 'open space' consultation events and through the commissioned artist-led events held in Aberdeenshire. From the evidence provided, it was not reported whether people from areas of social deprivation were engaged in the Pathfinder.

- 1.51 Engaging under-represented communities was an original aim of the Pathfinder, and the project did engage with a large number of people living across the two local authority areas. However, feedback from project partners suggested that the consultation events tended to attract people who regularly participate and there was little engagement with 'hard to reach' groups. The consultation events were led by commissioned consultants and in some areas, local officers worked hard to encourage people to attend. Project partners reported that short timescales and limited availability of the consultant team restricted some of the engagement activities.
- 1.52 The Evaluation Report states that the revised focus on establishing structures and processes rather than direct delivery of projects/services the pathfinder had less impact in terms of increasing participation levels within sectors of the community.

Collaborative Working

- 1.53 Collaborative working was central to this Pathfinder. The two Councils worked in partnership to plan and deliver the project. There was a recognition that the public in Aberdeen City and Aberdeenshire do not differentiate between the areas when accessing culture and the Pathfinder was viewed as an opportunity to explore how a collaborative approach to culture could work in practice.
- 1.54 A lead officer for the Pathfinder was appointed in each authority and a working group was set up involving cultural staff from both authorities. Feedback from project partners was that the collaborative approach worked particularly well at the strategic level. Partners felt that as a project working towards a shared agenda for culture the joint approach worked really well as it engaged those involved in shaping strategy.
- 1.55 Collaborative working was effective in this Pathfinder due to the appointment of project managers in each authority, a steering group and 'buy-in' from those in senior positions.
- 1.56 The Pathfinder has set the scene for future joint working across both authorities at the strategic and operational levels. The Pathfinder provided the authorities with an opportunity to assess their individual strategies for cultural provision and to work together to gather evidence to inform a shared strategy for the future. There is a history of joint working across the two authorities and the Pathfinder provided a means to move things forward and challenge current practice.
- 1.57 Overall, the joint approach to this Pathfinder has worked very well and has established a new way of working for cultural services across Aberdeen City and Aberdeenshire.

Engaged Community Planning Partners

- 1.58 The Aberdeen City/Aberdeenshire Pathfinder was based on a joint approach to project design, development and delivery. Engaging CPPs in the Pathfinder was fundamental to the project given its strong focus on structures and processes. From the outset, the Community Planning structures were seen as the key vehicles for cultural development across the two Council areas.
- 1.59 However, Community Planning structures are different in each authority. In Aberdeen City the CPP, The Aberdeen City Alliance (TACA), has a Cultural Challenge Forum. In Aberdeenshire, the Community Planning structure is not topic-based and therefore, there is no specific platform or forum for culture. These different structures presented some difficulties in engaging CPPs and in understanding where culture and planning for culture can fit with Community Planning, particularly in Aberdeenshire.
- 1.60 CPPs were kept informed of the Pathfinder project and its progress. Workshops were facilitated with both CPPs as part of the engagement and consultation aspects of the project. In Aberdeenshire, Community Planning was involved fairly remotely and reports of Pathfinder activity were presented to the partners. The lead officer for the Pathfinder within Aberdeenshire attended meetings of the CPP and provided regular updates. However, there was little direct involvement of the CPP throughout the project and no formal links were established.
- 1.61 In addition to the CPP, there are two rural partnerships in Aberdeenshire that co-ordinate community development activity at a local level. There is no evidence to suggest that the rural partnerships were significantly engaged in the Pathfinder project.
- 1.62 In Aberdeen City, the Cultural Challenge Forum was kept informed of the Pathfinder project by the lead officer within Aberdeen City. The full CPP, TACA, was aware of the Pathfinder but was not significantly involved. TACA's role in the Pathfinder was limited due to the project being Council-led rather than led by the CPP and CP officers directly.
- 1.63 There was varying engagement with Community Planning throughout the Pathfinder, with Aberdeen City's Community Planning interests more engaged than Aberdeenshire's CPP. In developing a new approach for the future, the Community Planning structures in both authorities were considered in great detail. A Cultural Planning Framework has been proposed and a new Aberdeen City and Shire Cultural Forum is considered the best vehicle for joint planning for cultural activity. It is expected that this new Forum will help overcome the differences in structures at the individual Council level by engaging with the CPPs in each authority area.

Effective Consultation with Communities

- 1.64 The Aberdeen City/Aberdeenshire Pathfinder consulted with communities across the City and Shire areas. The consultations aimed to understand community priorities for culture and from the consultant's report, artist's reports and project partners feedback it is clear that this has been achieved.
- 1.65 The artist-led consultations used a variety of techniques and approaches to engage communities. Community arts exhibitions, a travelling gallery and arts cafe took consultation events into local community halls and the 'Fly Cup' project that involved local businesses, local artists and the community was an innovative and effective way of reaching community members.
- 1.66 The 'Fly Cup' project was delivered by a visual artist and the activities were linked to the inaugural COAST Festival of the Visual Arts. One of the drivers behind this project, based on local research, was to engage adults who work and do not have children and were therefore felt to be often unaware of cultural events in their own communities. The project was carried out over four months and the artist devised a series of 'Fly Cup Pit Stops', an art competition and a Family event. The 'Fly Cup' project offered an innovative and exciting way of engaging communities. The project is being evaluated by Aberdeenshire Council.
- 1.67 The consultations carried out during the Pathfinder have provided both authorities with an insight into the views of communities and have informed future project development and priorities for strategic planning. However, given the low levels of participation from hard to reach groups and a lack of evidence to indicate that specific groups within the communities participated in events, it is not clear that the needs of target groups have been reflected in these new plans.

Additionality

- 1.68 The Cultural Pathfinder Programme provided Aberdeen City and Aberdeenshire Councils with an opportunity to explore options for future joint working and to carry out consultations with community groups, artists and individuals living in the two areas. Feedback from project partners indicates that without the Pathfinder programme these activities would not have taken place. The Pathfinder provided the Councils with resources to carry out a strategic review of the structures associated with planning for culture including a marketing review and an audit of cultural provision.
- 1.69 The Pathfinder programme has raised awareness amongst strategic partners of the cultural activities and experiences of people living in the North East and has explored access to cultural activities in rural areas, discovering that a lack of transport is a particular barrier to access. The Pathfinder has also raised awareness about the role of village halls as cultural venues, discovering that village halls are an important resource, often used for cultural activities and events.

- 1.70 Finally, the Pathfinder provided project partners with an opportunity to reflect on the structures for planning for culture and Community Planning and has enabled partners to explore new options for joint planning and delivery.

Project Sustainability and Legacy

- 1.71 The Aberdeen City/Aberdeenshire Pathfinder has resulted in a joined-up and collaborative approach for planning for culture in both Councils. A shared set of Cultural Objectives have been agreed and will influence future joint planning.
- 1.72 The recommendation from this Pathfinder is that a joint cultural forum be established and this will now be considered. It is understood that a discussion has been scheduled that will explore this joint planning structure and its links with Community Planning and others including central Government and voluntary, public and private sector partners.
- 1.73 The marketing review work that was carried out will be taken forward by North East Audience Development Initiative and new proposals for an Audience Development Agency are being supported. The marketing review offered an opportunity to develop a single portal for information about cultural activities in the North East. The vision for the future is for a single agency to provide audience development and marketing support across the two Council areas and, given that members of the public do not distinguish between the areas in terms of culture and access to activities, there are significant gains to be made from having one agency taking on this role.
- 1.74 The audit of cultural provision provided an opportunity to look at venues, organisations and services and activities for culture across both areas. It provided an insight into the use of village halls in rural areas and their role in delivering cultural activities. At this stage it is not clear what the practical legacy will be of this activity. The audit provided listings of the venues, organisations, services and activities and was carried out by both councils with support from the commissioned consultants. A venues and organisations database has not yet been prepared but a static spreadsheet is available. It is unclear at this stage whether the database will be developed and how it will be maintained over time.
- 1.75 Overall, the main legacy of the Pathfinder is the good working relationship and collaborative approach to planning for cultural activities across both authorities. Depending on the outcome of discussions at the strategic level, the long term legacy may be a new joint structure for culture. The success of the new Cultural Forum will depend on political support and support from Chief Executives within both authorities.

Overall Assessment and Lessons Learned

- 1.76 The Aberdeen City/Aberdeenshire project was originally designed to identify ways in which the two Councils could work together to develop a joined-up programme of creative community engagement activities to inform and deliver a set of common aspirations for culture. The Pathfinder changed its focus following the shift in policy emphasis from the Scottish Government, and the language of 'entitlement' was replaced with 'community priorities'. The Pathfinder project largely achieved its aims in terms of joint working and in gathering views from communities living in the City and Shire areas.
- 1.77 The consultations with communities attracted a large number of participants, particularly the artist-led events within rural Aberdeenshire. The open-space events provided an opportunity to gather communities' views and this has informed both councils' Culture Strategies and the future Joint Strategy.
- 1.78 The other activities of the Pathfinder – the audit of cultural provision and the marketing review – have enabled both Councils to assess levels of cultural provision across the region and to examine the scale, co-ordination and resources available for marketing. Both of these activities have enabled the Councils to identify gains to be made in terms of joint working and from taking a regional rather than a local focus, particularly in relation to marketing. With a clear direction for the future through the work of North East Audience Development Initiative and a potential new agency, there are efficiency gains to be made for both Councils and, in addition, it will be easier for the public to clearly understand what activities are available and how to access them.
- 1.79 Collaborative working and developing a joint approach for future work lay at the heart of this Pathfinder. Both Councils have a history of working in partnership and the Pathfinder provided an opportunity to reflect on their joint working practices and consider new ways forward. The Pathfinder had the commitment of dedicated project managers and the steering group and feedback suggests that this was vital in terms of gaining 'buy in' at the strategic level. The involvement of the CPPs in each authority varied and this was due, in part, to the different structures for Community Planning. In Aberdeen City, the formal route for promoting cultural activity within Community Planning was established. In Aberdeenshire this vehicle did not exist.
- 1.80 The lack of involvement of rural partnerships is a weakness of the Pathfinder, particularly given problems of low engagement arising in relation to the consultation activities within rural areas and the specific issues relating to access to cultural activities by those in rural areas such as transport from rural areas to the City and across rural areas.
- 1.81 Lessons identified by the project suggest that having a 'Champion' would be beneficial, particularly an elected member. It is also recognised that local political and budgetary issues that arose in Aberdeen City during the lifetime of the project impacted on its success to a certain extent and although this was not anticipated it is suggested that in future, longer timescales would help to negate some of these impacts.

- 1.82 Reflecting on the consultation events, project partners felt that having more people working at the community level to encourage engagement would have helped reach a wider audience. Feedback also suggested that fairly traditional approaches were used in engaging with communities and the Pathfinder may have benefitted from a different, more flexible approach. Learning points provided in the project's Evaluation Plan suggest that a number of lessons have been learned about engaging communities. These learning points include: develop a more active, artist-led model for consultation; don't assume the public will want to debate priorities so build consultation meetings/events around local interest topics and provide feedback and evidence of action; and provide incentives to participants. Making better use of officer expertise to engage 'hard to reach' groups was also identified as a key lesson.
- 1.83 The Pathfinder has provided an opportunity to develop new structures for joint working across both authorities. The proposed joint Cultural Forum will provide an opportunity to engage more effectively with the CPPs in both authorities and is fundamental to raising planning for cultural activities at Community Planning level. A shared regional agenda with local priorities and strategy for culture presents a new way of working for both authorities and it is understood that this also offers an efficient way of working for the future.

2 CLACKMANNANSHIRE

Project Background and Rationale

Background

- 2.1 The Clackmannanshire Pathfinder was originally based around two key sites in Tullibody in which activities and events would be developed to promote and encourage creativity as part of the lives of local residents. The two planned sites were:
- a disused shop (Artshop); and
 - a 'hard-to-let' house (Art House).
- 2.2 The Pathfinder funding was intended to support a digital media artist in residence to work with the community through the Artshop and evaluate the project through a creative process.

Aims and Objectives

- 2.3 As stated in the project Evaluation Plan, the overall aim of the project was *"to promote creativity and enterprise as tools towards life improvement."* The project was intended to create a foundation for regeneration through the establishment of an artisan site in Clackmannanshire.
- 2.4 The Evaluation Plan detailed the specific aims of the project as being to:
- involve local residents actively in the cultural regeneration of Tullibody, giving them, as far as possible, informed choice through which to structure a programme of activity;
 - learn about cultural planning and associated processes and how to make them meaningful in the context of lifelong learning, feeding in to Community Planning;
 - redevelop in emotional, physical and intellectual aspects, a local site, with buildings and open space using ideas and proposals from Clackmannanshire community residents and Tullibody traders;
 - bring authentic local cultural assets into the regeneration project plan through contemporary interpretation;
 - participate in the creation of a hub: a new cultural centre within Tron Court, Tullibody, including alternative library and public art development;
 - make community training, trading, skills and social enterprise development a central part of the project;
 - support the learning of Scotland's art students and young graduates by offering placement from Edinburgh and Glasgow Colleges. These will

familiarise students with the area and in the design and creation of live projects; and

- promote the approach of Tullibody with particular reference to developing a skills base for Creative Industries.

Funding

- 2.5 The Final Evaluation Report for the 18 month project reports the total cost of the project as £132,760, covering the shop lease, payment for artists, evaluation and equipment/materials costs.
- 2.6 According to the report, these costs were met by the Cultural Pathfinder Programme (£43,730) and Clackmannanshire Council (£89,030 - cash and in-kind). However, the project also involved a Creative Writer in Residence one day a week, and this was supported by the Scottish Arts Council **partners** artist residency programme. This contribution was estimated to be worth approximately £3,840 over the life of the Pathfinder.

Strategic Fit

- 2.7 The original project's application and Evaluation Plan suggest that the project was developed in line with national cultural policy guidance at the time (eg *Scotland's Culture*). In particular, there is evidence of a focus on cultural entitlements and cultural planning. Indeed, the project was intended to be an exercise in cultural planning.
- 2.8 With the change in policy emphasis to widening access to cultural provision, the project remains strongly aligned with policy concerns given its focus on engaging residents of a deprived community in creative activity. The application and Evaluation Plan make little explicit reference to Community Planning per se, but rather they both stress the importance of the partnerships that will be targeted through the project, covering issues such as education, health and well being and planning and regeneration. In this respect, the project displays an implicit rather than explicit focus on Community Planning.
- 2.9 The project is also well aligned with the broad objectives of the Cultural Pathfinder Programme. In particular, it has a clear focus on encouraging participation in under-represented groups; exploring the benefits of cultural activity in different settings; exploring entitlements as part of cultural planning; effective community consultation and giving local people real influence; and a commitment to evaluation. These are all priority issues for the Pathfinder Programme as detailed in the stated criteria for support².

² Cultural Pathfinders *Invitation to Apply*

- 2.10 At the local level, the position and status of culture is unclear. Clackmannanshire Council has no Cultural Strategy (that we are aware of) although there is a programme of cultural planning work that covers visual arts, art in public, youth theatre, digital media and writers in residence as well as the Creative Links Programme to create arts activities for young people in the area. All of these activities come under the broad heading of Cultural Planning and take an approach that is strongly focussed on cross service working within the Council. The Pathfinder initiative is a key element within this overall approach.
- 2.11 Overall, the Clackmannanshire project was strategic in its intent to work across a range of service departments and policy areas, and to demonstrate the value of a cultural planning approach.

Activities and Processes

- 2.12 The project was developed and managed by Clackmannanshire Council's Culture and Community Services Department within the Education Service. A range of other partners were involved in the project in a variety of different ways. These included:
- Clackmannanshire Council – Social Work, Heritage, Education, Libraries, Community Safety, Rangers Service, Community Learning and Development;
 - Tullibody Healthy Living Initiative
 - Scottish Arts Council;
 - NHS;
 - Glasgow School of Art; and
 - Clackmannanshire Council – Psychological Services and Environmental Planning.
- 2.13 The last three of these bullets refer to new partners not anticipated at the time of application to the Pathfinder Programme.
- 2.14 As noted above, the project intended to work through two physical sites. However, an increase in the local immigrant population meant that a council owned property was not available at the start of the project as planned, and the Art House was not developed. Instead, resources were redirected to the Artshop premises in the Tron Court shopping centre and subsequently to the Vessel shop nearby.
- 2.15 The Artshop was a former newsagent shop leased by the local authority to provide a venue for arts and crafts workshops and activities for the local community. The Pathfinder allowed the shop to host a digital media artist in residence, initially for 100 days. A local artist was also commissioned to work alongside the Pathfinder residency.

- 2.16 Initially, the Artshop opened for two days a week on a drop-in basis, and offered opportunities to participate in photography (ie to take pictures of family and friends) as way of bringing people in to the facility. The artists also adopted a people-led approach, letting potential users find their way through the premises and the facilities on offer. The open ended approach allowed the Shop to build its reputation and presence within the local a community in a steady and organic manner.
- 2.17 At the same time, a range of groups and services became interested in using the facility, and the Artshop hosted sessions with:
- a smoking cessation group run by the NHS and involving Glasgow School of Art Product Design Department;
 - primary school workshops in ceramics;
 - after school classes in digital media;
 - community service participants through Criminal Justice services; and
 - literacy sessions with community groups (with Clackmannanshire's Creative Writer in Residence – funded through the Scottish Arts Council partners artist residency programme).
- 2.18 As local users became more familiar with the facilities, the range of activities evolved in line with their interests and work took place in crafts, dance, visual media, video, animation and music. Though structured workshops sessions and less formal contact with the artist, participants learned a range of creative techniques from photo manipulation (photoshop) to website design, ceramics, glassmaking, tapestry and music recording and DJ-ing. The Artshop also lent equipment to members of the local community.
- 2.19 Later, the project inspired the development of a local gallery, The Vessel, showing and selling the work of professional artists alongside that of local people, many of which started through the Artshop project. However, the shop struggles with limited volunteer input to keep it open on a regular basis. 30% of the Vessel profits are fed back to the Artshop.
- 2.20 In addition, Aldi supermarkets contributed towards the costs of a small mobile gallery which complements the Pathfinder work and adds to the experience of the Artshop participants.
- 2.21 A Steering Group has now been established to discuss ways forward for the project. The group meets quarterly and comprises a mix of professional artists, key partners in the Pathfinder projects (such as the Glasgow School of Art, a local school and the NHS) and local people who have participated in the Pathfinder programme.

- 2.22 Further support has since been secured from Carronvale Homes as part of their investment in art in public in Clackmannanshire (which is tied to planned housing developments in the area). The £20,000 of new funding will help to support ongoing programming at the Artshop and the Vessel.

Achievements and Impacts

- 2.23 The account of the achievement and impacts of the Clackmannanshire Pathfinder is based mainly on the evidence provided in the Final Report of the project, supplemented by evidence from consultation with the Project Manager, artist in residence and partners.
- 2.24 In line with the structure provided by the Evaluation Toolkit, the Evaluation Plan for the Clackmannanshire Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money. It also identified a number of additional outcomes, reported in full in the Final Evaluation Report.

Activities

- 2.25 In relation to the Activities detailed in the original Evaluation Plan, the evidence suggests that the project has delivered all of the identified outputs. In particular, the project established a Steering Group involving local people, local and national artists, local government and higher education. Although the Group did not quite achieve the very specific representation detailed in the Evaluation Plan, this should not be taken as a failing, as the project has responded flexibly to the needs of the local community.
- 2.26 Although not specifically reported in the Final Report, the consultation evidence suggests that the project did encourage the use of creative thinking as a way of challenging negative behaviour and promoted the role of creativity in positively changing environments.
- 2.27 Finally, the project was successful in attracting sponsors, including Carronvale Homes, Aldi Supermarkets and different service departments within the local authority.

Participation

- 2.28 In the Evaluation Plan, the project set few targets in relation to participation. Instead, it identified objectives relating to the number of venues to be created (three - Artshop, Vessel and the travelling gallery), involvement through registration of local people and school pupils and the attraction and engagement of sponsors and partners.
- 2.29 All three venues were established, although these cannot be considered to be directly attributable to the Pathfinder project.

- 2.30 In terms of the engagement and participation of school pupils and local people, this has clearly been strong. The original evaluation plan talked of registration of participants and it is not clear whether or not this actually took place. However, the Final Report states that attendance at the Artshop was circa 100 people per week, and that participants included people with mental health problems, learning difficulties and physical disability as well as from the local community more generally.
- 2.31 Finally, the evaluation plan stated that the project would seek partners for creative collaboration, and the consultation feedback indicates that this was indeed achieved. The project engaged a large number of partners, including NHS, Glasgow School of Art, Tullibody Healthy Living Initiative and local schools as well as a range of Council services, as discussed below.

Satisfaction

- 2.32 The Evaluation Plan specified four indicators of satisfaction with the project, relating to the satisfaction of participants, partners and sponsors. Although there is no clear reporting against these measures in the Final Report for the project, there are other indications that performance in this respect has been good.
- 2.33 In particular, participant involvement in the Steering Group and anecdotal and reported evidence of satisfaction levels suggests that participants plan for and are satisfied with the project development.
- 2.34 In addition, community members and sponsors also appear to have been satisfied with the project, achieved although the supporting evidence is not made clear in the Final Report. There is ongoing sponsorship of the project (a positive endorsement) and the evidence does suggest that community satisfaction is high. In particular, the final creative outputs of the project are testament to the enthusiasm with which many participants engaged in creative activity at the Artshop. The evaluation consultation work also found very strong levels of satisfaction from external partners (NHS and Glasgow School of Art).
- 2.35 There is less evidence that participants and partners are satisfied that local culture is well represented in plans for regeneration apart from the fact that the Carronvale sponsorship constitutes the first time planning gains funds have been targeted to a creative regeneration project.
- 2.36 Finally, the ongoing support of sponsors would suggest satisfaction with the project, but no evidence has been reported to support achievement on this measure.

Impacts

- 2.37 The impacts set for the Clackmannanshire Pathfinder relate mainly to the impacts on the local arts sector and on the community more generally. The Final Evaluation Report presented little in the way of firm evidence of performance against these impacts, although it is clear from the consultation work undertaken for the Programme evaluation that the impacts of the Artshop have been significant, particularly at individual and community levels.
- 2.38 The project has engaged the local arts sector, and it seems likely that the level of visibility has increased, although this has not been reported in the project documentation.
- 2.39 Anecdotal feedback also suggests that the project has engaged people not used to arts activity, and it is clear that the Artshop has proved to be a very popular community asset. Therefore, while progress against this measure has almost certainly been strong, there is no formal evidence to support this conclusion.
- 2.40 The mobile gallery will, almost by definition, improve cultural access, but no formal evidence to this effect has been presented. There is also no evidence that the project has evaluated its impact on civic pride through reducing vandalism of negative behaviour as target in the evaluation Plan.

Value for Money

- 2.41 The Evaluation Plan identifies a number of indicators under the heading of value for money, but these appear to be more related to activities and outcomes than measures of value for money. As a result, it is difficult to provide a clear assessment on the extent to which the project has offered value for money, based on the evidence provided.
- 2.42 However, the evidence presented in the Final Report argues that value for money has been delivered through the project's very strong emphasis on cross-service working and wider partnership to broaden engagement and lever in resources. In this respect, the project has certainly delivered and this can be taken as a measure of value for money.

Additional Outcomes

- 2.43 As noted, the Evaluation Plan specified a number of outcomes for the project, and performance against these was reported in the Final Report.
- 2.44 Local residents are increasingly involved in the project through the Steering Group, providing them a route to contribute to local regeneration activities. This local involvement has been made possible by the capacity and confidence building impacts on individuals of taking part in the Artshop activities.
- 2.45 The extent of the partnership working in the project is impressive, and it is clear from the Report and consultation feedback that many of these partnerships will continue.

- 2.46 The project set out to explore community, and facilitated working in mixed ability groups and across generations, promoting an idea of wider community. However, the impacts of this approach are less clear at this stage.
- 2.47 The project has also undoubtedly contributed to the regeneration of Tullibody both through the activities of the Artshop and the Vessel, the involvement of the local community in steering the facility and the impacts on public art policy in Clackmannanshire. This was a key outcome identified in the Evaluation Plan.
- 2.48 However, while the project has developed authentic local cultural assets, the extent to which these are now integrated into the regeneration plan is less clear. Nevertheless, the Artshop and the Vessel are new cultural facilities, and through the Pathfinder work, the Artshop in particular has become an important local meeting place.
- 2.49 Although not captured in the Evaluation Plan or the final report of the project, our consultation process found anecdotal evidence of significant benefits to individual participants of engagement with the Artshop project. For example, amongst the smoking cessation group, an individual with very complex needs was reported to have grown significantly in self-confidence and is now writing and recording music, and taking steps back to economic activity. In another case, a participant reported that their life had been transformed by their involvement with the Artshop following a period of severe mental illness, and they are now playing a more active role in the local community.
- 2.50 These and other stories underline the often very profound impacts on individuals of cultural participation.

Contribution to Strategic Objectives

- 2.51 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Clackmannanshire Pathfinder project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged Community Planning Partnerships (CPPs) and other partners/stakeholders;
 - delivered effective consultation with communities;
 - delivered something that is truly new and additional; and
 - considered and ensured the sustainability of its impacts.

Engaging Under-Represented Groups

- 2.52 The Artshop operates in an area of severe deprivation, and opportunities to participate in cultural activities are limited. The project has undoubtedly helped to engage under-represented groups, and has done so in a way that is different from many of the other Pathfinder projects.
- 2.53 The project established a permanent physical presence within its target community and operated on a drop-in basis rather than through pre-arranged workshops. This was felt to be important in allowing local people to explore the facility in their own time and at their own pace, helping to build familiarity and trust.
- 2.54 Similarly, the artists placed no pressure on people arriving in the shop for the first time, instead offering refreshments and an opportunity to talk. This gentle approach was felt to have been critically important in removing some of the barriers typically reported by people not used to using cultural facilities.
- 2.55 The idea was to make people feel welcome, and to try to remove the feeling that because the Artshop was a cultural venue it was important that its users had prior knowledge and experience of creative activity.
- 2.56 The project first used photographic portraiture as a means of engaging people coming into the shop, and word spread that the Artshop was a place to which people could go and take photos of themselves, their family and friends. Again, this choice of medium was considered critical in engaging people. Photography is both familiar and immediate, and the idea of being able to take photos and then have the pictures to keep was appealing to the community.
- 2.57 The programming in the facility then evolved in line with the needs and interests of the participants. While initial thinking had been that the arts and crafts would dominate, in fact the Artshop participants steered the programme more towards digital media and the project responded accordingly. This is a very demand-led approach that seeks not to try to attract people to pre-defined sets of activities (eg workshop programmes) but rather allows participants to use the facility in a way that best suits their interests and needs.
- 2.58 The other critical factor in the success of the Clackmannanshire Pathfinder in engaging participants was the artists themselves. The digital media artist (Kenny Bean) had prior experience of working with marginalised groups and, as a result, realised that a non-judgemental approach would be most effective. Another artist, Bobbi Vetter, is from Tullibody, and this was also felt to be important in gaining the trust of local people. However, throughout, it was stressed that the key factor was to treat the participants with respect, and provide a supporting, non-threatening and encouraging environment.

- 2.59 Of course, this is a resource intensive method, and at times involved the artists and volunteers in long hours and tiring work with often demanding client groups. However, the success of the Artshop in developing a positive profile within a very challenging regeneration area owes much to the sensitivity with which the artists and the project management team approached the community engagement process.
- 2.60 It is also a process that takes time, and the consistent physical presence of the facility and of the artists may also be an important factor. In recent work for the Scottish Arts Council, it was found that community based residencies over a period of time offer real opportunities for artists to build trust with hard-to-reach communities and develop effective means of engagement³. The Artshop is further evidence of this effect.

Collaborative Working and Community Planning

- 2.61 The project did not engage across different local authority areas, but did involve significant cross-service working and collaboration with other external partners, particularly around issues relating to well being, health and planning and regeneration.
- 2.62 Key service departments within the Council that engaged with the project were:
- Education (primary and secondary school groups and after school workshops);
 - Community Learning and Development (made use of the facility for workshops and group sessions);
 - Criminal Justice (Community Service) (community service offenders served time working at the Artshop);
 - Psychological Support Services;
 - Rangers Service; and
 - Environmental Planning (through public art planning and commissions).
- 2.63 Feedback from the NHS Health Plus team provides useful feedback on the impacts of the Artshop project and its wider role.
- 2.64 Health Plus approached the Artshop to help with a life skills course linked to smoking cessation activities. There was a perceived lack of resources for people with complex needs, and existing smoking cessation tools were not meeting their needs. In working with the Artshop, and in partnership with the Glasgow School of Art Product Design Department, the life skills group

³ *Evaluation of the partners Artist Residency Programme*, EKOS, for Scottish Arts Council, 2008.

designed, developed and produced a motivational tool to help smokers to stop.

- 2.65 The resulting cessation figures were good and the manager felt that the creative input had made a real difference. Some of that group now use the Artshop independently of the Health Plus work and have gone on to develop further their creative skills and as a result have enhanced their self-confidence and life skills. Some work as volunteers in the Artshop and two of the group designed a tool for the Health worker to use to improve her own productivity.
- 2.66 Therefore, for the Health Plus project, working with the Artshop was a very positive experience and demonstrated clearly the ways in which creative activity could add value to mainstream community health work.
- 2.67 There appear to be two main reasons as to why the Clackmannanshire Pathfinder has been able to develop this kind of cross-service working. Firstly, the Council operates a matrix management system which encourages cross-service working and activity, and provided the Pathfinder Project Manager with direct links into key service departments such as Community Learning and Development. However, perhaps more importantly, the experience of the Project Manager enabled her to engage effectively across different service areas, through her deep understanding of the ways in which cultural activity can enhance community well being and contribute to the priorities and objectives of different service areas.
- 2.68 Where the Clackmannanshire Pathfinder has perhaps been less obviously successful is in its engagement with Community Planning. In part, this may reflect the low profile of culture within Community Planning in the area – there is no mention of cultural participation in the Community Plan or Single Outcome Agreement (SOA) for Clackmannanshire.
- 2.69 However, the success of the project in influencing and engaging the Environmental Planning Department and refocusing the approach to Public Art is evidence that the Pathfinder has had some influence at a strategic level. It was also reported that, now that the Artshop has demonstrated both the impacts on individual participants and its value as a facility that can support community consultation and planning, the Clackmannanshire Alliance (CPP) is showing more interest. Although this has not, to date, translated into anything more tangible by way of support or engagement, the Pathfinder has collected important evidence of the value of cultural activity, and is continuing to develop as a valuable and valued community asset.

Effective Consultation with Communities

- 2.70 The Clackmannanshire Pathfinder is an example of action research designed to build understanding of the ways in which local people wish to access and participate in cultural activities. As such, it has developed a highly effective means of engagement, based on a demand-led approach that seeks to build strong ownership amongst the local community.

- 2.71 The key features of the consultation method adopted by the Clackmannanshire project are the demand-led approach and its open-ended and flexible nature, as described above. It has also sought to build capacity in individuals and in the wider community, and has community involvement in the steering group now established to manage the ongoing development of the Artshop facility.
- 2.72 At the more strategic level, the project has engaged very widely across different service departments within the Council and across a range of external partners. It has done so by consulting with these partners and seeking to understand *their* objectives and priorities, before then developing practical proposals about how culture can help them to meet these objectives. This is again demand-led in that it takes as a starting point the kinds of outcomes that other partners are trying to achieve, rather than seeking to persuade them of the value of cultural activity in a more generalised sense.
- 2.73 It is also grounded in practicality, as the project effectively set up pilot exercises to demonstrate in a practical and visible way the value and impacts of a cultural approach in areas such as health, mental health and criminal justice (the project worked with young offenders on community service).
- 2.74 This is more practical in feel than some of the more strategic approaches taken in other Pathfinders, but is no less effective as a result. The overall profile of culture is low in strategic documentation in Clackmannanshire, and the impression is that it has a low profile within the Council and amongst many of its partners. As a result, the Clackmannanshire Pathfinder may have faced a more challenging task than some in seeking to engage Community Planning partners in the project.

Additionality

- 2.75 The creation of the Artshop is not directly attributable to the Pathfinder, but the Pathfinder Programme has supported the creative evaluation process as well as a range of activities and projects using the Artshop as a facility. It is possible that some of these may have happened without Pathfinder support, but they would likely have been on a smaller scale and perhaps of lower quality. Feedback suggested that the fact that the Pathfinder was a Scottish Government programme was as important as the funding in helping to open doors and give the Council the confidence to engage other partners.

Sustainability and Legacies

- 2.76 Sustainability was built into the project from its inception in a number of ways. The broad engagement of key service departments has helped to build support for the project across a range of partners by demonstrating through pilot initiatives the value of cultural participation in achieving broad regeneration aims. As such, the Artshop will become a key community asset with an important role to play in the wider regeneration effort in Tullibody. This cross-service support should help to ensure an ongoing role for the Artshop.

- 2.77 The establishment of the Vessel is another important aspect to the sustainability of the project, as a share of the profits from work sold will be channelled back into activities in the Artshop. While this is unlikely to provide sufficient finance to support the facility as a whole, it will contribute important funds for future activities. It is also an important component of a connected cultural infrastructure for the area.
- 2.78 In addition, the sponsorship secured from Carronvale Homes is a crucial element of the overall sustainability of the Artshop. The Pathfinder project manager was able to convince the Council to use planning gains to support the Artshop as part of a new approach to art in public. This is the first time that planning gains have been used to support a cultural regeneration project in Clackmannanshire, and is a direct result of the development of the Artshop project as an effective vehicle for community consultation.
- 2.79 There is also evidence to suggest that the project has had some potentially longer term impacts on enterprise and employability objectives. A number of participants are showing and selling work through the Vessel, while others have gained the confidence to move back to economic activity.
- 2.80 Finally, the capacity building impacts of the project at the individual level have helped to build community ownership of the facility, leading to community involvement in its ongoing management and development. By anchoring the Artshop firmly within the community, the Pathfinder has helped to develop a sustainable community cultural resource.
- 2.81 This is not to say that the future of the Artshop is secure. It relies on volunteer support, and maintaining a sufficient level of volunteer input is challenging. There are also funding requirements in relation to supporting the artists to continue to work in the facility. However, the broad community and partner support for the project should help to ensure its ongoing sustainability.
- 2.82 At the strategic level, the sustainability of the Pathfinder's impacts is somewhat less clear. As noted above, the strategic profile of culture in Clackmannanshire appears to be low, and although the Clackmannanshire Alliance is reportedly showing interest in the Artshop impacts, tangible signs of wider commitment to cultural provision are not widespread.
- 2.83 However, the 'show and tell' approach may yet start to bear fruit in this respect. In particular, the project adopted a strongly evaluative focus from the outset, with the artist in residence also fulfilling the role of creative evaluator. The creative outputs of the project, the subject of an exhibition at the Aberdona Gallery in rural Clackmannanshire, provide a creative evaluation of the impacts of the project. Through the collected images, audio material, moving images and other digital media, the exhibition provides a tangible demonstration of the creative and personal journeys made by Artshop users. This is a creative legacy of the Pathfinder, which can be used to engage future partners in discussion about the value and impacts of cultural participation.

Overall Assessment and Key Lessons

- 2.84 The Clackmannanshire Pathfinder is in some respects a challenging project to evaluate, particularly as documentary evidence of its impacts has been somewhat lacking. However, through the consultation work and review of the creative evaluation outputs, it is clear that the project has been successful in many respects, not least in terms of its impact on participants.
- 2.85 It is a project that is very strongly rooted in the local community, with clear focus on community capacity building and community ownership. Tullibody is a difficult community in which to work. It struggles with long term and complex issues of deprivation, and as a result engaging residents and winning trust and support is a challenging process. The Artshop has clearly made significant progress in this respect, and has done so through a sensitive and measured approach.
- 2.86 The bottom-up nature of the project is in contrast to some of the more 'strategic' consultation exercises that the Pathfinder Programme has supported, but is no less effective for it. The strong emphasis on cross-service engagement and on the practical demonstration of the value of cultural participation across service areas from mental health to environmental planning has helped to build wider support for culture in the region. The focus of the project on sustainability right from the outset is also an important feature.
- 2.87 In all of this, it is important to recognise the role of the individual. The Clackmannanshire project, along with others in the Programme, demonstrates very clearly the importance of a project manager with the experience, knowledge and networks to engage successfully across different service areas, to work successfully with artists and to design a sensitive and effective method of community engagement. This experience has been a critical factor in the success of the Artshop.
- 2.88 The longer term challenges here are to sustain the Artshop and the Vessel and to engage the CPP more fully in thinking about cultural activity as a tool for wider planning activity. The outputs of the Pathfinder project have done much to demonstrate the value of culture as a planning mechanism, and there are early signs that the Artshop may become increasingly used as a way of consulting with different community groups about their needs and aspirations. This is positive and encouraging, and as the community moves towards greater involvement and ownership of the facility, it could become an invaluable asset in supporting wider community engagement in planning processes.

3 COMHAIRLE NAN EILEAN SIAR (OUTER HEBRIDES)

Project Background and Rationale

Background

- 3.1 The Cultural Pathfinder project in Eilean Siar is set within the context of an area characterised by: a strong cultural heritage including the Gaelic language and culture; the remote nature of many of the islands; and the difficulties with infrastructure outside of the main population centres. The Cultural Pathfinder project aimed to develop inclusive and sustainable cultural entitlements and to explore processes best suited to engaging local and remote communities.
- 3.2 Consultation with communities across the Eilean Siar was central to the Pathfinder project, which had two main phases: consultation with stakeholders in the cultural sector and consultation with community groups and individuals.
- 3.3 From the outset, these consultations were intended to inform the development of a suite of Cultural Entitlements. Following the change of direction from the Scottish Government regarding 'entitlements', the project focussed on consultation and understanding the culture of the Eilean Siar in order to help shape future strategies for culture, language, heritage and Community Planning.

Aims and Objectives

- 3.4 The initial aim of the Pathfinder as outlined in the Evaluation Plan was *“to develop inclusive and sustainable cultural entitlements for the Outer Hebrides in accordance with the Outer Hebrides Cultural Strategy and the Language Plan and to assess best consultation processes in a rural context, so that the lives of people living in these areas are ultimately improved through cultural engagement”*.
- 3.5 The original objectives of the project were:
 - to genuinely engage the local community, partner agencies and organisations in the process of developing cultural entitlements;
 - to establish cultural entitlements which represent all sectors of the community and culture;
 - to reinforce existing and establish new opportunities for on-going feedback and discussion with all stakeholders during and beyond the Pathfinder process; and
 - to share 'lessons learned' through monitoring and evaluating the process.

- 3.6 Following the Scottish Government's policy move, away from entitlements to wider community access linked with Community Planning, the Pathfinder aim was revised, as follows: *"to find a method of consulting as wide a range of stakeholders as possible and to engage the community as fully as possible in the process."*
- 3.7 The project objectives were altered slightly given the change of direction and language around entitlements. The objectives now focussed on engagement and consultation to identify priorities rather than on identifying cultural entitlements.
- 3.8 The Steering Group for the Pathfinder felt that the outputs should include new processes for consulting with the community, clarification of future priorities for cultural provision and cultural providers in the area and lessons learned for policy makers at the local and national levels.

Funding

- 3.9 The total budget for this project was £34,285. This was made up of £19,400 from Cultural Pathfinder Programme and match funding from SNG Gaelic (£1,000), HTE Innse Gall (£2,400), HI-Arts (£1,090), Scottish Arts Council (£3,000), CnES Education (£7,015) and Scottish Government (£380 for travel expenses to Pathfinder Collaborative). Staffing resources were provided by the Council as 'in kind support'.

Strategic Fit

- 3.10 The Comhairle nan Eilean Siar Pathfinder Project was developed in the context of **national policies for culture** (e.g. *Scotland's Culture*). During the initial stages, the Pathfinder sought to develop cultural 'entitlements' based on the draft Culture Bill. A change of emphasis at the national level led to a re-focus for the Pathfinder, although it is acknowledged in the report that the project was largely influenced by the idea of 'entitlement'.
- 3.11 The agreed National Performance Framework of Indicators and Targets for the Single Outcome Agreements⁴ also influenced this Pathfinder at the strategic level and while the national outcomes and national indicators inform a broad spectrum of local authority services, those with relevance to – or which can be delivered with the help of - arts and culture were considered in designing the Pathfinder project.
- 3.12 At a local level, the Cultural Pathfinder project fits well with the Outer Hebrides Cultural Strategy and the aim was to use the outcomes from the project to enhance the strategy, which covers four interlinking aspects of culture: Language; Heritage; Arts; and Creative Industries.

⁴ <http://www.cosla.gov.uk/attachments/aboutcosla/concordatnov07.pdf>

- 3.13 The Cultural Strategy was developed by the Outer Hebrides CPP and the Gaelic Language and Culture Forum as well as representatives from other agencies and partner organisations. Two key themes of the strategy are 'Access and Preservation' and 'Community Development and Lifelong Learning'. Culture and planning for cultural provision is already established within Community Planning and until recently, there was a dedicated forum – the Gaelic Language and Culture Forum.
- 3.14 Further local policies that influenced the Pathfinder project at a strategic level include: 'Community Planning in the Comhairle nan Eilean Siar'; 'Social and Economic Impact of the Arts in the Comhairle nan Eilean Siar'; and the 'Comhairle nan Eilean Siar Language Plan'.

Activities and Processes

- 3.15 The Cultural Working Group, a group of council officers with a remit for culture (including education, economic development, arts, community education and Gaelic language) and the CPP were involved in designing the Pathfinder. The Cultural Working Group also acted as a steering group for the project which was managed by a dedicated project manager. Consultants from Fablevision, Theatre Hebrides and Creative Services were commissioned to deliver the activities of the Pathfinder. Local artists were also engaged in the process.
- 3.16 The Comhairle nan Eilean Siar Cultural Pathfinder was carried out in two phases. The first phase involved three methods of consultation: facilitated meetings; one-to-one meetings; and an online questionnaire. Phase one was intended to invite existing cultural and public agencies, organisations and individuals to contribute their ideas to the project.
- 3.17 According to the final Pathfinder report, fourteen meetings were held and these were attended by a total of fifty-nine people. Participants included representatives from the public and cultural sector as well as voluntary, arts and community organisations with an interest in arts and heritage.
- 3.18 Phase two involved wider community-based consultation, and used imaginative and participatory approaches to engage individuals within communities. External consultants and artists were commissioned to deliver these consultation events.
- 3.19 A series of creative workshops were held across the Eilean Siar and many techniques were used including: drama; poetry; image; film presentation and reminiscence theatre. The creative workshops were designed to encourage expression and enable participants to express their views.
- 3.20 A total of 55 creative workshops were held, covering the full geographic area of the Eilean Siar. Overall, 593 people participated in the workshops. Participant groups included primary and secondary school children, older people, and local sports groups. One workshop was attended by disabled people and others specifically focussed on older people and younger people.

- 3.21 In order to raise the profile of the Pathfinder and encourage further debate, a conference was held by the Outer Hebrides Community Cultural Network in November 2007. This provided an opportunity for the Scottish Government, local authority representatives and community organisations to come together to discuss issues and challenges. This conference facilitated learning and discussion of culture across a range of themes including heritage, language and culture.
- 3.22 Further activities included an online questionnaire, a documentary film called 'Island Voices' which gathered consultation feedback throughout the creative workshop process and work within local schools.
- 3.23 In working with local schools, the Pathfinder joined up with local authority Creative Links Officer and Cultural Co-ordinators. School children were encouraged to contribute to the 'Island Voices' film and to participate in drama workshops. This work sought to highlight the richness of activity and to show where children and young people could contribute to cultural activities. Several groups of children and young people from all over the islands were brought together in their local communities to share their interest and activity in film. From this, two separate film projects were started – one in Uist and one in Stornoway.
- 3.24 Drama workshops were held in Stornoway for children and young people as a method for consulting with them. Building on these, additional workshops were added and formed a partnership between the local authority and the Gaelic Media Service (now MG Alba) and this provided a platform for a new project with a cultural theme in addition to the Pathfinder activities.
- 3.25 Another activity aimed at children and young people was the Slighean tro nah-Innse Gall exhibition that aimed to map out the cultural opportunities available for young people. The exhibition aimed to reinforce the arts education strategy as well as informing the Pathfinder project.
- 3.26 An online survey was also prepared and hosted on the Council's website. It was open to the whole community and was advertised in local press and on the websites of the key agencies involved in the Pathfinder project.
- 3.27 The Pathfinder project joined up with other projects to deliver activities and gather information to inform other strategies such as the arts education strategy. These activities were developed later in the programme.

Achievements and Impacts

- 3.28 The achievements and impacts presented are mainly those outlined in the final report and other associated documents.
- 3.29 In line with the Evaluation Toolkit, the Evaluation Plan for the Comhairle nan Eilean Siar Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money. This section discusses the achievements and impacts of the project using evidence from

the Evaluation Plan, Cultural Pathfinder report and consultations with the project manager and strategic partners.

Activities

- 3.30 In the Evaluation Plan, a number of activity based indicators were identified and the project has achieved some of these.
- 3.31 A consultation on cultural entitlements included in the Outer Hebrides Community Appraisal was planned to be carried out using questionnaires to every household. This was partially achieved. The demands from a range of other sectors for information from the questionnaire limited the number of questions related to culture and as such, a limited amount of evidence was gathered. However, the exercise was considered useful in providing information and feedback from the whole population.
- 3.32 Further outputs related to consultation sessions on Barra, Uist, Harris and Lewis with young people, older people, minority groups and key stakeholders, agencies and community organisations were achieved through the two phased approach to consultation. The period of consultation was longer than originally expected due to logistical constraints and weather. Further, the costs involved in carrying out these consultations were higher than expected mainly due to transport costs.
- 3.33 Plans to post cultural entitlement questions on the Council's cultural website were not carried out. The e-questionnaire and interactive ideas exchange for the project steering group were felt to provide sufficient information and a decision was made not to put the questions on the website.
- 3.34 The Pathfinder project exceeded the number of individuals it planned to consult and feedback from project managers and stakeholders suggests that this was an area of real success. However, it was also noted that a more structured, less organic approach to the consultation process may have been easier to manage and deliver.

Participation

- 3.35 A number of indicators were identified in terms of participation, and, on the whole, these were achieved. Targets for attendance at public sessions on the four islands were achieved and in some cases exceeded.
- 3.36 Other identified outputs related to the number of hits on the Council's website - 13,300 on the Council's arts and culture website and 400 on the Council's Cultural Pathfinder website were logged, indicating that this was achieved. The e-questionnaire was less successful, and only 31 returns were received compared with a target of 50. Reasons cited for this were that people were possibly unaware of the online questionnaire and that perhaps people were less comfortable with an online questionnaire compared with face-to-face discussions.

- 3.37 The targets for individual consultations with young people, older people community representatives and key stakeholders were achieved. Individual consultations with individuals from minority groups were also included as an indicator – this was partially achieved. It was acknowledged in discussions with project stakeholders that levels of consultation with minority groups did not meet original expectations and that in some cases practical difficulties were to blame.

Satisfaction

- 3.38 Satisfaction indicators related to the satisfaction of project participants, key stakeholders, target groups and the public with the outcomes and processes used during the Pathfinder activities.
- 3.39 The Evaluation Plan reports partial achievement of most of these indicators. It is reported that whilst the Cultural Working Group was satisfied with the overall outcome and process, the reporting and presentation process will contribute further to achieving this output. It is expected that the satisfaction of key stakeholders will also depend on the presentation and final reporting stage of the Pathfinder project.
- 3.40 In terms of public satisfaction, feedback from the consultation events indicates that the public and specific target groups were satisfied with their involvement and the methods used in the workshop events.

Impacts

- 3.41 The Pathfinder aimed to impact cultural strategy, audience development and participation and to share lessons with other local authorities. It has partially achieved this.
- 3.42 The project indicators suggest that the Council would develop a programme of cultural events to meet the needs and aspirations of the community following the Pathfinder. This is yet to happen, and is awaiting the outcome of discussions at the Cultural Working Group two-day conference carried out in Autumn 2008. This event, bringing together cultural agencies, cultural groups and the council will help to shape cultural strategy, structures and activities.
- 3.43 Improving access to events and audience development were not achieved and after consideration, the Steering Group felt that this is a medium to long term outcome that could not be achieved during the life of the Pathfinder project. However, discussions around culture, exposure to artists and increasing awareness of cultural activity across the Eilean Siar were identified as key outcomes by project stakeholders. Therefore, it may be too soon to assess whether the Pathfinder has increased awareness and access to cultural events and activities.
- 3.44 A key indicator that has been partially achieved has been using the Pathfinder project to prioritise and focus resources of the Council and strategic partners. The information generated from the Pathfinder is already being used in the Arts Education Strategy and is expected to help inform the Community Plan.

Further discussions at the Autumn Community Cultural Network event will help to progress this further.

- 3.45 Shared learning has been achieved by the Council. An action plan of activities will take forward the outputs from the Pathfinder. Learning will be shared with internal and external partners at the autumn event. Consultation feedback s indicated that the learning from the Eilean Siar Pathfinder could be easily shared with other rural councils and that many of the activities could be replicated in similar areas – particularly those spanning large rural communities.
- 3.46 Overall, the Pathfinder showed immediate impacts in terms of engagement, participation and awareness of cultural activities. Further impacts are expected to be realised in the medium to long term.

Value for Money

- 3.47 In assessing value for money, the Council reported that value for money has been achieved by the project in terms of the resources that were used to deliver the large scale consultation exercise, carry out the evaluation and co-ordinate activities at a strategic level. Additional funding contributions were made to the project by the Education Department and this enabled further consultation to be carried out – this was felt to add further value to the project.
- 3.48 Each of the project stakeholders involved in consultations reported that the project offered value for money and delivered more than originally expected. It was also noted that the Pathfinder provided an opportunity to carry out large scale consultation, and that it was unlikely that funding from the Council would have been made available to do something similar.
- 3.49 Other outcomes related to value for money included the promotion of cultural events, improved cultural planning and improved communication between officers, stakeholders and community organisations. These are not good indicators of value for money and it is unclear how these have been measured. From consultation feedback, project partners indicated that each of these has been partially achieved. The medium to long term nature of these outcomes means that more time is required in order to fully assess whether these have been achieved.

Contribution to Strategic Objectives

- 3.50 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Eilean Siar Pathfinder project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged CPPs and other partners/stakeholders;

- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability of its impacts.

Engaging Under-Represented Groups

- 3.51 The focus of the Eilean Siar Pathfinder was to engage the whole community in the consultation process and this was successful. Indicators set out in the evaluation plan provided targets for engaging a number of young people, older people and people from minority groups. This was largely achieved through the consultation activities.
- 3.52 In total, during Phase One of the project, 59 people attended consultation meetings and during Phase Two, 593 people attended creative consultation sessions held in various venues and locations across Eilean Siar. The specific targets for young people's attendance at consultation sessions and consultations with older people are reported as being met. The target number of consultations with individuals from minority groups was set at 15 and this is reported as being partially achieved. The minority groups that the Pathfinder attempted to engage with included disabled people, people with mental ill health and migrant workers. There was limited success in engaging these groups due to some practical difficulties around access (for disabled people) and issues around English language requirements for migrant workers. It is recognised by the steering group that more work needs to be done to engage under-represented, minority groups living in Eilean Siar.
- 3.53 Work with schools, activity and sports clubs engaged young people in consultations and creative, participatory methods helped to ensure their voices were heard. Feedback from the consultations carried out for the Programme evaluation suggest that the Pathfinder activities managed to engage and work with young people in a new way, through using workshops and arts activities, and lessons will be taken from this and will inform future consultation events. It was reported that consulting with young people has always been fairly difficult and the Pathfinder highlighted potential opportunities for the future.
- 3.54 From information provided in the final report, the creative sessions gathered views from a good spread of people in terms of age and gender. Consultation feedback and the project proposal submitted to the Scottish Government indicates that the appointed consultants were asked to engage minority ethnic groups and people with disabilities in the consultation process however this did not happen during the fieldwork. It is suggested that this was largely due to practical difficulties – weather and travel.
- 3.55 By targeting all areas of the isles, the project ensured that all communities had an opportunity to participate. It was reported by consultees that there is often criticism of initiatives, projects and activities due to the tendency to focus these on Lewis. By consulting with communities across the islands, using venues in local areas and engaging local artists in the workshops, the

Pathfinder managed to engage those who are often under-represented due to geographic limitations. In terms of the engagement of particular groups such as young people and women, the project has been successful. For minority groups and disabled people, the Pathfinder has been less successful in capturing their views.

- 3.56 Overall, the Pathfinder engaged with a range of people living across Eilean Siar – from Ness in the North of Lewis right through the islands to Barra in the south. It successfully engaged people by using local facilitators, by offering consultation events in Gaelic and English languages and by travelling across the four islands to maximise coverage (despite practical problems with travel). The commitment to consultation shown by the Council and the consultants commissioned to carry out this work helped to secure buy-in from participants.

Collaborative Working

- 3.57 The Comhairle nan Eilean Siar Pathfinder was led by the Cultural Working Group.
- 3.58 A Cultural Pathfinder Ideas Exchange was set up for the duration of the project and enabled steering group members and consultants to regularly log in and become involved in online discussions about the Pathfinder project. From feedback this was a successful method for ensuring ongoing communication between the steering group and consultant teams.
- 3.59 At the Council level, the Pathfinder has helped to forge stronger links and better working relationships between various departments. During the project, the Education Department became more actively involved, and feedback suggests that the department was keen to explore cross-sector approaches to delivering culture. The Education Department provided some additional resource to the Pathfinder project to facilitate further consultation with young people and children and the outputs from this were used by the Pathfinder project and to inform the Arts Education Strategy.
- 3.60 Gaelic Language Promotion and Heritage department were also involved in the Pathfinder project. This was largely through steering group involvement. Steering group consultees reported that the Pathfinder was instrumental in removing some of the barriers and tensions related to joint working across Council departments. Tensions between Gaelic language, heritage and arts and culture have acted as a barrier to joint working in the past and, through the consultation exercises, the Pathfinder project helped to highlight the crossovers and the fit of Gaelic and heritage with culture. A key benefit of the Pathfinder, reported by consultees, is that it pulled together culture and Gaelic for the first time and did not deal with each in isolation.
- 3.61 Consultation feedback indicated that the Pathfinder helped to highlight activities being delivered across the Eilean Siar and increased Steering Group members' awareness of what is being delivered by colleagues in other departments.

- 3.62 It appears that the cultural agencies in the Eilean Siar were not involved at the strategic level during the project. It is acknowledged in the final report that the Pathfinder highlighted a gap in formal strategic planning within the Council, and between the Council and external partners, due to a lack of appropriate structures.
- 3.63 However, cultural agencies and organisations were involved in consultations and in the two-day conference event. Consulting with the cultural agencies throughout the Pathfinder has paved the way for future joint working and initiatives. A second two-day conference event was planned to launch the Pathfinder report and engage cultural agency representatives in discussions regarding a Cultural Partnership for the Eilean Siar. It is envisaged that this Partnership would meet regularly throughout the year and would include members from the Cultural Working Group and representatives from the cultural sector in the Eilean Siar. From the Pathfinder report, it is envisaged that the Cultural Partnership will also include representatives from Highlands and Islands Enterprise, Police, NHS, Gaelic agencies and the voluntary sector.

Engaging Community Planning

- 3.64 Community Planning in Eilean Siar initially recommended that the council should be involved in the Pathfinder programme as it represented a positive step for the council and fitted with its priorities for culture. Community Planning continued to be involved as the Pathfinder progressed and regularly received reports on activity.
- 3.65 The role of CPPs changed as the project developed due to structural changes within the CPP. Community Planning was recently restructured and the Gaelic Language and Culture Forum was removed from the structure. This has potential impacts on planning for culture provision in future and the new Cultural Partnership that has emerged from the project, if embedded within council structures, may have a role to influence and inform planning for culture provision by engaging Community Planning at a strategic level.
- 3.66 It is envisaged that Community Planning will provide in-kind support and advice to the new Cultural partnership. Feedback from project partners suggests that the Single Outcome Agreement (SOA) will help to steer some of the work of the new Partnership and that the Partnership will examine how culture can help to deliver some of the outcomes of the SOA.

Effective Consultation with Communities

- 3.67 The Comhairle nan Eilean Siar Pathfinder Project effectively consulted with community groups and individuals living across the Eilean Siar.
- 3.68 A range of consultation events, using creative and participatory techniques, helped to engage community members and overall, these proved successful. The consultant team and Steering Group were keen to ensure all communities in Eilean Siar had been engaged and consulted during the project and this

was achieved as events and activities were held on Barra, Uist, Harris and Lewis.

- 3.69 The attendance levels at the creative workshops indicate that engaging and consulting with communities was successful. Feedback from participants, reported in the final report, indicates that participants were positive and happy to be involved in the process.
- 3.70 It is suggested in the final report that some techniques such as drama were perhaps less successful due to individuals' reluctance or lack of confidence. However, overall it is reported that the consultation workshops worked well.
- 3.71 Engaging freelance artists and artists from the local community helped to give communities ownership of the workshops, and enabled people to connect more with the process. Conducting workshops in Gaelic language was also positively received. The cultural sector was engaged in helping to deliver the Pathfinder activities as well as in participating in events. The cultural agencies were not represented at the strategic, steering group level.
- 3.72 Feedback from consultations carried out for this evaluation indicates that the creative workshops worked well in breaking the mould and encouraging people to talk. The film was also a successful tool in capturing and promoting people's views of Eilean Siar and their culture. It is acknowledged that the project was perhaps over ambitious about trying to reach all communities and some of the activities developed more organically than others. Whilst this enabled good results to be produced it was felt that the lack of structure was a drawback.
- 3.73 The online questionnaire that was used to illicit responses from the community was the least effective consultation technique and this is acknowledged in the final report and by those consulted for the evaluation study.
- 3.74 Overall, the Comhairle nan Eilean Siar Pathfinder project effectively consulted with a wide range of community members. Community members from across Eilean Siar were given an opportunity to participate in the Pathfinder project.

Additionality

- 3.75 The Cultural Pathfinder Programme provided the Comhairle nan Eilean Siar Cultural Working Group with an opportunity to carry out large-scale consultations with cultural agencies and organisations and community groups and individuals living in the Eilean Siar. From consultation feedback it is clear that without the Pathfinder programme, the large scale consultation activities would not have been possible.
- 3.76 The Pathfinder has raised the awareness of strategic partners about the cultural activities and experiences of people living in the islands. It enabled a cross-island approach and this has been important. The Pathfinder also provided an opportunity to try new methods for consultation that had not been tried before and these proved successful particularly in consulting young

people by using new methods and approaches – something that has always proved difficult for the Council.

- 3.77 Finally, the Pathfinder provided project partners with an opportunity to reflect on the structures for culture, Gaelic, education and heritage within the Eilean Siar and enabled individuals move above the silo level and view culture more holistically.

Sustainability and Legacies

- 3.78 The sustainability of this project is unclear. Following the consultation and reporting period, the Cultural Working Group intended to launch the Pathfinder report at a two-day conference for cultural agencies and community groups working in cultural provision. At this event, the Cultural Working Group aimed to discuss the concept of the Cultural Partnership and how this might work in practice. There is a vision to create a new platform for culture that will include the private and third sector. In taking forward the ideas for Cultural Partnership, the Cultural Working Group will determine the sustainability and legacy of the Pathfinder project.
- 3.79 In terms of consultation activity, the project delivered a large scale consultation exercise and partners do not expect that this will be continued. However, lessons from the consultation will be taken forward into future consultation exercises and community-based work.
- 3.80 The legacy of the Pathfinder is increased national and local profile for Eilean Siar Culture and a robust platform for partnership working. The increased profile of Eilean Siar culture was felt to be important by consultees who indicated that involvement in the Pathfinder has raised the awareness the other Pathfinder organisations and the Scottish Government about the culture and heritage of the region.
- 3.81 The second legacy of a robust partnership that will take cultural issues forward within the Council structures and gain political support is viewed as a key vehicle in giving credibility to culture. It is unclear at this stage whether this new partnership will be established and whether it will manage to facilitate and influence change at a strategic level within the Council. With Gaelic language and culture represented on the partnership, the barriers between the two areas of policy and delivery may be addressed based on Pathfinder evidence.

Overall Assessment and Key Lessons

- 3.82 This Pathfinder project originally aimed to develop inclusive and sustainable cultural entitlements and to explore a process best suited to engaging local and remote communities. With the change in direction regarding cultural entitlements, the Cultural Working Group was initially unsure about how to proceed. However, the project continued with its original objectives but rather than focus on entitlements, it focussed on finding out about culture, cultural awareness and cultural participation across communities in Eilean Siar and it was successful in achieving this.

- 3.83 A large scale consultation exercise was carried out across Eilean Siar and over 700 people participated. Logistical difficulties made it challenging to consult with communities in remote rural areas but the consultant team re-scheduled events and worked hard to make sure that events took place. The consultation process involved local artists and locally based consultants and this worked well in securing participation from community members.
- 3.84 Given the scale of the consultation exercise and logistical difficulties this project was perhaps over-ambitious and some aspects of the work developed as the project progressed. It is acknowledged by project partners that a more structured approach would have eased the delivery of key outputs.
- 3.85 This project worked well in terms of collaborative working but it could have worked better at engaging cultural organisations working in Eilean Siar as they were not involved at the strategic level of planning and directing the project. The showcase events in 2007 and 2008 should help to build relationships between the public, voluntary and private sector and the proposed Cultural Partnership should strengthen this approach.
- 3.86 The Eilean Siar project facilitated greater learning about and understanding of citizens' views of culture and *Island Voices*, the DVD produced by the project has had a great impact on those who have seen it. The DVD provides a good insight into the views of residents who view culture as tradition, heritage, language, folklore and engagement with arts and arts activities. For many citizens in Eilean Siar, culture is a way of life and it is difficult to separate culture and island heritage
- 3.87 Community Planning in Eilean Siar was fully involved in the Pathfinder project from initial application through to the final report and was also represented on the Cultural Working Group. The Cultural Working Group identified a gap in formal strategic planning between the council and external partners as well as within the council itself. A lack of formal structures that allow or encourage communication emerged as a key issue during the Pathfinder. In moving forward from the Pathfinder, it is envisaged that a new Cultural Partnership will be established and this will bring external cultural agencies and organisations together with Community Planning and the Council.
- 3.88 The Eilean Siar Pathfinder successfully engaged and consulted with a wide range of community members, community and voluntary organisations, and to an extent, cultural agencies and organisations. In addition, the Pathfinder has helped the project partners move along the road of collaborative and joint working and to approach planning for culture in a wider, broader sense.

4 DUMFRIES & GALLOWAY

Project Background and Rationale

Background

- 4.1 The Dumfries and Galloway Pathfinder was designed to target different communities within Dumfries and Galloway to explore levels of cultural participation and awareness and to investigate barriers to cultural participation. Understanding the community, perceptions and interaction with cultural activities lay at the heart of the Pathfinder project which aimed to engage communities in a large-scale consultation exercise and to use these findings to inform future strategy and activity.
- 4.2 The project targeted three geographic communities: Langholm and Eskdale; Dalbeattie and the Solway Coast; and Stranraer and the Rhinns. These areas represent the rural nature of the region.
- 4.3 The project was a consultation study aimed at gathering the views of those already engaged in cultural activities and those who are not. The views of young people were also important, and specific activities were included to capture input from young people and their families.
- 4.4 Consultation workshops were held in Langholm and Eskdale and in Dalbeattie and the Solway Coast. In Stranraer and the Rhinns a small number of workshops took place but the main focus of activity was on producing a film of 'stories' of the Dicks Hill estate. This project was driven by the local community and a number of groups worked collaboratively to deliver the project.
- 4.5 The Pathfinder was delivered by Dumfries and Galloway Council's Cultural Services in partnership with Dumfries and Galloway Arts Association (DGAA). DGAA managed the operational aspects of the project and worked with other stakeholders including the CPP. External researchers from Glasgow Caledonian University's Division of Cultural Business (DCB) were commissioned by the partners to deliver the consultation elements of the project.

Aims and Objectives

- 4.6 The aim of the Dumfries and Galloway Pathfinder was to determine what people of a rural region expect from their cultural entitlements. The project aimed to deliver desired outcomes such as increased confidence, social networks, greater participation by individuals and increased capacity and confidence to deliver cultural activities. The project also sought to identify any issues and barriers that rural populations face in accessing cultural opportunities.

4.7 Specific aims were defined in the Evaluation Plan as:

- to develop a broader awareness of cultural provision already available;
- to improve understanding of how people learn about cultural opportunities;
- to stimulate increased activity through cultural planning;
- to identify and seek to address barriers to participation;
- to identify and seek to address any perceived gaps in provision; and
- to develop improved communication conduits.

Funding

4.8 The total cost of the project was £107,000 of which 61% (£65,000) was provided by the Cultural Pathfinder Programme. Match funding of £42,000 was provided by the local authority and DGAA.

Strategic fit

4.9 The project was developed in line with national cultural policy guidance at the time (eg *Scotland's Culture*).

4.10 Locally, there was no cultural policy for Dumfries and Galloway and it was intended that the findings from the Pathfinder would be used to shape a new policy that was under development.

4.11 The Community Plan for Dumfries and Galloway, launched in 2000 and updated in 2004 presents a vision for culture as “*we will utilise our high quality natural environment and distinctive cultural heritage to encourage economic growth and retention.*” Culture sits within the inclusive communities theme of Community Planning. Enabling people to have the means and motivation to make a greater contribution to the cultural life of the area is central to this theme. Therefore, the Pathfinder project fits well with the Community Planning vision.

Activities and Processes

4.12 The Dumfries and Galloway Pathfinder project was led by Dumfries and Galloway Cultural Services and DGAA. DGAA project managed the project and was responsible for co-ordinating input from partners and for managing commissioned researchers from DCB. A project steering group with representatives from the Council, DGAA, DCB and Community Planning provided strategic input to the project.

4.13 The project focussed on community consultation and engagement and a range of consultation exercises were carried out. The initial phase of the study, ‘Development of Research Methodology’ identified tools and techniques for community engagement and developed a training package to

be used by those delivering community engagement and consultation exercises.

- 4.14 DCB was commissioned to develop the research methodology and to train artists and facilitators in the use of participatory tools and techniques. During this first phase, the three geographic communities were selected and were felt to represent the rural nature and makeup of the region.
- 4.15 An important aspect of this initial phase of the project was the development of tools and techniques for participatory research and training for facilitators. DGAA staff was also involved in these training sessions to ensure they had a full understanding of the methods being used.
- 4.16 Phase two of the project was carrying out participatory research, using various methods, including:
 - workshops across the three communities;
 - film making;
 - discussion groups;
 - cultural activity monitoring through diaries; and
 - cultural activity monitoring through 'blogs'.
- 4.17 A total of twenty workshops were hosted across the three community areas. These workshops were held with established groups, many of which were involved directly in cultural activities (eg singing groups, amateur dramatic groups).
- 4.18 The film making exercise was prompted by a major regeneration scheme in the Dicks Hill estate. The local community were keen to capture the 'stories' of the estate before its redevelopment. The film documents life on the estate in the fifties and sixties, life on the estate currently and captures people's hopes for the future following its regeneration. This activity involved a collaboration of eleven groups in the area and a creative director and filmmaker from Urbancroft.
- 4.19 DGAA staff, artists and facilitators were involved in this aspect of the study. DCB was not involved in the 'hands on' delivery.
- 4.20 Cultural activity monitoring was introduced as a new element of the project during the project design stage. It was recognised by the project team that the participatory research would only capture the views of those already participating in, or aware of, cultural activities. To capture the views of a wider audience, cultural activity monitoring was introduced. This included student diaries and online blogs.

- 4.21 Students at two local secondary schools - Langholm Academy and Stranraer Academy - kept a cultural diary. These diaries tracked the experiences and cultural participation of the young people and their families. 124 students participated in this exercise.
- 4.22 To add value and depth to the diary exercise, an internet blog site was set up and participants were posed questions about culture. Students from both schools were invited to participate in this, although uptake varied in each school.
- 4.23 The findings from consultations and the monitoring activities were consolidated by DCB and reported in the Final Pathfinder Report. It is unclear from the final report whether an evaluation of the project has been carried out - the report, by Glasgow Caledonian University, reports on the activities and achievements of the project. From consultations with project partners it is understood that the activities have been evaluated and a wrap-up event at the end of the project, attended by a wide range of interested parties, provided a forum for further feedback and discussion.
- 4.24 The Scottish Government evaluation plan was used as an initial template for evaluation but it not clear whether a full evaluation has been carried out. A full evaluation report should have been produced at the end of the Pathfinder and is expected by the Scottish Government.

Achievements and Impacts

- 4.25 The achievements and impacts presented are mainly those outlined in the Final Report and the evaluation consultation feedback.
- 4.26 In line with the Evaluation Toolkit, the Evaluation Plan for the Dumfries and Galloway Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money.

Activity

- 4.27 From the Final Pathfinder Report and consultations with project stakeholders it is clear that the project achieved against each identified indicator.
- 4.28 The project successfully followed its project plan and devised a consultation toolkit with support from DCB. This toolkit of participatory tools and techniques was used in delivering community-based consultation workshops. DCB provided training to artists, facilitators and DCB staff and, as such, built capacity amongst the research team. Although some of the partners had awareness and understanding of participatory methods prior to the study, it was reported that the toolkit and training were useful and valuable activities.
- 4.29 Feedback from consultations indicates that the consultation toolkit was effective and generated a lot of rich data.
- 4.30 The project aimed to recruit community organisations and from the final report it is clear that this was achieved. Thirty-one organisations across the three areas were involved either in workshops or in the film making activity.

- 4.31 Developing projects and delivering cultural events were also identified as indicators in the evaluation plan. From the report, it is clear that the community engagement workshops combined consultation with project development and/or cultural events. For example, artists such as voice coaches, dance tutors and musicians worked with groups to develop their skills or add new dimensions to their existing activities. The film making project about Dicks Hill brought eleven community groups together with a director and film maker to capture views and aspirations of community members.
- 4.32 Overall, the Pathfinder has delivered project development and has provided groups with an opportunity to experience cultural activities and build capacity. However, it is not clear what particular methods were used to capture people's views at the workshops. The workshops provided groups with an opportunity to work with an artist and develop their practice. It is not clear what proportion of time spent in the workshops involved working with the artist and what proportion of time was spent on consultation.
- 4.33 Work with the CPP to develop an interface with cultural planning was identified as a key indicator in the Evaluation Plan. From consultation feedback it is evident that the CPP was involved at the strategic level on the project steering group and at a local level in identifying and encouraging community groups to participate.
- 4.34 From feedback, the input of the CPP at meetings was infrequent and the local input varied by local area. In one area in particular, the local Community Planning officer was very pro-active at engaging with groups and encouraging them to participate.
- 4.35 The Pathfinder project engaged with the Rural Partnerships in Dumfries and Galloway and presentations were made about the Pathfinder project and aims. It is unclear whether the input of Community Planning and engagement with the Rural Partnerships has enabled the development of an interface with planning for cultural provision for the future and whether the partnerships will be involved in the development of the new Cultural Strategy for Dumfries and Galloway.

Participation

- 4.36 The Pathfinder project has largely achieved each of the indicators set for participation. The project set specific targets as follows:
- will work with five community groups in each of the three areas;
 - will achieve 100 participants in each of the three areas; and
 - will attract audiences of 400 in each of the three areas.

- 4.37 The project worked with a total of 20 community groups through the engagement workshops and a further four groups were engaged in additional discussions with DGAA staff. The Pathfinder report does not report the number of participants or audience members in each of the areas and therefore it is unclear whether those targets, as outlined, have been achieved. From evidence it is clear that individual community members that were not part of established groups were not engaged with as part of this Pathfinder project.
- 4.38 The Pathfinder project sought to engage people from rural communities to examine their expectations of cultural entitlement and also, to examine the issues faced by rural populations in accessing cultural opportunities. From evidence it is clear that this has been achieved by engaging groups and individuals in local communities.
- 4.39 During the design phase project managers and researchers from DCB became aware that the activities mainly focussed on engaging with those already involved in cultural activities. To address this, the activity monitoring cultural activities by young people was included.
- 4.40 These activities only focussed on young people living in Dumfries and Galloway. This was recognised as a potential weakness by project stakeholders who reported difficulties in engaging with people with mental ill health and in making links with potential facilitators, including the NHS, who could have helped identify and encourage participation from a wider population. The project partners reported disappointment and frustration with the lack of engagement and buy-in to the project by the local NHS.
- 4.41 The community engagement workshops largely engaged local arts and culture groups but it is noted that for the Dicks Hill film, groups providing support for addiction issues, parental support and training activities were involved.
- 4.42 Overall, the Pathfinder achieved its target of working with five community groups. Without a finalised evaluation it is not clear whether the participant and audience targets were achieved.

Satisfaction

- 4.43 The levels of satisfaction of project participants and community groups were not clearly reported in the Pathfinder report. Without evaluation feedback from the participatory workshop and cultural monitoring activity it is unclear whether these outputs have been achieved. The final evaluation report should enable a full assessment of the achievements but this has not been made available by the project as yet.
- 4.44 From consultations with project stakeholders it can be concluded that the steering group was largely satisfied with the running and outcomes of the project.

- 4.45 Project partners were satisfied with the community consultation work and the information that it generated. Partners were also satisfied that the project has helped to raise the profile of cultural activities taking place within communities.
- 4.46 In terms of value for money, project partners were very satisfied that the project offered good value for money in both the commissioned work and project management and support activities.

Impact

- 4.47 From the Pathfinder Report and consultations with project partners it is unclear whether the project achieved all of its forecast impact.
- The following indicators were defined in the Evaluation Plan:
 - increased levels of confidence amongst participants;
 - increased social networks amongst participants;
 - greater likelihood of future participation;
 - increased capacity within the group to deliver cultural activities; and
 - increased confidence within the group to pursue their aspirations.
- 4.48 Engagement workshops with artists were designed to enhance cultural participation and activity within communities. The workshop sessions with artists helped local groups to develop their skills and try new techniques. For a group of young men who were involved in workshops, their involvement enabled them to produce two short films. From the workshop descriptions it can be concluded that some groups developed their capacity for active engagement by working with artists. Evidence of increased confidence, social networks and greater future participation was not provided and therefore it is unclear whether this has been achieved.

Value for Money

- 4.49 It is unclear from the project report and consultations whether value for money has been achieved in the following, which were identified as indicators in the evaluation plan:
- the cost of employing facilitators;
 - the cost of hiring/securing venues for projects; and
 - the cost of other related aspects of delivering projects.
- 4.50 Anecdotal evidence from project partners suggests that value for money was achieved. Project partners feel that the project delivered a large number of activities and for less than the original budget. The level of in-kind support provided by DGAA staff and others was felt to be invaluable.

- 4.51 In terms of value for money outcomes, it was envisaged that these would include members of communities having increased involvement in cultural opportunities and participants going on to deliver activities for themselves and others. There is little evidence of this from the research report and discussions with project partners. The pending evaluation report and final Pathfinder report should provide an indication of achievement in this regard.

Contribution to Strategic Objectives

- 4.52 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Dumfries and Galloway Pathfinder project has successfully:

- engaged under-represented groups in arts/cultural activities;
- encouraged collaborative working within and/or across authorities;
- engaged CPPs and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability of its impacts.

- 4.53 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the projects through their interim and final reports.

Engaging Under-Represented Groups

- 4.54 The project did not target specific groups and sought to consult as widely as possible. A key aspect of the project was to engage with those who do not participate in cultural activities and to examine the issues faced by rural populations in accessing cultural opportunities. The under-represented groups in this Pathfinder were under-represented in terms of geography. Given the largely rural make up of Dumfries and Galloway, the Pathfinder sought to engage those living in rural communities. The three areas selected were felt to be representative of the rural nature of the region. The Pathfinder did not seek to engage specific target groups within these communities.

- 4.55 A number of engagement workshops were held in each of the community areas. Six workshops took place in Langholm and Eskdale and seven workshops took place in Dalbeattie and the Solway Coast. Each of these workshops involved local community groups and many of the groups were already involved in arts and cultural activities in their local area. In Stranraer and the Rhinns a collaborative project was preferred over a workshop series and eleven groups worked together to make the Dick's Hill film with creative staff from Urbancroft. Further consultations were carried out in this area with a further four community groups.

- 4.56 The project mainly engaged groups that are actively involved in cultural activities. The project partners identified this and took action to ensure the research covered a wider audience. The cultural monitoring activities and online Blog with young people were introduced to address this. These activities also replaced planned activities to work with families due to concerns that it would be very difficult to engage a representative cross-section of the community. It is unclear why engagement with families was thought to be challenging.
- 4.57 Individual community members that are not part of established groups were not engaged with as part of this Pathfinder project. The consultation findings highlight a number of barriers faced by those community groups in rural Dumfries & Galloway. Many of these groups are already engaged in arts and culture activities. Given this, the findings of the project whilst valuable, are limited and do not provide an insight into the barriers faced by individual community members, particularly the 'harder to reach' groups living in rural areas.

Collaborative Working

- 4.58 Collaborative working at a regional and local level was achieved by the Pathfinder although feedback from the project partners indicates that this could have been better.
- 4.59 The Pathfinder facilitated collaborative working between the Council, DGAA and the CPP. Collaboration with Community Learning and Development and Council staff from cultural services was effective.
- 4.60 Cultural Co-ordinators working in local schools were not keen to become involved with the Pathfinder although project partners report that this changed towards the end of the project. Cultural Co-ordinators have become more receptive and there is now an improved effort in terms of partnership working at the local level. Project partners reported that a lack of direction from a senior level made it difficult to identify partners and to secure their involvement with the Pathfinder project activities.
- 4.61 The project had limited success in engaging with the NHS. It was reported that this was disappointing as greater collaboration could have resulted in broader consultation including 'harder to reach' groups e.g. adults with mental health problems.

Engaging Community Planning Partners

- 4.62 Community Planning partners were engaged at the strategic level and attended steering group meetings. At the local level, local Community Planning officers varied in their input and support for the Pathfinder activities. The varied input from Community Planning officers was influenced by a period of change within Community Planning in Dumfries and Galloway. Personal interest in culture and cultural activities also influenced the level of officer involvement. In some areas, local Community Planning officers became

involved in identifying groups to work with and encouraging groups to participate in activities. In other areas, local officer input was varied.

- 4.63 Within Dumfries and Galloway there are Rural Partnerships for each area as well as the CPP. Community Planning Co-ordinators are linked into Rural Partnerships and it was reported that there was a lack of awareness of the Pathfinder project at the top level of these partnership structures but this did not filter to officer level within the council. It is not clear at this stage, how planning for cultural provision will be considered in the Community Planning process in Dumfries and Galloway.

Effective Consultation with Communities

- 4.64 Consultation with communities was fundamental to the Pathfinder project and a range of consultation methods were used to gather information from community groups and individuals. The Pathfinder aimed to use consultation to find out more about individuals' aspirations for, awareness of and engagement with cultural activities. It was envisaged that the consultation material would help to develop cultural entitlements and to inform the new cultural strategy for the area.
- 4.65 Workshops were carried out in the three communities and secured input from many community groups. Participatory methods were effective in gathering information and project partners felt that rich data was collected through this process.
- 4.66 The cultural monitoring activities using diaries and internet blogs were effective in capturing the views of young people. It is noted in the report that local schools were supportive of the activity and this helped to encourage participation. With the blog activity, one school provided children dedicated time to participate and the other school did not. Despite this, the research report indicates overall satisfaction with response rates and richness of data.
- 4.67 Project partners expressed overall satisfaction with the consultation methods. However, it was commented that in some cases a questionnaire rather than participative methods were used to capture workshop participants' views and that this was not very effective due to the inclusion of complicated questions.

Additionality

- 4.68 Without the Pathfinder project the views of communities living in Dumfries and Galloway would not have been captured and the new Cultural Strategy for the area would lack this community perspective.
- 4.69 The cultural Pathfinder project provided community groups with an opportunity to work with artists and to develop their own practice or learn new skills. It is unlikely that this would have happened without the Pathfinder due to funding constraints.

- 4.70 Overall, the project added value in terms of consultation with the wider community and this may provide a foundation for future consultation exercises. New techniques and tools for consultation were developed by DCB and DGAA staff and the local artists who were commissioned to facilitate workshops were trained in using these techniques. These tools and techniques enabled facilitators to record findings from the community engagement exercises and will be able to be used again in future.

Sustainability and Legacies

- 4.71 The outputs from the consultations carried out during the Pathfinder will be used to inform the new Cultural Strategy for Dumfries and Galloway. In moving forward, project partners are keen to continue engaging with communities to understand their needs, expectations and aspirations. The Pathfinder has helped those shaping the cultural strategy to understand that community members are modest in their expectations and aspirations for culture and that intervention does not always have to involve high expenditure. The new Cultural Strategy is expected to be presented to Council Committee in April. The new strategy has been influenced and informed by the Pathfinder project and particularly by informing the strategy in relation to activities for young people.
- 4.72 Project partners envisage that the Pathfinder findings and new Cultural Strategy will provide an impetus for culture to be considered in policies and strategies within other Council Departments (eg Community Learning and Development and Education) and Community Planning.
- 4.73 Participating in the Pathfinder has helped DGAA in terms of its organisational sustainability. Its 'Arts in Community' team was involved throughout the Pathfinder and will continue to work with communities. The Pathfinder project offered the team an opportunity to understand the makeup of the different communities in Dumfries and Galloway and the team is keen to use this knowledge in shaping its future activities. For DGAA, the Pathfinder helped to strengthen its role in communities and to raise its profile with key partners and it is hoped that its involvement in the Pathfinder will contribute to the organisation's long term future.

Overall Assessment and Key Lessons

- 4.74 The Dumfries and Galloway Pathfinder project was designed to target communities within Dumfries and Galloway to explore the levels of cultural participation, cultural awareness and to investigate barriers to cultural participation. Overall, the Pathfinder project achieved this and a number of consultations took place across three community areas in the region.
- 4.75 The consultation exercise within the three communities engaged a number of community groups that were already engaged in arts or culturally based activities. Wider consultations across communities and with those who do not participate in arts or cultural activities may have enriched the findings from the study and given the steering group an insight into the cultural needs of a broad range of individuals.

- 4.76 Consultations with young people were carried out and facilitated by local secondary schools that were keen to be involved with the project. The cultural diaries and internet blog offered an alternative approach to consultation and produced useful information for the project steering group. Involving local schools in the project was effective in gathering the views of young people.
- 4.77 The consultations through workshops worked well and captured a wide range of information; however, it is not clear what methods were used to capture people's views. Project stakeholders expressed disappointment that in spite of commissioning experts to develop a participatory approach and toolkit, a lot of consultation was carried out using a questionnaire. Combining consultation events with arts activities in order to build capacity or develop people's skills seems to have been effective; however, the balance between arts activity and consultation was not clear.
- 4.78 Collaborative working was achieved during this Pathfinder project but it was fairly limited with little involvement or engagement with local cultural agencies. Engagement with Community Planning appears to have worked well at the strategic level in terms of input and attendance at meetings. However, little has been achieved in terms of influencing Community Planning about culture and cultural provision.
- 4.79 Project stakeholders acknowledged that Community Planning is vital as a way of working and that more hands-on involvement and participation could help cultural development. Engaging with Community Planning across all the areas of Dumfries and Galloway was patchy. Where local officers were engaged with the Pathfinder there was greater participation and engagement by local groups as the local officer offered encouragement.
- 4.80 This Pathfinder found that effective engagement with communities is vital and can effectively inform future plans, and consultees indicated that they were surprised that people's expectations were modest. This demonstrates that consultations are important in policy development. The findings from the Pathfinder have informed the development of the new Cultural Strategy for Dumfries and Galloway.

5 DUNDEE CITY

Project Background and Rationale

Background

- 5.1 Dundee City Council's Cultural Pathfinder project was designed to develop an understanding of culture from the perspective of those living and working in community regeneration areas. Involving, empowering and understanding local communities lay at the heart of the project, which aimed to close the gap between cultural agencies in the City and those living in regeneration areas.
- 5.2 Understanding the nature of the City's under-represented groups and their relationship with cultural offerings was a vital part of the project and it sought to link planning for cultural provision with Community Planning as well as other Council services. At a strategic level, the Pathfinder was intended to forge links and close gaps between the Council, the community and the cultural sector in Dundee.
- 5.3 The Dundee Pathfinder project was primarily an action research project which combined research with community capacity building, cultural engagement and work with artists in order to meet its overall aims and objectives. Community engagement was a fundamental aspect of the approach. The project was built on partnership principles to encourage and promote community engagement and community learning.
- 5.4 One of the key influences on the Dundee Pathfinder project was the concept of 'cultural planning'. This is reflected through the evaluation process which was based on Comedia's Performance and Impact Measurement Indicators as outlined by Francois Matarasso (1997).

Aims and Objectives

- 5.5 The aims and objectives of the project were specified in the Evaluation Plan submitted to the Scottish Government following confirmation of Pathfinder support for the project.
- 5.6 The aim of the project was *"to close the gap between 'mainstream' cultural agencies and those living and working in the North West and West of Dundee, thus impacting positively on the lives of those in the target communities through interactive cultural engagement."*⁵

⁵ During the early stages of the Pathfinder, the North West and West areas were not defined. These areas were selected to participate in the Pathfinder following a selection process. An initial process welcomed six expressions of interest from communities across Dundee. Following presentations and voting by the steering group and communities (representing Community Regeneration Fund Forums), the North West and West areas were selected to participate in the Pathfinder.

- 5.7 The Evaluation Plan detailed further aims as being to:
- explore the notion of cultural entitlement further;
 - encourage people to exercise their entitlement;
 - take forward the concept of cultural planning;
 - increase understanding;
 - address perceived barriers; and
 - promote learning and empowerment.
- 5.8 The final three aims listed above are unclearly expressed. It is assumed that these aims relate to increased understanding of culture, to addressing perceived barriers to participation in cultural activities and to promoting learning and empowerment through culture.
- 5.9 The key element of this Pathfinder was a piece of action research and its aims, as detailed in the final report provided by Dundee City Council, were to:
- establish a baseline of the current cultural interests of groups and individuals in the target areas, with the aim of developing a better understanding of their cultural choices and aspirations;
 - examine the notion of 'culture' that exists amongst the general public within these wards;
 - raise awareness of cultural opportunities at local and city wide levels for both the residents and Cultural Agencies Networks;
 - examine the impact that participation in cultural activities can have on those taking part; and
 - provide the findings to inform future planning, resourcing and working practices.
- 5.10 The activities and processes of the Pathfinder project were designed to meet the aims of the action research projects.

Funding

- 5.11 The total cost of the project was £218,556. This was made up of the Cultural Pathfinders contribution of £97,556, Cultural Agencies in Dundee (£87,000) and Awards for All (£14,000). An additional £20,000 was provided by the Scottish Arts Council early in 2008 to allow the project to be extended by three months.

Strategic Fit

- 5.12 The project was developed in line with **national cultural policy** guidance at the time (e.g. *Scotland's Culture*) as well as **national social justice** and **community development policies** (e.g. *Better Opportunities in Scotland: Closing the Gap, Working and Learning Together to Build Stronger Communities etc*).
- 5.13 In particular, the project was developed with a strong focus on cultural entitlements and cultural planning. At a strategic level, Dundee City Council was interested in exploring the concept of cultural entitlements and of exploring how joining up across the cultural sector in Dundee could deliver these entitlements. At a community level, there was also an expectation that greater input into communities by the cultural sector would help the sector understand what culture means for communities.
- 5.14 The Cultural Pathfinder project fitted well with the Council's Cultural Strategy 2001-2006 and its commitment to improving access and participation in a range of cultural activities in order to encourage active citizenship and social justice.⁶ The project also fitted with the Dundee Community Plan 2005-2010 which presents a commitment to develop Dundee for culture and tourism.⁷
- 5.15 Overall, the Cultural Pathfinder project was well aligned with national and local strategic priorities for cultural provision and also, for community engagement and community development in terms of attempting to reduce or eliminate the barriers to participation. Whilst the project had a good strategic fit, it was largely a grass-roots, community-based project supported by key strategies and structures including the Cultural Agencies Network and Dundee Partnership (CPP).

Activities and Processes

- 5.16 The Dundee Pathfinder project proposal was initially prepared by a sub-group of the Cultural Agencies Network and was endorsed by the Dundee Partnership Management Group (Community Planning Partners).
- 5.17 A project steering group was set up following the initial project proposal. Representatives on this group included:
- Dundee Partnership;
 - Dundee City Council;
 - Dundee Contemporary Arts;
 - Dundee Industrial Heritage Trust;
 - Dundee Rep Theatre;

⁶ *Dundee Cultural Strategy 2001-2006*

⁷ *Dundee Community Plan 2005-2010*

- Scottish Arts Council;
 - Scottish Dance Theatre;
 - The Space @ Dundee College; and
 - Camperdown Wildlife Centre.
- 5.18 Two project officers were appointed to deliver the project and they reported to the steering group.
- 5.19 The two areas - Dundee North West (Ardler/Kirkton) and Dundee West (Lochee/Charleston/Menzieshill) - became the key areas for the Pathfinder project and community members were invited to participate in a number of research and culturally based activities.
- 5.20 To meet the action research objectives (outlined above), the research methodology included primary and secondary research activities. These were:
- a literature review;
 - a questionnaire circulated to members of the public in each of the target areas and at public events;
 - collation of feedback from participants on activities offered;
 - focus groups with community members;
 - case studies with artists and community members; and
 - reflective and reflexive journals recorded by project staff.
- 5.21 The questionnaires and focus groups encouraged participants to provide their thoughts on culture, leisure activities and barriers to participation in culture.
- 5.22 The feedback forms were designed to gather participants' views on cultural experiences or visits. A number of activities and events including local exhibitions and trips to cultural venues were arranged as part of the Pathfinder project. These were often jointly arranged with steering group members. Whilst mixed views were expressed by participants on these activities, the visits were found to be successful in removing some of the perceived barriers between specific cultural venues and the communities. These activities were additional to any other community outreach work that the cultural organisations were carrying out across the city.
- 5.23 Focus groups were used to explore the questions of culture and engagement in culture in more depth and 62 participants contributed to these.
- 5.24 Three case studies with artists were developed and these are detailed in the final report. These case studies, recorded by the project officers, enabled local communities to experience and engage with local artists. For local artists, it

offered an opportunity to become involved with local communities, explore new approaches and to have their work exhibited.

- 5.25 Approximately 6,122 people engaged with the Cultural Pathfinder project through consultation, participatory activities, attending events/exhibitions, focus groups/forums and networking. Fifty-two activities were arranged and thirty-seven events were supported by partners. The project was evaluated by an external consultant.

Achievements and Impacts

- 5.26 The achievements and impacts presented are mainly those outlined in the final report and other associated documents.
- 5.27 In line with the Evaluation Toolkit, the Evaluation Plan for the Dundee Cultural Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money.

Activities

- 5.28 In the Evaluation Plan, a number of activity based indicators were identified and the project has achieved these.
- 5.29 The activities of the Pathfinder project – questionnaires, focus groups and participatory activities raised the awareness of local communities of cultural provision in Dundee and 587 people participated in activities and over 5,000 had access to local exhibitions.
- 5.30 A reported outcome in the Pathfinder report was that the Pathfinder activities have increased people's confidence and sense of self-worth. This relates to both community members and artists who exhibited within the communities. The exhibitions attracted a wide audience who provided positive feedback about the experience and encouraged other locally based artists to express interest in exhibiting their work in future.
- 5.31 The Cultural Agencies Network was involved in the Steering Group and worked with the project officers to organise visits and events in which community members could participate. Visits to local cultural venues were arranged through the Steering Group members although some were more involved than others.
- 5.32 The Final Pathfinder Report suggests that the interaction with cultural agencies has given participants greater confidence to access services and venues in the future.
- 5.33 A clear understanding of current position of cultural activities in targeted communities and an understanding of the notion of culture in the target areas were both identified as key outcomes from the Pathfinder project. The primary research – questionnaires and focus groups – enabled an extensive investigation of current cultural trends in the target areas.

- 5.34 The Pathfinder Report concludes that the research has established a baseline of the current cultural trends in the target areas and allows an understanding of the choices and aspirations of those living in the target areas. Feedback from project partners suggests that the baseline information, though largely qualitative, this has informed Dundee's Single Outcome Agreement

Participation

- 5.35 The project set out specific indicators in terms of participation with target levels of participation set as follows:
- seek to obtain in-depth information from 15 females relating to experience of participation in Pathfinder project;
 - seek to obtain in-depth information from 15 Young people relating to experiences in Pathfinder project;
 - seek to obtain in-depth information from four community groups relating to their experience of Pathfinder project; and
 - seek to obtain information from five cultural agencies.
- 5.36 Feedback from project partners suggests that these indicative targets were exceeded, however, participant data was not disaggregated by gender and age.
- 5.37 From the levels of participation in the project it may be assumed that females and young people were engaged as part of general community engagement in the target areas. One of the case study projects with local artist Graeme Halliday engaged twenty young people in creative workshop sessions. Without clear reporting and evidence of the participation and engagement of young people, females and community groups, it is difficult to ascertain what the specific experiences of the Pathfinder project has been for these groups.
- 5.38 Four community groups were involved in the project – Charleston Community Centre Management Group, Ardler Complex Management Group, Menzieshill Community Centre Management Group and Kirkton Community Centre Management Group. In addition, six community representatives were also involved.
- 5.39 From consultation feedback and the Pathfinder Report it is clear that five cultural agencies were involved in the project. Cultural agencies were represented on the project steering group and several were more heavily involved during the delivery of the project activities.
- 5.40 The project worked jointly with a number of organisations and developed opportunities for community members to engage with the project. Visits to exhibitions and performance events and group excursions were organised throughout the Pathfinder year. Three groups were also established within the local communities and these met weekly to engage in specific activities.

Satisfaction

- 5.41 According to the information in the Pathfinder Report, the project broadly met its targets in terms of satisfaction.
- 5.42 The project aimed to increase the awareness amongst community members of cultural activities, events and venues within Dundee. From the Pathfinder Report it is evident that community members are more aware of cultural activities, local cultural events and cultural resources.
- 5.43 The action research approach taken by the project encouraged ongoing consultation and feedback from participants. A questionnaire gathered views on cultural awareness and participation in cultural activities. Participant feedback forms, distributed to those who took part in a range of activities including visiting exhibitions and attending local venues provided information on perception, enjoyment and the Pathfinder project.
- 5.44 In total, 587 direct opportunities for individual access to cultural services were provided and feedback forms were distributed to participants. A total of 392 feedback forms were returned by participants indicating a response rate of 67%. Feedback indicated that 67% enjoyed their experience, 21% would participate again, 14% found it interesting and 9% were disappointed. When asked if the experience was good, 87% of participants reported that it was. The cultural experience combined with meeting new people provided a positive experience for many participants. Feedback also indicates that 47% of participants felt that the experience was out of reach financially and that discounted tickets would encourage them to return. The feedback indicates that although the majority enjoyed the experience and thought it was good, only a small number would participate again. Whilst the reasons for this are not explored in great depth in the report, it is suggested that financial barriers prevent participation, that some people didn't enjoy the experience and others viewed it as a 'one-off' activity as part of the Pathfinder.
- 5.45 The action research project also sought feedback on participants' satisfaction with the Pathfinder project, and feedback was positive with participants happy with the project and the supported activities. Participants indicated that attending events and visiting cultural venues helped them explore new activities, meet new people and do something new and different.

Impacts

- 5.46 The Pathfinder hoped to impact on cultural agencies, including venues and other delivery bodies, community groups and individuals living in disadvantaged communities and it has achieved this.
- 5.47 Evidence suggests that the cultural agencies involved in the Steering Group and working with communities through participatory events have raised their profile within communities. Encouraging individuals to attend events and exhibitions has helped to remove some of the barriers between local communities and cultural agencies and made the agencies more visible in local areas.

- 5.48 At the strategic level, cultural agencies have worked together with other steering group members to shape and deliver the Pathfinder project. Evidence indicates that the cultural agencies have benefitted from a greater insight into perspectives of culture and cultural aspirations of two geographic communities in Dundee. It is unclear at this stage whether this will result in a change in practice, but Dundee has highlighted the objective of extending participation in its Single Outcome Agreement.
- 5.49 At the community level, the project aimed to achieve improved usage of facilities and resources and this has been achieved. Engaging local artists and local community centre management groups with the project has led to exhibitions and events being hosted within the community centres. This has been successful in terms of using local facilities and resources but also in delivering cultural activities and experiences within communities, further reducing the barriers to participation.
- 5.50 Further impacts of the project have been:
- community groups have been supported to apply for future funding and continue to access cultural opportunities;
 - community members of all ages have worked together and shared experiences;
 - perceptions and expectations about what is possible and what is desirable have been developed and it is expected that this will encourage individuals to become involved in new cultural experiences; and
 - capacity building – two community representatives have undertaken further training/education following their involvement in the Pathfinder project and wish to continue to develop their skills to work with communities more effectively.

Value for Money

- 5.51 From the evidence available it is unclear whether this project achieved its indicators in relation to value for money. These indicators, listed below, are not appropriate indicators for value of money and focus on efficiency, effectiveness and project spend.
- cost of event;
 - cost of staff and resources;
 - cost of training;
 - commitment of partners;
 - improved use of facilities/venues; and
 - stronger healthier communities.

- 5.52 Project partners are satisfied that the project achieved value for money given the number of participants that were consulted and engaged with, the number of activities and events implemented and the work with artists.
- 5.53 More fundamentally, the project demonstrated to all partners that it is possible to 'square the circle' or close the divide between cultural agencies and peripheral communities, but that it requires a commitment on the part of the agencies, an openness on the part of community groups and individuals and workers who can animate and facilitate the interaction and development of opportunities.

Contribution to Strategic Objectives

- 5.54 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Dundee Pathfinder project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged CPPs and other partners/stakeholders;
 - delivered effective consultation with communities;
 - delivered something that is truly new and additional; and
 - considered and ensured the sustainability of its impacts.

Engaging Under-Represented Groups

- 5.55 From the project report and consultation feedback, it is clear that the Pathfinder successfully engaged under-represented groups in project activities and in cultural activities more broadly. Regeneration Priority Areas were invited to present a bid to become involved in the Pathfinder project and two geographic communities in Dundee North West (Ardler/Kirkton) and Dundee West (Lochee/Charleston/Menzieshill) were successfully selected by representatives from Community Regeneration Fund areas and cultural agencies in Dundee. Detailed analysis of target groups and representation within these communities was not carried out.
- 5.56 The early stages of the Pathfinder successfully engaged other communities across Dundee. This process of selecting the Priority Regeneration Areas for inclusion in the Pathfinder increased the awareness of the Pathfinder project across a number of communities in the City. Further, during initial project discussions, the concept of comparing access and attitudes to culture in a disadvantaged area with an affluent area was explored. However, it was felt that working within two areas of disadvantage would offer greater insights and inform new projects and activity.

- 5.57 During the project, a questionnaire exercise with community members, feedback forms following participation in events and visits and focus groups sessions encouraged local residents to provide their views on culture and enabled many to enjoy (or not) new experiences.
- 5.58 The questionnaire findings indicate that visiting exhibitions, cultural events and cultural venues was a new experience for many of the community participants who provided a questionnaire response. Reasons for this included: lack of awareness, apathy, cost and availability of transport, previous negative experiences and a lack of motivation.
- 5.59 The focus group participants had a different experience of culture and from the reported discussions, it is clear that the majority of participants had previously engaged or participated in cultural activities and visited the cultural venues within Dundee. This suggests that in terms of cultural engagement, the focus group participants were not under-represented.
- 5.60 Visits to exhibitions and cultural venues by community members were facilitated by the Pathfinder project and information reported from the feedback forms indicates that many of those who visited exhibitions and venues had not done so previously. In addition, exhibitions held in local community centres were open to everyone in the communities and project partners feel that these were very successful in reaching a wide audience.
- 5.61 Overall, the Pathfinder project helped to engage under-represented communities in cultural activities by providing the opportunity to visit exhibitions within the local area and across the City. It also sought the views of a broad section of both communities and the majority of participants, with the exception of those who attended the focus groups, had little or no experience of participating in cultural activities.
- 5.62 The Pathfinder project made connections between disadvantaged communities and cultural organisations in Dundee and helped to highlight the barriers to access for many individuals. Prior to the Pathfinder, assumptions had been made regarding what those barriers might be, for example, cost. However, by engaging with communities and attempting to understand their motivation for cultural participation (or lack thereof) cultural agencies and the Council developed a better understanding of the communities and their responses and approaches to cultural activities. Whilst cost was a consideration for many people, other factors preventing participation included transport, apathy, health, times of performances and lack of awareness.
- 5.63 From feedback it is suggested that the two project officers worked hard to engage as many participants in cultural activities as possible from the under-represented communities. The approach of the project officers worked particularly well. They engaged with individuals and groups directly and approached individuals within communities and asked them to participate. The project officers became well known within the two communities and established relationships with community representatives, community groups, local people and the local community centres. This helped them to establish themselves and the project within the communities. An effect of the level of

engagement and interaction with communities by the project officers did lead to raised expectations and feedback suggests that the project officers tried to deliver too much.

Collaborative Working

- 5.64 The Dundee Pathfinder Project was not designed to work across local authorities but to encourage joint working and collaboration between the Dundee Partnership, the Council, cultural agencies and local communities.
- 5.65 The project steering group represented a partnership of cultural agencies and the Council. From feedback, the steering group was well attended and participants engaged well with the project. There was greater involvement from some agencies than others. The steering group was led by the Dundee Partnership signalling a strong commitment from Community Planning at the strategic level.
- 5.66 Partnership and collaborative working were built into the project from the outset. The key criteria for selecting areas for participation in the study required evidence that there were a range of groups within communities for the project to network with and that there was evidence of inter-agency co-
- 5.67 During the project, the project officers worked well with local communities and developed relationships with local agencies, local artists and community representatives.
- 5.68 Partner organisations at the community level included:
- Sensation;
 - Ardler Village Trust;
 - Chalmers Ardler Church;
 - Community Family Support Project;
 - Dundee United Football Club;
 - Dundee Healthy Living Initiative;
 - Charleston Community Centre Management Group;
 - Ardler Complex Management Group;
 - Menzieshill Community Centre Management Group; and
 - Kirkton Community Centre Management Group.

- 5.69 Working with artists and the development of case studies is highlighted as a key area of activity in the Pathfinder report. Project workers worked with locally based artists who were interested in participating in the project. Collaborative working with these artists enabled project workers to hold events for local people who had the opportunity to drop-in to exhibitions and look around. These events provided local artists with a platform to exhibit their work and become better known locally but also provided local people with an opportunity to engage with visual arts in their local community (as these exhibitions were held in the local community centres). Feedback suggests that taking exhibitions and events into local communities worked well in engaging a wider audience and future events are planned for the community centres in each area.
- 5.70 Collaborative working with artists within local communities has produced many outcomes for the project. This element of the project appears to complement the other activities of the Pathfinder and provided access to cultural activities. This element of the study contributed to engaging disadvantaged communities in arts and culture with exhibitions in local community centres reaching potential audiences of over 5000.

Engaging Community Planning Partners

- 5.71 Dundee Partnership was involved at a strategic level throughout the Pathfinder project. The steering group was chaired by the Partnership. However, the Pathfinder report has few references to Community Planning and feedback from consultees which suggest a mixed picture of involvement.
- 5.72 Developing an understanding of what culture means for people in communities has been useful for Community Planning; however, it is unclear how this will be used in developing future strategy. A more direct link into Community Planning would have been welcomed by some consultees who felt that future progress will depend on how culture feeds into the Community Planning cycle. It is acknowledged that whilst the vision was there to engage Community Planning at the 'grass roots' level, this was not as successful as expected at the outset. It is not clear from reports and consultations whether local Community Planning partners were involved with the project. In contrast, other consultees felt that planning for culture is rooted in the Community Planning process in Dundee and this flowed through the project.
- 5.73 From evidence, Community Planning (Dundee Partnership) was engaged at a strategic level and led the project from the proposal to reporting stage. Project partners reported that the Pathfinder project managed to deliver activities that Community Planning could not due to lack of resources.

Effective Consultation with Communities

- 5.74 From the Pathfinder report and discussions with project stakeholders, it is clear that consultation with communities provided the foundation for the Dundee Pathfinder. The action research process was designed to consult widely and to capture views using a range of techniques.

- 5.75 Questionnaires, feedback forms and focus groups were used to consult with the community to find out their views and needs in relation to culture. The consultations were designed to establish a baseline of trends in the target areas and to reveal the perceived barriers or issues preventing participation.
- 5.76 The methods of consultation worked well. Questionnaires were completed at several public events to enable project officers to reach a wide audience. Feedback on activities was collated using a short feedback form which was distributed to participants who provided feedback on the specific activity or venue they had experienced.
- 5.77 Focus groups used participatory methods to encourage discussion of ideas and to reduce any barriers such as literacy problems, getting in the way of the sessions.
- 5.78 The consultation exercise has provided steering group members with a valuable insight into what people in disadvantaged communities think about culture and how they engage with culture. A key finding from the project is that culture is a broad based notion that goes beyond a narrow definition. Within the target communities, choice was found to be the main factor in considering whether to participate in cultural activities and also, which types of activity to participate in.
- 5.79 Feedback from strategic partners suggests that the consultation exercise was very ambitious and hard to deliver at times. With two project officers working across two areas it was a challenge to meet the high expectations of communities.

Additionality

- 5.80 The Dundee Pathfinder Project facilitated a relationship between disadvantaged communities and cultural agencies in Dundee. Whilst cultural agencies had existing outreach activities and goals to work with communities, the Pathfinder provided a new opportunity for cultural agencies to understand the needs of disadvantaged communities and the barriers faced in accessing culture. Consultation feedback suggests that making connections between disadvantaged communities and cultural activities and organisation worked well.
- 5.81 Feedback indicates that cultural agencies in Dundee have a real appetite for engaging with communities but resource constraints act as a significant barrier. The Cultural Pathfinder Programme provided agencies with the resources (through the work of project officers) and the scope to work with communities, in terms of providing opportunities, seeking views and giving support.
- 5.82 Working with artists and providing communities with direct contact with artists was reported as a particular benefit of the project and something that would not have happened without the project officers driving this interaction and engagement.

- 5.83 Consultation feedback indicates that some activities would have happened within the two communities without the Cultural Pathfinder project. A local programme of activities was already in place however, the Pathfinder meant more activities could be provided. Without the Pathfinder, it was felt that the full programme of activities, learning and capacity building would not have been realised. Learning from project officers in the form of multi-media and written diaries has helped to shape future activity and understand the learning from a delivery perspective. The capacity building activities included building the capacity of individual community members to engage with the arts or with cultural activities, building the capacity of community organisations (three of which have applied for future funding for cultural activities) and building the capacity of local artists who had not previously worked with communities.

Sustainability and Legacies

- 5.84 There are two main aspects to sustainability and legacy: strategic level and community level. At the strategic level, consultations suggest that it is difficult to say at this stage how the Pathfinder will impact on key strategic guidance affecting activity at the local level such as the Cultural Strategy or Single Outcome Agreement.
- 5.85 At the community level, the project officers employed by the Pathfinder project are no longer in post and consultation feedback indicates that this is a disappointment both at a strategic and community level. The short-term nature of the project was viewed negatively by those who participated in consultations.
- 5.86 The Dundee Pathfinder project has not addressed the issue of sustainability. From evidence it is clear that this project was viewed as a one-year pilot project with no plans at the strategic level to build on the outcomes or continue the activities. Project stakeholders suggest a lack of resources has constrained future plans; however, stakeholders criticised the short-term nature of the Pathfinder programme suggesting that one-year funding was inadequate.
- 5.87 This Pathfinder project set out to bridge the gap between cultural agencies and disadvantaged communities in Dundee. It is unclear whether the project has achieved lasting change in terms of service delivery by the CPP Community Planning, Dundee City Council or the cultural agencies. However, there is an increased awareness of the barriers facing under-represented individuals from engaging with cultural activities. Without clear direction and leadership to take the lessons from the Pathfinder forward, it is difficult to understand how the Pathfinder will influence and impact planning for cultural provision in the future.

Overall Assessment and Key Lessons

- 5.88 The Dundee Pathfinder project had an overall aim to connect disadvantaged communities with cultural agencies in Dundee. Understanding people's view of culture, cultural participation and cultural awareness was fundamental to this project which used an action research approach to engage and consult with two disadvantaged communities in Dundee. Overall, the project was successful in achieving its aims and helped to develop understanding of communities' needs in terms of culture and also helped bridge the gap between communities and the cultural sector in Dundee.
- 5.89 This project engaged and consulted with a large number of community members including those who do and do not participate in cultural activities on a regular basis.
- 5.90 The Cultural Agencies Network was involved at a strategic and operational level and this worked particularly well for the agencies and the communities involved. The cultural agencies, through consultation findings and involvement in the steering group, gained insight into communities' motivation for engaging in culture and their views about culture and this will help with future audience development and outreach. By facilitating visits to events and exhibitions, the cultural agencies worked directly with community members and introduced people to some activities for the first time. It is envisaged that this work will strengthen and inform the cultural agencies community outreach work.
- 5.91 Although Dundee's CPP was involved at a strategic level through the steering group, it is not clear whether Community Planning staff were involved at the local level. Feedback suggests that there is still much to do in Dundee to include culture in Community Planning activities at the community level although feedback from project partners indicates that the findings from the Pathfinder project have informed Dundee's SOA.
- 5.92 Exploring culture and the notion of culture within the two disadvantaged communities helped develop the understanding of the Cultural Agencies Network, Dundee City Council, the Dundee Partnership and the project officers, and the baseline of current cultural trends in these areas will inform future strategies and activities. In this project, cultural participation provided an effective tool for community development.
- 5.93 Wider achievements of this Pathfinder project include: stimulated interest and confidence in arts and cultural activities, increased confidence within communities and network development and joint working.
- 5.94 Overall, the Dundee Pathfinder project achieved what it set out to. Community members from the two communities have approached the Council and have requested that some activities from the Pathfinder be repeated. The project partners feel that this indicates a successful outcome and evidences a change that the Pathfinder initiated between the Cultural Agencies Network and the disadvantaged communities. However, in terms of future work and sustainability, it is unclear what contribution the project will make without additional funding from the Dundee Partnership or Dundee City Council.

6 CITY OF EDINBURGH

Project Background and Rationale

Background

- 6.1 The Edinburgh Pathfinder was focussed on the development of a Pledge for Access to Sport and Culture (ASC). It was led by the local authority, in partnership with the Community Planning Partnership (Edinburgh Partnership) and with the Cultural Partnership and the Sports and Physical Recreation Partnership.
- 6.2 The project was ambitious, and aimed to develop a broad consultation process, working with strategic partnerships (within the Community Planning structures in Edinburgh), equalities forums, citizens panels, and neighbourhood partnerships to engage and consult with a wide range of people, including under-represented groups.
- 6.3 This Pathfinder was one of few Pathfinder projects that encompassed both culture and sport, and the project's ambition was demonstrated by the fact it targeted all communities, and not only one specific community or under-represented group. However, it did aim to ensure that participation and partnership working was achieved amongst a number of target groups including disabled people, BMEs (including Gypsy Travellers and Refugees), women, LGBT, children and young people and older people and lower socio-economic groups.
- 6.4 The project initially intended to develop a project manifesto focusing on cultural entitlements, but with the shift in policy focus it moved away from a manifesto towards a 'Statement of Intent' or 'Pledge'.
- 6.5 The notion of the Pledge was to develop a statement of intent and delivery proposal to be used by the City of Edinburgh Council (CEC) and partners to enhance cultural provision in the city.

Aims and Objectives

- 6.6 The overarching aims of the project were to: develop a clear description/definition of culture and cultural participation in consultation with Edinburgh citizens; ensure key partners endorsed the Statement of Intent; and provide realistic delivery proposals for widening access to culture in the city that are designed to meet community aspirations and also endorsed by the community, and the under-represented groups consulted.
- 6.7 More specific aims outlined in the evaluation plan were to:
 - consider the aspirations of the wider community as part of the consultation process;
 - develop the proposal that considers the CEC's priorities and objectives with regards to planning for culture;

- build capacity within the Cultural Partnership and Sports and Physical Recreation Partnership and ensure the proposal fits Community Planning principles; and
- monitor and evaluate progress to assure quality improvement; and establish a clear map of provision.

Funding

- 6.8 The total cost of the project was £79,894. The Cultural Pathfinder Programme provided £35,894; this is made up of the original grant offer of £25,294 and an additional sum of £10,600 provided in two tranches by the Scottish Government. CEC provided £7,000 (£5,000 through the Young Edinburgh Strategy and £2,000 through the Culture and Sport Service), and the Scottish Arts Council contributed £26,000. The remaining £8,000 was sourced from the Edinburgh Partnership and £3,000 from the Capital City Partnership.
- 6.9 The application estimated that a total of £17,500 in kind support would be provided by the CEC. Project managers were unable to estimate the actual value of in-kind support. However, it was reported that ten key officers from appropriate departments were involved in the project at a strategic level and 28 contributed to the development process. The CEC provided management and co-ordination support, as well as research assistance and venue provision.

Strategic Fit

- 6.10 ASC Edinburgh was designed in line with national policy at the time. The aim of the project was to help Edinburgh prepare the ground for its delivery of 'cultural entitlements' for when the Culture Bill was due to take effect. However, the shift in policy emphasis to widening access to cultural provision changed the focus of the project slightly in that more attention was given to defining culture, identifying ways of increasing participation and improving access.
- 6.11 The Edinburgh Pathfinder project was linked to the broad objectives of the Cultural Pathfinder Programme. In particular, it had a clear focus on: encouraging participation; exploring access to cultural provision; considering the aspirations of the wider community; and ensuring fit with Community Planning principles. Furthermore, the consultation process was wide-ranging, working with neighbouring authorities, engaging across council departments and engaging key stakeholders on a city-wide basis. The Pathfinder fitted with the aim to 'improve the city centre' within the Edinburgh Community Plan (ECP) 2004-2014, which notes that much of Edinburgh's appeal as an international capital and tourism destination comes from its cultural facilities. The ECP also refers to the fact that substantial investment is required to ensure that the city's cultural facilities, cultural events and Festivals remain key assets.

- 6.12 In addition, each of the 12 neighbourhood partnerships in Edinburgh are developing their own area plans and one of the key aims of the consultation process was to inform and influence these plans.
- 6.13 The Pathfinder project aims to influence the refresh of CECs Cultural Policy (1999) and Sports and Physical Recreation Strategy.
- 6.14 The Pathfinder ran parallel to the grants review and Cultural Venue Study taking place in the, the outcomes of these will inform the refreshment of the cultural and sports strategy. Therefore, there were clear routes and opportunities in place for the outcomes and recommendations of the Pledge to influence structures, funding and strategy.

Activities and Processes

Delivery Structure and Processes

- 6.15 The Pathfinder was managed by the CEC's Arts Development and Sports Units under the Culture and Sport Service within the CEC, and was managed by the CEC project board and developed by the steering group. This steering group encompassed senior council officers and representation from arts and sport organisations, Scottish Arts Council, Capital City Partnership and Young Edinburgh. The key responsibilities were to agree the methods and confirm the outcomes of the development work.
- 6.16 Consultants were commissioned to undertake an initial mapping exercise, carried out in 2008 comprising:
- a baseline review of strategic, operational and research documentation;
 - a data review of cultural audiences and sports participation from existing information help on The Audience Business (TAB) datasets on participation and attendance in leisure and cultural activities; and
 - a review of existing partnerships and forums relating to Edinburgh's cultural sector (stakeholder mapping).
- 6.17 This enabled the consultants to create a framework for consultation and identify potential delivery mechanisms for the pledge. This process allowed for common strategic and delivery themes to be identified and tested through the consultation process. Following the initial mapping stage, the consultants then undertook the stakeholder engagement in two stages. The first of which was designed to identify gaps and develop the draft pledge. Their next task was to develop the draft Pledge and stage two was concerned with consulting on the draft pledge. The process is described in more detail on the activities section.
- 6.18 A project board oversaw the project, with a wider steering group assisting the recruited consultants with the direction of the project throughout. Progress was communicated through the CEC and Edinburgh Partnership reports and through the steering group network

Target Activities

6.19 The Pathfinder was essentially a research, consultation and stakeholder engagement process, working with key partnerships and groups across the city to ensure coverage of specific community perspectives and concerns. External consultants were responsible for facilitating and co-ordinating the process. The target activities set out in the evaluation plan were as follows :

- establish internal working group and complete project initiation documents. Expand group to encompass neighbouring local authorities, partnership representation, stakeholders etc;
- define 'cultural entitlements ' in Edinburgh and begin mapping existing services;
- establish a project communication plan and consultation timetable;
- devise and host workshop sessions with Cultural and Sports and Physical Recreation Partnership to discuss outline manifesto and define entitlements;
- devise a range of consultation approaches in partnership with relevant CEC Departments;
- initiate consultation process as per project and communication plan including open forum sessions/workshops, desk research, questionnaires, targeted participative focus groups, media and online vehicles for feedback;
- finalise draft Entitlements Manifesto for consultation and publicly launch campaign;
- discuss recommendations with stakeholders including sponsors and neighbouring Local Authorities;
- hold large scale Community Planning in-conference event for further discussion of entitlements and to feedback initial findings;
- conclude consultation and finalise Manifesto, publicise and implement recommendations.
- communicate and re-launch finalised document;
- establish a project planning hierarchy of planning and monitoring groups including an internal working group/plenary group, existing Partnerships and Partnership working groups.

6.20 The final report evidence would suggest that all of the target activities as set out in the evaluation plan (although changed to reflect movement away from manifesto to Pledge) have been achieved.

- 6.21 One of the key aims of the Pathfinder was to ensure that all sectors of the community were engaged as well as a number of specific groups (such as disabled people, BMEs, women, LGBT, children and young people and older people and social class 4 and 5). The pathfinder did successfully achieve this aim. However, this was not done by directly engaging or carrying out activities with these groups to gather their views. Rather it was achieved by engaging various groups, partnerships and community organisations that represent these groups and are aware of their views and of the barriers and challenges they face in accessing culture and sporting activities. An example of some of the stakeholders that were engaged included the various equality forums, community arts organisations and Edinburgh Arts and Social Inclusion Forum members. The consultants liaised with Edinburgh Voluntary Organisations Council (EVOC) and gained access to their database of various voluntary sector organisations in the city.
- 6.22 As described above, a mapping exercise was undertaken, which involved looking at existing policy and strategy documents, reviewing data and information on participation and attendance levels in sporting and cultural activities, which allowed the consultants to identify the necessary organisation to engage as well as the strategic and delivery themes for the consultation process. These included defining culture, participation and social inclusion, partnership working, equality and diversity and personal and community development as well as others.
- 6.23 This was followed by the large scale stakeholder engagement Programme, which included:

Stage One

- 6.24 This stage enabled the consultants to focus on the strategic areas of activity identified through the mapping, identify gaps and develop the draft 'Pledge' included:
- primary research, consultations and 14 focus groups with a wide range of arts, sports and physical recreation organisations, city strategic partnerships and local and national funders;
 - an online survey with individuals and groups who were not able to take part in the focus groups. The online survey was disseminated by e-mail through the extensive number of stakeholders identified in the mapping stage including council representatives from various departments, arts and sports venues, universities, partnerships, community interest organisations, strategic partnerships and several others. It received 275 responses and discussed promoting participation, improving accessibility, increasing affordability and encouraging joint working; and
 - questions added to sections of the young Edinburgh Viewfinder Survey which is carried out every three years and the Edinburgh Residents (MORI) survey 2008;

Stage Two

- 6.25 The draft Pledge was developed after stage one. The second stage was used to test the concept of the draft Pledge and its recommendations and involved the following activities:
- another web based consultation survey;
 - focussed consultations with neighbourhood groups, children, under-represented/marginalised groups, the Edinburgh Partnership and other key strategic partners were carried out.
 - in-depth neighbourhood consultations with key community organisations in the North and West Edinburgh partnership areas, one on the periphery of the city and the other inner city, again through in-depth consultation work;
 - follow up research conducted by IPSOS Mori through telephone interview on the Viewfinder Young People and Edinburgh residents survey; and
 - a large scale Community Planning in-conference event to gather feedback on the draft Pledge, which was attended by 104 individuals from a range of partnerships, sports and cultural organisations and providers, funders and agencies.
- 6.26 Organisations representing the views of under-represented groups were continually engaged throughout the consultation process. They were given the opportunity to contribute towards developing the draft Pledge and to comment on its outcomes. This kept them involved and assured them that their views were being taken account of and listened to.
- 6.27 Common themes emerging from the consultation process in terms of promoting participation and improving accessibility were improving the quality and dissemination of information, increasing affordability (cost, funding), encouraging joint working, and improving accessibility (transport links and physical access to facilities).
- 6.28 The appointed consultants developed a draft Pledge enabling organisations to identify actions that they would take in key areas relating to strategic integration, addressing inequalities in participation and developing infrastructural support. Communities contributed to and informed the Pledge mainly via response to the broad survey work and through consultation with community and representative organisations.
- 6.29 The 'Pledge' has 2 parts, the first being a statement of intent and the second a key set of recommendations and delivery plans.
- 6.30 The draft statement of intent sets out the following:

'we aim to improve the quality of life and life chances for all people in Edinburgh through increased access to cultural and sporting activities'.

6.31 This is to be achieved by:

- developing and promoting joint working;
- improving access to facilities;
- improving the quality and dissemination of information;
- promoting participation;
- increasing affordability;
- creating sustainable provision; and
- responding to service users views and needs.

6.32 Organisations will be asked to sign up to the pledge from May 2009. Those that choose to sign up are asked to confirm their commitment to the pledge to the City of Edinburgh Council and specify the specific actions they plan to take which will lead to changes and improvements in their way of working. Pledge partners are then asked to report progress and renew their pledge each year. The City of Edinburgh Council is responsible for collating all pledges to provide a detailed description of actions across the city and update this on an annual basis.

6.33 When organisations sign up to the pledge, it is assumed that the recommendations and themes will be integrated into their activities, plans and strategies. However, there are no statutory requirements for them to do so nor is the impact of them doing so monitored or tracked.

Achievements and Impacts

Participation

6.34 The evaluation plan set out the following participation targets:

- consult with ten strategic planning partnerships;
- consult with the six equalities groups;
- consult with Edinburgh citizens via a Citizens Panel questionnaire, achieving a 60% response;
- consult with key Community Regeneration Partnerships (Craigmillar, North Edinburgh Area Renewal, Pilton, West Edinburgh Community Planning, South Edinburgh, Youth specific);
- consult with Neighbourhood Partnerships;
- consultation with Young People by developing youth focused consultation events. This should involve consulting with the Edinburgh Youth Council Executive Group, Youth Services Community Group and smaller

established focus groups, for example, the Student Co-ordination Group; and

- arts/sports organisations and service providers.

6.35 The Pathfinder secured widespread participation across the board. In fact it over-achieved all of its participation targets, although demand for participation was underestimated. Nonetheless, the project represented the city's largest combined culture consultation to date.

6.36 Despite changes to the format and direction of some of the partnerships during the course of the project, a wide range of strategic partnerships including Community Care, Children and Young People and Community Health were engaged. In addition the project also engaged a range of Edinburgh Partnership agencies including the police, the fire brigade and the NHS, as well as various community groups through a successful in conference event.

6.37 At the time, the Equality Forums were under review and databases of information were being updated and this caused difficulties for the consultation process. However, the consultants ensured that all existing equalities groups, community partnerships and councils, BME representatives and others were targeted and engaged as far as possible. An example of some of the groups representing the under-represented that were involved in the process include Edinburgh Interfaith Association; Communities of Interest Support Network; RNIB Scotland; ECAS; Drake Music and Artlink; Lothian Disability Sport; Lothian Disability Sport; Capability Scotland; PROP Stress Centre and Contact Point.

6.38 In total over 19,000 people have been involved in the Pathfinder consultation process. This includes all stakeholders, those engaged through the MORI residents survey and the Viewfinder survey of young people. It is not possible to break down the 19,000 fully into these groups. However, the following information on levels of participation was available:

- over 100 key stakeholders in the focus groups;
- 275 stakeholders through the online survey;
- 104 stakeholders at the in-conference workshop event; and
- 40 individuals took part in the Edinburgh Residents survey follow up telephone interviews.

6.39 It is likely that some of the target groups (i.e. BME, LGBT etc) were reached directly through the Edinburgh Residents and Young People survey. However, they were not targeted directly through the consultation process, instead their views and perspectives were gathered through the relevant representative bodies.

6.40 Finally, the project successfully engaged all publicly-funded arts and sports providers in the city, and a large percentage of commercial providers.

Satisfaction

6.41 The following satisfaction indicators were presented in the evaluation plan:

- constituencies of interest and communities will endorse the manifesto commitment (this now refers to 'the Pledge');
- any additional funding needed to deliver the manifesto will be secured, via satisfied funders; and
- arts/sports organisations and service providers will be satisfied with the delivery of the initiative.

6.42 Regarding the first, the progress report as of January 2009 indicates that overall satisfaction levels were high. The draft Pledge was endorsed by 94% of those participating in the final development stage of the Pathfinder (this consisted of arts and sports service providers, Council officers, Edinburgh Partnership members and other key stakeholders).

6.43 It was realised early on that additional funding was required and this was successfully secured, as noted above.

6.44 A further aim of the pathfinder (set under the satisfaction measure) was to develop performance indicators (both qualitative and quantitative) that measure the impact of the Pledge on attendance and participation in sporting and cultural activities.

6.45 The target performance indicators were developed through work with Ipsos Mori, the Viewfinder Survey and The Audience Business (TAB). These have now been set in relation to participation and attendance and qualitative indicators will continue to be developed and measured through organisations and service users that sign up to the Pledge over the calendar year 2009.

6.46 Measuring the impact of the Pledge was placed under the satisfaction indicator in the evaluation plan. As was the case with some other Pathfinder projects, this target has been categorised wrongly and should have been placed under impact targets.

Impact

6.47 According to the information provided, strong progress has been made towards achievement of the various impact indicators.

6.48 First, as a result of the engagement with new networks, partnerships and groups, there is now an extensive range of organisations engaged in the project with the majority willing to sign up to the Pledge. This includes public agencies, sport and cultural groups, equalities groups and neighbourhood partnerships.

- 6.49 Also, it is anticipated that the new extended networks developed as a result of this Pathfinder will enable sport and cultural service providers to work more effectively within their own sectors and with others, resulting in wider, enhanced and more accessible provision for under-represented groups
- 6.50 One of the aims of the Pathfinder was that it would have an impact on participation in culture and sports activities. At this stage it is too early to comment on progress against this target. However, following completion of the Pathfinder, the project team will continue to monitor attendance and participation in cultural activities using data from Edinburgh Leisure (the main provider of sports and leisure in Edinburgh) and TAB, and organisations will be encouraged to sign up to the Pledge.

Value for Money (output and outcome)

- 6.51 All value for money targets were met including the following:
- the Pathfinder was delivered to budget and fulfilled the funding criteria of all stakeholders;
 - recommendations were considered to be achievable and sustainable in terms of delivery and funding.
- 6.52 Although these are considered to be important targets, they are not considered 'value for money' indicators; rather they are measures of efficiency and effectiveness. As with many other Pathfinder projects identifying appropriate value for money indicators has been problematic.

Contribution to Strategic Objectives

- 6.53 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Edinburgh Pathfinder project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged Community Planning Partnerships and other partners/stakeholders;
 - delivered effective consultation with communities;
 - delivered something that is truly new and additional; and
 - considered and ensured the sustainability of its impacts.
- 6.54 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the project through its final evaluation report.

Engaged Under-Represented Groups

- 6.55 The Pathfinder was primarily a strategy development and consultation process, and although it did not seek to engage under-represented groups directly in cultural activities, it sought to engage them in discussion about participation, for example, to help identify the barriers that under-represented individuals face in accessing cultural and sporting activities, to help develop ways to overcome these, and therefore to ensure improved provision and access and a level playing field for those wishing to participate.
- 6.56 To achieve this, various organisations and bodies representing these under-represented individuals and groups were involved extensively in the research and consultation process. Target groups would also have been engaged through the broad Viewfinder young people's survey and the household survey, and it was possible to tabulate results by respondents' characteristics, to identify which groups were accessing activities and which were not, barriers faced and what culture means to specific groups. Individuals were involved at all stages of the process so that they could influence the results, and be kept informed of how their feedback was contributing to the final outcomes. For example, individuals were involved at the initial research stage before the development of the Pledge and then consulted again after the draft Pledge was in place to gather feedback on their views about its relevance and appropriateness for planning future provision.
- 6.57 The Pathfinder also engaged with various representative bodies such as BME women's groups and EVOC through the focus groups and consultations to ensure all their views were included. In order to successfully engage these groups, the consultants had to be flexible with meeting times.
- 6.58 Finally, as noted above, the recommendations of the draft Pledge were tested in North and West Edinburgh (two neighbourhoods considered to be under-represented in terms of access). It raised awareness and promoted the benefits of culture and sport and how these can be applied in a community setting for access by under-represented groups, thereby increasing the level of impact and commitment to the Pledge in these areas.
- 6.59 The aim of the research and consultation process was to build a wealth of information, which reflected the needs and views of the communities and under-represented groups targeted. This information was collated and presented in the development toolkit, which was provided alongside the draft Pledge to raise awareness of issues and barriers faced by under-represented groups amongst partners, key service providers, sports and cultural organisations (i.e. those potentially signing up to the pledge) and to inform future service provision. It was anticipated that this would lead to a greater awareness of the importance and benefits of sport and culture; to change perceptions that culture is 'high-brow'; and to ensure more access and availability.

- 6.60 As organisations are only just beginning to sign up to the Pledge, the impact and outcome for under-represented groups will not be seen until a much later stage. Nonetheless, the consultation generated a huge level of awareness and interest through word of mouth, and individuals, service providers and key organisations in the city proactively got in touch with the consultants wishing to get involved.

Collaborative Working

- 6.61 One of the key successes of the Edinburgh Pathfinder was the degree of collaborative working achieved. Project delivery took a cross- departmental approach, integrating both sports and culture, which typically operated separately under the Culture and Sports Unit. The project board encompassed a range of senior council officers, Edinburgh Partnership senior Community Planning officers and representatives from arts, sports and cultural organisations, Scottish Screen and Community Planning.
- 6.62 In the initial stages, a range of sessions were held with Council officers in various departments to raise awareness of the Pathfinder. Their departments (health, schools, school buildings, regeneration) were also engaged throughout the consultation process. This process began to create an acceptance of the role of culture and sport in achieving various departmental aims and objectives.
- 6.63 There was a huge level of commitment to the Project by the board. This has been important for influencing decision making within Edinburgh, as the board comprises key planners and those responsible for making funding decisions.
- 6.64 The board structure was also a very important mechanism by which the consultants could gain access to information, data and contact details for relevant individuals, organisations, partnerships, and representatives for specific groups in the community. The board also acted as a valuable sounding board in the process of developing the Pledge.

Engaged Community Planning and Key Partners

- 6.65 Community Planning has been involved in the project from the outset. Key Community Planning officers were represented on the Pathfinder board. Both the Culture Partnership and the Sport and Physical Recreation Partnership (which are represented on the CPP) participated fully in the project with members contributing extensively to the work of the steering group as well as hosting the in-conference event with the lead Community Planning Edinburgh Partnership.
- 6.66 The Pathfinder also attempted to influence Community Planning processes and structures. Although this is still at a very early stage, the consultation evidence suggests that there is some potential for this to happen. This is due to strong support, commitment and involvement on behalf of the Edinburgh Partnership manager and the possibility of the 'Pledge' being integrated into the Edinburgh City Community Plan.

- 6.67 In addition, the key contact on the board from the Edinburgh Partnership also maintained a link between the neighbourhood partnerships and the consultants' work to ensure that both were informed of the work of each other.
- 6.68 The Edinburgh (city-wide) Partnership was heavily involved in delivering the Pathfinder at every stage. It provided contact details, databases, advised the consultants and was consulted in turn. The Community Planning Manager for Edinburgh holds the Pledge in high regard and ways to integrate it into the Community Planning priorities are currently being considered.
- 6.69 Several of the Neighbourhood Partnership Community Planning Officers attended the in-conference event. The feedback received from the event suggests that the workshops influenced their knowledge and awareness of how the Pledge can be mainstreamed and linked into their priorities, for example, health.
- 6.70 As noted, twelve Neighbourhood Partnerships in Edinburgh are currently developing local neighbourhood community plans and it was envisaged that the Pathfinder would influence these plans. However, other than in the two areas with which the Partnership worked in-depth, this was difficult to achieve as the Partnerships are in an early stage of development, resulting in a lack of structure. Combined with high staff turnover there were real difficulties in maintaining a key contact and the consistency necessary to influence decisions/impact.
- 6.71 Despite this, the Pathfinder successfully demonstrated the rationale for the Pledge and supplied the delivery mechanisms required to successfully implement the Pledge in two Edinburgh neighbourhoods. Those two Neighbourhood partnerships were engaged at management level and have agreed to sign up to the Pledge. It is likely that the Pledge will become part of the priorities of the local community plans being developed in these two specific areas as well as the city wide plan. It is also anticipated that it will be integrated into the Single Outcome Agreement, giving the potential for the project to have a city wide impact.
- 6.72 One of the important features of the Pathfinder is that the existing structures for engaging with Community Planning were already there from the beginning through the steering group and also enabled access to neighbourhood partnerships. The project was working within established structures and this enabled them to have influence.
- 6.73 The consultation process was extremely comprehensive and cut across a wide range of appropriate decision makers, partnerships, organisations and cultural providers at the local level in Edinburgh. Contact information and access to networks was accessed through CEC Officers, the Board, Community Councils, Cultural Partnership, Sports Partnership, Capital City Partnership (an organisation which exists to combat poverty and disadvantage in Edinburgh by bringing together key statutory, voluntary, community and private sector organisations to promote change and joint working for community regeneration) and Edinburgh Compact (a city agreement between the public and voluntary and community sectors which sets out the principles

and actions to achieve better working relationships and closer collaborative working between organisations and agencies). A range of approaches was used in this process, one of which was in-depth focus groups and face-to-face consultations.

6.74 Care was taken to ensure that as wide a range as possible of individuals was involved in the process; this involved partnering with EVOC, to ensure that organisations and communities, who often find it difficult to access mainstream services, were consulted. Those not engaged in the focus groups were asked to take part in an online survey, thereby widening the reach of the consultation process. Information and key points and themes from these early consultations were drawn out and collated and then used to inform the draft Pledge. After the draft Pledge was developed, it was consulted on further, later on in the project. Elements that worked well in the consultation process include the following:

- key individuals were continuously engaged at each stage. The Pledge was informed by their views but they were also given the opportunity to comment on the outcome and its appropriateness. This gave the consultants very useful feedback on whether the Pledge could be delivered effectively in practice and ensured that participants felt involved and that their views were being heard;
- the consultants were flexible about timings and sessions when individuals could attend focus groups and consultations ensuring as wide a participation as possible;
- information about the consultative work was disseminated through the various networks involved on the board etc and 'word of mouth' news about the study was delivered to the political parties, football clubs, strategic partners, and also by various other routes, led to a high level of interest and willingness to participate; and
- feedback received from those who participated in the process was positive, this was mainly due to the ongoing nature of the communication process,

6.75 A further success of the Pathfinder was the in-conference event. It achieved a high profile and awareness and had a key councillor from Edinburgh in attendance.

6.76 The event successfully worked towards achieving two key things:

- promoting the benefits and advantages of culture and sport to a wide range of other service providers and sectors, demonstrating how they can be relevant to issues such as health and well being; and
- brought together the range of representatives necessary to move the ASC Edinburgh project forward and agree the next steps in developing access to sports and culture across organisations and partnerships.

- 6.77 One of the main purposes of the Pledge was to develop and encourage partnership working between various organisations, cultural providers and public sector agencies in Edinburgh. The Pledge has provided a means by which a commitment to cultural and sporting provision could be made collectively across sectors. The Pledge has generated a high level of interest and generated several requests for information from various organisations on how it could be integrated into their strategy. For example, Children and Families and Health and Social Care approached the consultants to ask for such advice.
- 6.78 The Pathfinder is now working to ensure that all stakeholders have a good understanding of the Pledge, what it means for them and how they can benefit from it. The aim is to sign up a huge range of organisations across the city. The Board has a huge database available for promoting it throughout Edinburgh. This will be supplemented by promotion through the Edinburgh Partnership and the EVOC Partnership.

Effective Consultation with Communities

- 6.79 As noted earlier, the project worked through a network of equalities forums and representative groups in gathering the views of communities. The evidence seems to suggest that this had been an effective means of gathering their views and representing them in the development of the Pledge. There is no evidence to suggest that it would have been any more effective if under-represented groups were engaged with directly.

Additionality

- 6.80 Consultation evidence suggests that without funding, the same scale of consultation with organisations, stakeholders and partnerships would not have taken place.
- 6.81 In addition, in the absence of funding, the CEC would not, for some time, have had the resource to use the consultation findings to refresh their cultural or sporting strategies, particularly in view the range of information collected to analyse and feed into this process.
- 6.82 The Pledge is 'new'. It is also a document which is simple and easy to use. It does not have any complicated guidelines and is easy to implement without any administrative and time burdens. This is unique in Edinburgh at the moment and it should prove an effective way to get culture and sport into plans and strategies and build partnerships.
- 6.83 Furthermore, there is evidence that the Pathfinder, through the various focus groups, workshops and particularly the in-conference event, resulted in new networks and partnerships being established that may not otherwise have occurred.
- 6.84 First, this encouraged a whole range of organisations from the NHS and the equalities groups to small local football clubs, who would not normally engage with each other, to network, debate and discuss the key issues.

- 6.85 Second, without the Pathfinder project, it would have been unlikely that the neighbourhood partnerships would have considered culture and sport as a priority when developing their strategies.
- 6.86 Finally, the Pathfinder also allowed the complex board structure to be developed which facilitated the process of getting various organisations ‘in the room together’, building links and developing partnerships.
- 6.87 Overall, the project resulted in increased understanding amongst a wide range of partners of the relevance of culture and sport to their own organisational objectives, something that would not have occurred without the Pathfinder. Therefore, we consider the additionality of the project to be high.

Project Sustainability and Legacy

- 6.88 The Pathfinder was designed from the outset to have strategic sustainability in the long-term. It was focussed on developing activities that were aligned with the various partner organisations’ objectives, and on integrating the Pledge into delivery plans by engaging key decision makers within each organisation. It was envisaged that limited intervention would not be needed as those who signed up to the Pledge would have the ability to take it forward themselves. Although, this was the plan, the mechanisms for taking forward ‘the Pledge’ are unclear. There is no formal requirement in place for ensuring that organisations will take it forward and integrate it onto their plans, therefore there is no guarantee that it will have the intended level of impact.
- 6.89 The consultation evidence suggests that a number of long-term impacts and legacies are possible, and evidence of their initiation is starting to emerge. However, it is still early in the process and time will tell whether the new structures and processes deliver long term sustainability. Although it will be some time before any long term impacts and legacies become apparent, it is expected that the following may emerge:
- the Pledge will be integrated into the future strategies and plans of local providers and decision makers, thereby influencing partnership working, access, provision and the promotion of sports and cultural activities;
 - greater awareness of provision among individuals (including those who are under-represented in terms of access);
 - improvements in services and facilities on the basis of robust evidence of what assists access and promotes participation in culture and sports activities;
 - individuals enabled to make informed choices about accessing sports and culture;
 - the integration of the Pledge into the Edinburgh city wide community plan, as well as at least two local neighbourhood community plans;

- the integration of recommendations and findings of the grants review in Edinburgh for arts and culture, thereby feeding into funding decisions; and
 - it is the ambition that the outcomes of the Pledge will become embedded and delivered through the local authority plans to help deliver the City of Edinburgh Council's Single Outcome Agreement. The Pledge fits with one of the Council's key priorities, which is to upgrade cultural and sporting venues and physical recreation facilities in the city and exploit cultural opportunities.
- 6.90 A number of factors will help ensure that findings and recommendations from the Pathfinder are taken forward. The Pledge was designed to run alongside, and link with, several other activities and initiatives taking place in Edinburgh at the moment, including a new online ticketing system which provides information to neighbourhoods and allows them to sign up to activities. The outcomes will be linked in with the refreshing of the Sport and Culture Strategy, the Cultural Grants Review and the Venues Review (which decides on capital investment for culture and sport buildings). All of this work is expected to conclude simultaneously and so the findings and recommendations from the Pathfinder will have important implications for how these projects are implemented.
- 6.91 The mechanisms and structures necessary for taking the Pledge forward have yet to be implemented and decided, and it is unclear as yet who will have responsibility for promoting it, measuring progress, keeping the momentum going and providing support to organisations who have signed up to it. In order for it to have longevity, an individual will need to be charged with responsibility for its promotion, for advocacy, awareness raising and ensuring it is integrated into relevant plans. In the absence of such a role, the long term impact of the Pledge may be uncertain.

Overall Assessment and Key Lessons

- 6.92 The Edinburgh Pathfinder was an ambitious and wide ranging project.
- 6.93 Consultations identified that the project was successful in developing an achievable and easy to implement 'Pledge'. The process has been successful in gathering views about how best to engage individuals in cultural activity and how cultural provision can be improved, made more accessible, and implemented inclusively.
- 6.94 The project engaged a wide range and scale of organisations including partnerships, sports and cultural organisations, departments across the Council, Community Planning partners, funders and agencies as well as neighbourhoods and individuals. It has raised the profile of sports and culture, gathered and disseminated a wealth of data and information about access at the local level and developed a means by which city wide organisations can work towards a common delivery goal.

- 6.95 However, the Pathfinder has not yet ensured that the Pledge is sustainable although structures and processes are currently being developed and implemented to assist sustainability. This will be important for achieving impact, building subsequent momentum and ensuring that the Pledge is integrated into activities, strategies and plans into the longer term. Therefore, it will be some time before evidence of the impacts start to emerge.
- 6.96 There were a number of lessons learned and examples of good practice in the process of achieving impact in the Edinburgh Pathfinder, as follows:
- several methods of consultation were used. This helped to build the profile of the project and raise awareness amongst both individuals and key stakeholders. Word of mouth also raised its profile and resulted in the consultants being approached for information and by groups wishing to get involved;
 - barriers to under-represented groups were explored through targeting the various organisations and Forums that specifically represent these groups;
 - key individuals were continuously engaged at each stage and they were given the opportunity to comment on the Pledge after it was developed. This gave the consultants useful feedback on whether the Pledge could be delivered effectively in practice and ensured that the participants felt involved and that their views were being heard;
 - the project was designed to run alongside a number of other activities taking place simultaneously, including neighbourhood partnership priority reviews, capital and funding reviews, strategy refresh and review of the Single Outcome Agreements. All this suggests there is significant potential for the project to have a sustainable legacy;
 - the project was designed at the outset to be sustainable. The intention was to develop a model that influenced organisations', funders' and decision makers' approaches, activities and strategy in relation to cultural and sporting provision so that they are working towards a common goal. However, the difficulty lies in monitoring if this occurs and ensuring that this actually takes place. At this moment in time it is unclear who will be responsible for driving this. The lack of formal requirements for ensuring that the recommendations of the Pledge are taken forward is a weakness.

7 FIFE

Project Background and Rationale

Background

- 7.1 The Fife Pathfinder project, '*Expanding Horizons....A ticket to ride*', was from the outset strategic in its intent. Fife Council was concerned with exploring in depth how cultural services can work with all of the citizens of Fife, including those currently not engaged in cultural activity.
- 7.2 The project was designed as an extensive and ambitious consultation exercise to explore three key themes:
- what culture means to the people of Fife;
 - views on current provision – what is good and what could be better; and
 - recommendations for ensuring the development of creative talent in Fife.
- 7.3 The project was designed to combine universal and targeted consultation and campaigning processes to ensure grass roots engagement across diverse communities. Its ultimate aim was to develop a cultural strategy that is informed by community need and aligned with the Fife Community Plan.

Aims and Objectives

- 7.4 The aims and objectives of the project were specified in the Evaluation Plan submitted to the Scottish Government following confirmation of Pathfinder support for the project.
- 7.5 The overall aim of the project was *“to develop a grass root informed cultural strategy and action plan influencing (and influenced by) the Fife Community Plan, along with a package of complementary resources (Fife’s Cultural passport) so that the lives of Fife’s citizens are improved through cultural participation relevant to their needs.”*
- 7.6 The Evaluation Plan detailed the following specific aims as being to:
- review and analyse current cultural provision, arrangements for support of creative talent, and strategic cultural and Community Planning priorities in Fife;
 - creatively engage with citizens from a diverse range of backgrounds, experiences and geographic areas to participate in identification and prioritisation of local cultural entitlements, and identify an accepted definition of culture from a Fife perspective;

- improve the interface between both Fife wide *strategic* cultural and Community Planning and *local* community and cultural planning processes;
- maximise available resources to achieve both community and cultural planning goals through improved partnership working;
- build new and strengthen existing links with people who face additional barriers to participate fully in cultural opportunities (young families (0-3 years), vulnerable older people, adults with learning disabilities, and black and minority ethnic communities), through the application of 'creative' consultation methods and tools and the development of staff skills and resources to continue using these;
- develop a Fife Cultural Passport Scheme and supporting package of complementary resources informed by Fife citizens and stakeholder involvement, as a tool to enable greater uptake of cultural entitlements; and
- develop clear statements of intent and implementation pertaining to why we do what we do, what we (and others) will provide and how, who and where we will do it, that can be shared and understood by colleagues, clients, partners and communities: the Cultural Strategy for Fife.

Funding

- 7.7 The total cost of the project projected was £210,884. The Cultural Pathfinder Programme provided £58,125, Fife Council £125,869, with £26,850 of funding drawn into the project from 'others' including Community Planning partner organisations and other external funding organisations.

Strategic Fit

- 7.8 The project was developed in line with **national cultural policy** guidance at the time (eg *Scotland's Culture*). In particular, the project was developed with a strong focus on cultural entitlements and cultural planning. With the shift in policy emphasis to widening access to cultural provision, the project remains strongly aligned with policy concerns given its strategic focus on understanding and responding to the cultural needs and aspirations of the people of the region. The project also maintained a focus on under-represented groups through the more targeted elements of the consultation process. Finally, from the outset, the Fife Pathfinder had clear ambitions to engage with **Community Planning** in the region, seeking to embed cultural planning within this framework. This is very much in line with current policy focus on how cultural provision can be delivered through Community Planning, thereby helping support the CPP's strategic priorities
- 7.9 The Fife Pathfinder project is also well aligned with the original broad objectives of the **Cultural Pathfinder Programme**. In particular, it has a clear focus on encouraging participation in under-represented groups; exploring the benefits of cultural activity in different settings; exploring entitlements as part

of cultural planning; effective community consultation and giving local people real influence; and a commitment to evaluation. These were priority issues for the Pathfinder Programme as detailed in the stated criteria for support⁸.

- 7.10 At the local level, culture was already recognised within Fife and was included in one of the Council's 'Big 8' priorities (*improved sport, leisure and cultural opportunities*)⁹. In addition, one of the early achievements of the Pathfinder was to engage with Community Planning strategists to agree that culture should be recognised within the new **Community Plan**¹⁰ within the context of the Health Improvement Plan. Therefore, the Pathfinder project began at a time when the strategic profile of culture in Fife was already quite high.
- 7.11 Overall, the Fife project was very strategic from the outset, and defined a set of aims and objectives that were very strongly aligned with national and local policy concerns and strategic priorities.

Activities and Processes

- 7.12 The project was developed and managed by Fife Council's Cultural Services Department with some external support provided by specialist consultancy firms and cultural organisations. A range of other partners contributed support (financial and in-kind) to the project. These included:
- Locality Management (Fife Council);
 - Scottish Arts Council;
 - Youthlink;
 - venues and cultural providers in Fife; and
 - schools and nurseries.
- 7.13 Beyond these partners, the project consulted and engaged very widely with a range of stakeholders and Community Planning partners across Fife, as discussed below.
- 7.14 The broad context for the Fife Pathfinder was provided by extensive research into Fife's cultural performance and achievement against that of the rest of Scotland. This research was undertaken by a firm of cultural consultants.
- 7.15 As noted above, the project combined universal and targeted consultation with communities and the professional sector, exploring the use of creative consultation methods and new technologies – the Culture Talk campaign. It also involved detailed desk research to review the extent and nature of cultural provision and participation in Fife.

⁸ Cultural Pathfinders *Invitation to Apply*

⁹ *Fife Council Plan 2007-2012*

¹⁰ *A Strong Future for Fife: Fife's Community Plan, revised edition 2007.*

- 7.16 The universal approach combined wide community consultation and public awareness raising campaigns to explore public attitudes towards culture and what culture means to the people of Fife. The universal consultation involved:
- text messaging and imaging campaign;
 - public feedback via email, letters and telephone;
 - two online questionnaires;
 - a touring 'Culture Booth' providing members of the public with an opportunity to talk about what culture meant to them in a mock TV studio;
 - postcard campaign;
 - four public gathering events; and
 - one youth gathering event.
- 7.17 The targeted consultation elements of the project aimed to explore cultural needs, aspirations and barriers. In addition to the universal consultation, the project also aimed to develop four Imagineering projects and events targeting specific groups within the Fife community as follows:
- black and minority ethnic communities;
 - older, vulnerable adults;
 - families with very young children (0 – 3yrs); and
 - adults who also have a learning disability.
- 7.18 The original scope of the Fife Pathfinder did not include work with children and teenagers – the focus was on adults only. However, with additional resources secured by the Creative Link Officer from the Scottish Arts Council, the project was able to include consultation with under-18s. In total, the Imagineering projects grew to seven in total, worked with a wider range of stakeholders than originally planned including members of Fife's LGBT communities, schools pupils, students and teachers and over all engaged 393 people in intensive Imagineering discussion and expression.
- 7.19 In addition to the public consultation, the Fife Pathfinder also engaged with professionals across Community Planning and the cultural sector through a series of one-to-one consultations, focus groups and attendance at the Cultural Gathering event.
- 7.20 Some elements of the consultation process were more successful than others, providing useful lessons for future activity. These issues are discussed in more detail below.

- 7.21 In total, the consultation process involved 3,549 people from all age groups, communities of interest and geographic communities, 1% of the total population of Fife.
- 7.22 The consultation process produced a very substantial volume of material for interpretation and analysis. The analysed consultation outputs then informed the development of a draft Cultural Strategy for Fife. Importantly, the original draft strategy was based on a very broad definition of 'culture' as 'lifestyle' rather than 'arts and culture'. However, professional feedback to this has led to a reclamation of the word 'culture' in the strategy, with a strengthened and better articulated 'shared understanding' and definition of the meaning of the word as defined by the people in Fife who participated in the consultation. As such, the scope and ambition of the strategy is wide ranging and extends beyond an arts and heritage centric perspective alone, although these elements are covered.
- 7.23 Prior to the drafting of the strategy itself, the key findings were distilled and fed back to the public through a series of five small meetings – four with adult participants and one major young people's gathering event.
- 7.24 At the same time as the strategy was drafted, the intention to establish a new strategic partnership group was discussed with a wide range of cultural and Community Planning partners. The suggested purpose of the new cultural partnership group – a new Cultural Consortium, would be to progress the objectives and actions identified in the strategy. The Fife Cultural Consortium suggested membership comprises key cultural organisations in the region along with Community Planning partners from Fife Council.
- 7.25 The draft strategy was presented to an inaugural meeting of proposed Consortium Members in October 2008 and a revised version was then re-submitted to them in November 2008 for final comments. The final strategy framework paper is tabled to be presented to the Fife Housing and Communities Committee for official approval in January 2009.
- 7.26 The project made good use of the Pathfinder Evaluation Toolkit and evaluation was built in to the process from the very outset. The project manager reported that the Toolkit had been very helpful in providing a clear structure for the evaluation process, and the project's final report provides a clear account of performance against the indicators identified in the Evaluation Plan, as described below.

Achievements and Impacts

- 7.27 The account of the achievement and impacts of the Fife Pathfinder is based mainly on the evidence provided in the Final Report of the project and associated documentation.
- 7.28 In line with the structure provided by the Evaluation Toolkit, the Evaluation Plan for the Fife Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money.

Activities

- 7.29 In relation to Activities, the project delivered all of the outputs identified in the Evaluation Plan, including:
- a detailed review of cultural access and participation levels and the strengths and weaknesses of current provision;
 - delivery of a range of participative consultation methods and techniques; and
 - synthesis and analysis of the outputs of the consultation process and production of a new Cultural Strategy for Fife.
- 7.30 The Final Report, and consultation with the project manager and key project stakeholders and partners, identified a number of key lessons with respect to the processes used in the Fife Pathfinder. In particular, the project took an innovative approach to consultation, trying out new methods and seeking where possible to make best use of new technologies to support consultation processes. It is therefore inevitable that some methods worked better than others, and the Fife Pathfinder has provided very rich learning in this respect, as detailed in the Final Evaluation Report.
- 7.31 A key feature of the campaign in Fife was the sheer scale of its coverage. In addition to the interactive consultation methods described above, the project also undertook very widespread promotion through the distribution of printed materials (posters, fliers, postcards etc) at a very broad range of public and community venues and facilities, including all schools in the region.
- 7.32 The project also took consultation out of cultural venues and into a wider array of public spaces, including shopping centres, schools, libraries, town halls and nurseries. This again was felt important in removing some of the traditional barriers to cultural participation.
- 7.33 Finally, the consultation made extensive use of new technologies to facilitate and support the consultation process. This was reported positively, as it was felt to have offered new forms of consultation aligned with people's everyday experiences (e.g. text messaging) and created excitement and contributed to a perception that the Culture Talk process was different.
- 7.34 Overall, the project found that it was very difficult to get people to talk about culture as the word typically had various negative connotations. However, the Culture Booth was felt to have worked particularly well for a number of reasons:
- it was based on the idea of a mobile TV studio, and previous consultation work had identified a close association between culture and TV, meaning that the TV medium was familiar and accessible to members of the public;
 - the Culture Booth was a mobile project, and was therefore able to engage with people in a range of everyday settings such as shopping centres. This

removed the need for people to come to a 'cultural venue' to participate in the Culture Talk process; and

- the Culture Booth was popular because it was fun.
- 7.35 In particular, the Culture Booth proved extremely popular with children and young people although, while clearly successful, it was expensive and resource intensive.
- 7.36 The other consultation method that was felt to have been particularly successful was the Imagineering projects¹¹, which made use of creative techniques to engage different target groups and encourage them to express their views about culture. For example, 'Moussa's Castle' was a theatre based process, facilitated by Imagineate, which toured around nurseries, taking theatre out of cultural venues and into everyday settings.
- 7.37 Some of the other methods used in the universal consultation process proved less successful, including the text campaign in which members of the public were invited to email a photo that they felt summed up Fife's culture. There was a lower than expected response to this consultation.
- 7.38 There was also a mixed response to the online questionnaire and a feeling that these needed to be made more accessible and appealing to potential contributors. It was also reported that the more creative approaches tended to work better with different target groups such as children and young people and adults from LGBT communities. In contrast, older people tended to prefer more straightforward consultation methods.
- 7.39 Overall, the evidence is that the Fife Pathfinder exceeded its original planned activities, in particular by extending the scope of the work through an expanded research programme and the additional work with children and young people funded through the Scottish Arts Council contribution.

Participation

- 7.40 The project has clearly secured widespread participation across a very broad range of communities and target groups in Fife, and any shortfall against targets must be seen in this context.
- 7.41 Despite the very impressive scope of the consultation, the project fell short of its overall target for total participation by 50%. In addition, there were issues with the engagement of some of the specific communities targeted by the Imagineering projects.
- 7.42 As noted above, the Pathfinder team found that it was more difficult than expected to engage people in talking about culture. However, the evidence

¹¹ The Fife Pathfinder included seven Imagineering projects, developed in partnership with different organisations, including Imagineate, Scottish Children's Parliament and Youth Link. They mainly targeted children and young people, but events was also held with older people and adults with learning disabilities.

does suggest that the project was successful in engaging people that do not normally participate in cultural activity. Indeed, given this focus, it may be that the original target of 2% of the Fife population (almost 7,000 people) was too ambitious.

- 7.43 In relation to the specific target groups to be engaged through the Imagineering projects, the Final Report records strong achievement in engaging children and young people, as well as specific groups such as residents of regeneration areas, LGBT communities, adults and teenagers with learning and physical difficulties and older people. However, difficulties in engaging black and minority ethnic (BME) communities and vulnerable older people were reported. In the former case, this was in spite of many attempts to connect to BME communities through agreed and formal routes, although the Pathfinder team did engage members of these communities through the wider consultation process. In particular, the Pathfinder team was invited to attend a number of BME celebratory events at which information and materials about the Pathfinder were distributed. There was also strong representation from the BME communities through the Fairness, Race and Equality Fife group involved at the focus group stage and in the Professional Gathering event.
- 7.44 It also proved difficult to engage vulnerable older people in the Imagineering projects although again some were involved through the Culture Booth work in shopping centres, and through additional focus group work. However, the Imagineering project focussed on adults engaged in the Byre Theatre's 'Haydays' group and, as a result, cannot be considered to be vulnerable (the Haydays group was also involved in the SLP Pathfinder project).
- 7.45 The evaluation plan also set a target for the project of engaging five partners from outwith Fife's public sector. This appears to have been achieved, with direct financial support from two partners (Scottish Arts Council and Youthlink) and other support in kind from five other partners beyond the region. However, the project did set out to engage, and raise financial support from, more non-cultural partners. This proved more difficult than hoped, and while there was strong interest from other organisations in being involved, often to explore the relevance of culture to their business, the perceived relevance of culture to their core business was reportedly low.
- 7.46 Feedback from our own consultations indicated that engaging the cultural sector in the region was also challenging. At the time of the Pathfinder, the sector in Fife was going through a period of significant change, with a number of the major cultural organisations restructuring and/or refocusing their activities. This period of uncertainty made it difficult to engage some of the cultural sector who initially approached the Pathfinder with a degree of suspicion or cynicism. However, anecdotal feedback suggests that initial doubts were largely overcome, and the cultural sector has been engaged in the process through individual consultations and the Cultural Gathering and many of the leading cultural organisations in the region are now involved in the Cultural Consortium.

Satisfaction

- 7.47 As reported in the Draft Evaluation Report, feedback from the public consultation events and activities was very positive, and the involvement of key strategists, Elected Members and representatives from the widest possible Community Planning partner mix was reported. In addition, the Report also notes that key cultural stakeholders have been kept fully informed of the progress of the Pathfinder throughout, and that the levels of satisfaction with the professional gathering event were very high.
- 7.48 It is too early to assess the satisfaction of the wider community with the project and with the resultant Cultural Strategy for Fife, and community feedback will be monitored as the strategy is implemented.
- 7.49 The overall impression is that levels of satisfaction have been high throughout the Fife Pathfinder, in terms both of members of the public that contributed their views, and public and cultural sector partners. The grass roots nature of the consultation process appealed to partners and Elected Members in particular, and by keeping the consultation process novel and fun, public engagement was almost certainly enhanced.

Impacts

- 7.50 The impacts identified in the Fife Pathfinder Evaluation Plan focus mainly on dialogues between cultural and Community Planning professionals and greater engagement with culture by a wider range of people in Fife.
- 7.51 In relation to partnership working, the formation of the Cultural Consortium is a key impact, and one that should provide a forum for ongoing cross-sectoral dialogue. However, it is also clear that the project itself provided these kinds of opportunities, in particular through the Professional Gathering event, and the feeling is that it has done much to bring culture in from the margins to a more central position in planning and policy terms.
- 7.52 Engagement with local people is also a key impact, and there are plans to continue this as part of the implementation of the Cultural Strategy. In particular, regular local cultural gatherings are planned at Area level, with the intention that these gatherings will inform service planning and developments. The Draft Evaluation Report also notes that the Consortium will set new targets for further public engagement as part of the strategy implementation process.
- 7.53 It is important also to recognise the wider strategic impacts of the Fife Pathfinder, both within and beyond the region. The consultation findings suggest that the process has done much to raise the profile of culture and its potential contribution to a range of issues from health and well being to regeneration and learning. As a result, it was felt that, strategically speaking, culture was in its strongest ever position in Fife.

- 7.54 The project has also gained a profile beyond the region partly through the Pathfinder Collaborative and through the involvement of national partners such as Scottish Arts Council and Youthlink. This may help to enhance the wider profile of culture generally and of Fife in particular.

Value for Money

- 7.55 The project cost £211,719, almost £20,000 over the original budget. Of this, £59,000 was provided by the Cultural Pathfinder programme and £125,869 from Fife Council (cash and in-kind) and £26,850 from other sources, including the Scottish Arts Council and Youthlink Scotland.
- 7.56 The overspend in the project was related to the additional staff costs as a result of the extended scope of the work. In addition, the original budget overestimated the extent of external funding interest in the project, and the target leverage of £48,000 was not achieved (£26,850).
- 7.57 Establishing the value for money of the initiative is problematic. At one level, it cost £60 per person consulted, however this tells us little about the value of the process. The Draft Evaluation Report claims that the process of implementing the process from start to finish will have costs each Fife citizen 11 pence over the five years of the strategy, a finding that is argued to represent excellent value for money. It is also true to say that the outputs of the Culture Talk process (in particular, the Cultural Strategy for Fife) have helped to secure additional resources to support cultural activity, and will continue to do so through the strong partnership base that has been established.
- 7.58 The breakdown of funding in the Final Report shows that the process elements that were reported to have worked best were also the more expensive aspects of the project (e.g. Culture Booth, professional gatherings). The exception to this were the Imagineering projects, which were relatively modest in budget terms, but were reported to have had a particularly strong impact (in particular the project targeting very young children). Indeed, the report suggests that Imagineering as a technique will be continued in Fife with a new resource dedicated to supporting this as a form of community consultation.

Contribution to Strategic Objectives

- 7.59 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Fife Pathfinder project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged CPPs and other partners/stakeholders;
 - delivered effective consultation with communities;

- delivered something that it truly new and additional; and
- considered and ensured the sustainability of its impacts.

7.60 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the projects through their interim and final evaluation reports.

Engaging Under-Represented Groups

7.61 The project has largely succeeded in engaging under-represented groups through both universal and more targeted consultation methods, albeit with a couple of areas in which specific challenges were experienced.

7.62 The universal consultation methods were designed to reach as many people as possible in new ways. In particular, the Cultural Booth reached a broad cross section of people and did so by:

- its focus on a familiar and widely appealing cultural medium (television);
- providing an opportunity to contribute to the consultation process in way that was fun, enjoyable and approachable; and
- taking the consultation out to everyday public spaces (e.g. shopping centres) to engage people.

7.63 Similarly, the Moussa's Castle Imagineering project was also successful in engaging very young children and their parents/carers through drama, but did so by taking theatre out of theatre venues and into nursery settings.

7.64 Anecdotal evidence is that one of the barriers to wider cultural engagement is that many people feel that the cultural activity is 'not for them', and feel uncomfortable or unwelcome in traditional cultural venues (theatres, galleries etc). By taking culture out of these venues and into the public realm, the Fife Pathfinder showed that cultural activities can have wider appeal and can engage a larger cross-section of society if made more accessible.

7.65 However, as noted earlier, the project struggled to engage two specific target groups – older people and BME communities. In the former case, this was attributed to a failure on the part of the Pathfinder team to engage with the infrastructure that cares for vulnerable older people, and in the latter it proved difficult to contact BME communities through agreed and formal routes, even through representative bodies and community organisations. These are relatively minor shortcomings in what was an imaginative and ambitious consultation exercise that sought to reach beyond the 'usual voices' and seek input from a broader cross-section of society. The evidence suggests that it was successful in doing so.

- 7.66 Some of the most important findings to emerge from the Fife project relate to what the people of the region understand culture to mean. It is clear that the word 'culture' has negative associations for many, and rather than being related to the arts, culture for Fifiers is more about way of life. There was also a very strong local dimension to the ways in which people thought about culture.
- 7.67 These are important issues. A broad definition of culture is more accessible and involving than one based around the arts. In fact, if culture is broadly conceived as being about lifestyle, then the nature and extent of under-representation changes, a shift that may have wider policy implications. However, as noted above, it is also apparent that the word culture, rather than being dismissed, has been 'reclaimed' following feedback from the professional community, and although the resulting strategy remains broad, arts and heritage are strong features.

Collaborative Working and Community Planning

- 7.68 The Fife Pathfinder did not seek to work with other local authorities or (extensively) with partners in other areas. It did, however, develop strong links across different service areas *within* the Council and with a very broad range of Community Planning partners.
- 7.69 In respect of the latter, the project sought from the very outset to be involved with the Community Planning process first by engaging strategists within Fife Council as well as Heads of Service and Elected Members. This 'top down' process was considered essential to gaining high level support for the role of culture within Community Planning, and an early result of this was the inclusion of culture in the revised Community Plan for Fife.
- 7.70 The project also benefitted from the enthusiastic support of the then Chair of the CPP, and from the efforts of the Pathfinder team and the project manager in pushing a broad consultation across Community Planning partners.
- 7.71 The evidence suggests that a number of key features of the Fife Pathfinder were particularly important in securing the broad engagement with Community Planning:
- from the outset, the project sought to engage Community Planning partners in a cultural planning process;
 - the Pathfinder team targeted key strategists early in the process, and also focussed on securing senior support (including Elected Members) for the project;
 - early recognition was secured with mention of the role of culture within the Health and Well Being theme of the Community Plan;
 - the gravitas of being supported by a Scottish Government initiative helped to attract the attention (and support) of key partners;

- the project was based on genuinely grass roots community consultation and engagement, in line with the aspirations and objectives of Community Planning;
 - culture was broadly defined (by the community), making its relevance across different service areas more apparent; and
 - the experience, energy and enthusiasm of the Pathfinder team were consistently cited as decisive factors in the success of the project.
- 7.72 It is instructive that the Fife Pathfinder was both ‘top-down’ and ‘bottom-up’, an approach that was felt critical to ensuring the relevance and appeal to Community Planning. Therefore, the ability to engage at different strategic levels is a key factor.
- 7.73 As described above, the draft Cultural Strategy is being overseen and implemented via a newly formed Cultural Consortium. The longer term success of the interface between culture and Community Planning in Fife will depend on the future role and status of this Consortium. Our understanding is that there are no plans to create new sub-partnerships within the Community Planning structure, but that the longer term position of culture may depend on the Consortium developing just such a planning role and position. For now, the Consortium reports to the Health and Well Being Partnership.
- 7.74 It is also important to note that culture has also been embedded as a supporting driver within Fife’s Single Outcome Agreement, a further indication of the strategic engagement achieved in the project, and the resulting profile of culture across the Community Planning partners. The longer term significance of this is important as SOAs become the key framework for the delivery of local services.
- 7.75 However, despite the undoubted success of the Fife Pathfinders in building strategic engagement, it is also instructive to note that the project still struggled to engage funding partners. This was reportedly due to the fact that: “lack of the perceived relevance of culture to their core business was evident at every stage of the process.”

Effective Consultation with Communities

- 7.76 All of the available evidence suggests that the Fife Pathfinder delivered effective consultation across a broad range of different communities in Fife. As noted earlier, the project sought to try out new methods of consultation, combining creative techniques and new technologies to pilot new approaches. Inevitably, not everything worked, and the project has provided much valuable learning about how to consult with diverse communities.
- 7.77 In particular, some of the less intensive consultation methods were less successful (e.g. text campaigns, online surveys). This is possibly because these required the public to respond rather than participate, and the more distant nature of these methods provides little opportunity to engage respondents in the subject matter. As reported above, the feedback was that it

proved more difficult than expected to engage people in talking about culture, due mainly to negative associations held by many by the word 'culture'. More participative consultation methods such as Culture Booth or direct one-to-one consultations provide greater scope to overcome these issues through discussion and encouragement.

- 7.78 It may also be that some form of incentive is needed to improve response rates to the less intensive consultation methods, although our own experience as researchers is that prize draws and similar incentives have limited effects on response rates.
- 7.79 Despite these issues, the success of some of the more participative and creative consultation methods demonstrates the value of cultural means of consultation, and provides a powerful example of how cultural planning methods can inform and influence Community Planning.
- 7.80 Key lessons regarding consultation include:
- a single, shared definition of culture cannot be assumed, as culture means different things to different people;
 - there is no one size fits all approach to effective consultation and different groups need to be approached in different ways;
 - engaging people in everyday settings rather than in cultural venues can encourage participation;
 - fun is key, and was a strong factor in the success of the Culture Booth;
 - consultation should be simple, clear and light, particularly for one-to-many methods (eg texts, online surveys and print campaigns);
 - new technologies, if used intelligently and creatively, can add value, but should not be used for their sake alone; and
 - strategic engagement of key partners is challenging and requires persistence, senior buy-in and champions.

Additionality

- 7.81 Consultation feedback indicated that the Pathfinder funding enabled Fife Council to design and deliver a project that was more ambitious and imaginative than would have otherwise been possible. While the Council may have undertaken some form of consultation and developed a Cultural Strategy, it was felt that this would not have been as extensive or as innovative as the Pathfinder, and the resultant strategy would be narrower in focus, with less direct connection with community needs and aspirations.
- 7.82 In addition, the evidence consistently suggests that the approach taken in Fife represented a genuinely new way of consulting with the community on such a scale, and could provide a model for future strategy development work.

Sustainability and Legacies

- 7.83 There are two significant and obvious legacies of the Fife Pathfinder. First, the development of a new Cultural Strategy, fully informed by the people of Fife is a key legacy that will direct investment in line with identified community needs. Already, the Council has allocated new funding (£1m) to a year-long celebration of Fife's Culture in 2010 and is making investments in line with community concerns as articulated in the Pathfinder project and the resulting Cultural Strategy.
- 7.84 The Strategy sets out five key commitments, supported by 17 objectives and 60 actions. The strategy proposes a broad definition of culture, and identifies actions designed to ensure wider (and fairer) access to cultural opportunities, better support for creativity and creative talent, more celebration of culture in Fife and sustainable planning processes based around the input and involvement of local communities.
- 7.85 Within the strategy, the progression of the Cultural Passport idea is a key commitment. To date a range of linked resources have been developed under the umbrella title and more are planned. These include:
- a Culture Grant open to groups and individuals of all ages across Fife to promote creative learning, arts and heritage participation and access to wider experiences;
 - a new grant to support artists in Fife developed in partnership with the Scottish Arts Council;
 - a new grant to support crafts makers, again developed in partnership with the Scottish Arts Council;
 - a pilot seed corn funding scheme to help schools and children's/youth groups to widen participation in cultural activity outwith the school building itself; and
 - a new Imagineering website, toolkit and staff training scheme developed in partnership with Youth Link and Fife Council Community Learning and Development Service that now offers access to support and training in creative consultation approaches and methodologies to aid services and facilities responsiveness and improvement.
- 7.86 The second legacy of the project is the formation of the Cultural Consortium as a new strategic forum for cultural planning in Fife. The sustainability of this new interface between culture and Community Planning in Fife is unknown, although the current indications are positive. There is ongoing commitment to the Consortium on the part of the Council and its cultural sector partners and, with the approval of the Cultural Strategy by the Communities and Housing Committee on 18 November, the Council has committed to new investment in culture in Fife, an important legacy of the Pathfinder project.

- 7.87 The position of culture within the revised Community Plan and the SOA are both evidence of an increase in the strategic profile of culture in the region. It is difficult to establish how much of this is attributable to the Pathfinder process, but it has undoubtedly had a significant influence. This enhanced profile is also an important legacy of the project as it provides a platform for future planning and delivery.
- 7.88 For Fife, the real challenge will be to maintain the momentum that was developed through the Pathfinder and translate the priorities of the Cultural Strategy into deliverable actions. There is an ongoing staff resource needed to support this process, and it will be important to secure investment and support from other service areas if the cross-service contribution of culture is to be realised in Fife. These will be key challenges for Fife Council and its partners.
- 7.89 However, the new strategy and its ongoing commitment to local consultation (through a series of planned Area level cultural gatherings) represent clear commitments by the partners to maintain the momentum created by the Pathfinder. The effectiveness and sustainability of these developments have yet to be evaluated, and again there is a clear commitment to doing so on the part of the partners.

Overall Assessment and Key Lessons

- 7.90 The Fife Pathfinder must be considered one of the most successful of the projects funded through the Programme. It was always clearly focussed on strategic impact and effective community consultation, and has delivered on both.
- 7.91 Many factors have contributed to this success. In particular, the role of key individuals here is critical. The Pathfinder Project Manager was widely praised for her vision, passion and commitment to the project and its ambitions, and for her persistence in seeking to open up productive channels of communication with strategic partners. However, management support is also critical, and the Project Manager's commitment aligned with strong support from middle and senior management to create a supportive context for the project within Fife Council. Here the influence and strategic awareness of the Head of Service may have been a key influence.
- 7.92 The Fife Pathfinder was also ambitious in its scope and was strongly focussed on its strategic goals, understanding that the future for cultural provision lies in broad partnership engagement and commitment. These are difficult to achieve in practice, but it is clear that the Culture Talk process has moved on the debate in Fife to a very significant degree.
- 7.93 Despite these achievements, it was reported that the early progress of the project was hampered by the shift in national policy away from cultural entitlements towards the widening access to cultural provision agenda. This required a shift in the project approach as it had been designed to explore entitlements, and had begun with extensive lobbying on this issue. However, the focus of the project on grass roots consultation and on using the outputs

to inform delivery meant that the project survived the change in policy emphasis.

7.94 There are a number of key lessons about how the Fife Pathfinder has achieved these impacts, as follows:

- clear and consistent focus from the outset on strategic impact and on partnership, coupled with emphasis on widespread grass-roots consultation;
- effective management at the project level, but within a supportive management approach;
- open-ended and people-led consultation process that allowed communities to define the agenda;
- combination of many different methods of consultation and communications, helping to build the profile of the project and maintain its visibility both to local communities and to key strategic partners;
- outputs (the Strategy and its identified priorities) that reflect the community inputs;
- taking cultural participation out of cultural venues and into everyday community settings;
- flexibility, allowing the project to adapt to changes in policy direction (at national and local levels);
- the formation of a clear structure through which to maintain community consultation and the ongoing development of strategic planning for culture in the region; and
- push towards endorsement of the strategy from partners and within the Council (through the Housing and Communities Committee) as a way of embedding the commitments, objectives and actions across the wider partnership.

7.95 The last two points are particularly important. The Fife Pathfinder has established a structural framework for ongoing planning and has sought to embed some of the processes piloted in the project into ongoing provision. This may not be the only way to achieve sustainability, but it may be that an approach such as this is well suited to engaging with Community Planning structures and processes in which partnership working is facilitated through partnership groups and structures. Seeking official approval through the Council committee structure is an important way of securing support and adequate resources, particularly in an environment in which ring-fenced monies are no longer available and budgets are tight.

- 7.96 It may also be that in Fife, the time was right for this kind of approach, and that culture was enjoying a higher profile than ever before in the region and across the key partners. This underlines the importance of local circumstances in influencing the success of particular approaches to strategic engagement.

8 GLASGOW CITY

Project Background and Rationale

- 8.1 Glasgow City Council's¹² Pathfinder for Older People began in late February 2007, and focussed on widening access to the arts for the most disadvantaged older people across the city of Glasgow; over 60s, with an additional focus on those disabled or from black and minority ethnic (BME) communities.
- 8.2 The Pathfinder emerged from the Encourage programme which has been running since 2002 with the purpose of increasing arts provision for people over 50.
- 8.3 Both the Encourage Programme and the Pathfinder were set in the wider context of Scotland's ageing population and the need to develop cultural provision to cater for this age group. From Encourage, the need emerged for more targeted and tailored work to address barriers to participation in arts and culture for disadvantaged people over 60.

Aims and Objectives

- 8.4 The aims and objectives of the project were specified in the Evaluation Plan submitted to the Scottish Government following confirmation of Pathfinder support for the project.
- 8.5 The overall project aim was *"to make a positive contribution to the health and well-being of the most disadvantaged people over 60 through increased access to, and participation in, cultural activity"*.
- 8.6 The Evaluation Plan detailed specific aims as:
 - to reduce barriers to participation in cultural activity;
 - to increase levels of participation in good quality arts activity particularly amongst BME and disabled people;
 - to improve communication between older people and cultural providers;
 - to encourage and enable older people to shape cultural provision;
 - to develop links with and embed project activities into Local CPPs;
 - to deliver an event or two small events in each of the Local CPPs and testing the models of each; and

¹² At the point of application Cultural and Leisure Services within Glasgow City Council managed the Pathfinder. During the project CLS became the newly formed independent charity Culture and Sport Glasgow (CSG).

- to develop robust mechanisms for evaluating the contribution that participation in the arts can have on health and well-being.
- 8.7 In addition to the above, initial baseline work conducted by the project management added the following aims:
- to focus activities on those arts with the lowest take-up among the target group (drama and dance);
 - to explore means of giving greater priority and focus to arts and cultural activities within day care centres;
 - to offer support for care staff and co-ordinators to assist in the delivery of activities; and
 - to specifically develop activities that engage men over 60.

Funding

- 8.8 The anticipated total cost of the project was £85,685, with £45,000 cash contribution from Cultural Pathfinders, £33,585 in-kind support from Glasgow City Council (GCC) and the remaining £7,100 anticipated to be sourced from fundraising and further in-kind support from GCC.
- 8.9 According to the budget summary in the final evaluation report, the total cash expenditure was a few pence short of the £45,000 (£44,999.87) allocated by the Scottish Government.
- 8.10 Therefore, the Pathfinder spent all of its allocation from the Scottish Government, but did not supplement this with cash raised through other fundraising, although the in-kind support was utilised.
- 8.11 The resources used throughout the Pathfinder included:
- **in-kind support**¹³: Culture and Sport Glasgow (CSG) Arts Officer and Arts Assistant, local planning groups, arts organisations, arts programmes and venue staff; participants input and creative work; use of CSG website, Arts & Inclusion newsletter, Artnet newsletter and local press to advertise the Pathfinder; and
 - **cash**: artists to deliver the activities; interpreters to assist with the BME participants; various materials; tickets; transport; catering; postage; marketing (design, print etc); production of a book and evaluation costs.

¹³ It has not been possible to place attribute a final value to this in-kind support.

Strategic Fit

- 8.12 The Pathfinder project fits with and contributes to Glasgow's Cultural Strategy (in place at the time of the Pathfinder), particularly *Theme 1: Encourage Cultural and Sporting Participation*.
- 8.13 A priority of the Strategy was to "*develop strategic partnerships to support cultural provision in Glasgow*" with cross-council services and CPPs in particular. The role of education was also given prominence with a further strategic priority being to "*develop the role of education and learning (formal and informal) in supporting participation in cultural activity and the development of cultural infrastructure*". The role of education was given prominence with a key strategic priority being to "*develop the role of education and learning (formal and informal) in supporting participation in cultural activity and the development of cultural infrastructure*". A considerable amount of focus was given to supporting cultural activities for pre-fives and young people and working with current youth projects. However, there was explicit mention of the Encourage project and the need to develop links between older people and education, although the focus given to older people was less prominent.
- 8.14 A further key strategic objective of Glasgow's Cultural Strategy was to "*develop socially inclusive cultural services which promote equality, challenge discrimination, and increase participation amongst under-represented/hard-to-reach groups*". The Pathfinder fits very well with this objective given that older people, BMEs and disabled all fall into the under-represented groups. In addition, access to cultural venues (museums, libraries) was an objective and one to which the Pathfinder would contribute, given that older people and disabled will have particular barriers to access (transport, financial).
- 8.15 Throughout the Cultural Strategy, there was an obvious theme of using culture to achieve other objectives - health, well-being, inclusion, life-long learning, tackling sectarianism – clearly reflecting the needs of cross-council services and the CPPs. In addition, it recognised culture as being wider than the arts and visits to cultural venues (although this was important). For instance, it noted both Celtic and Rangers football clubs as cultural organisations within the city.
- 8.16 In line with the Cultural Strategy, CSG (which sits on the board of the Local CPPs) intended to work with each of the ten Local CPPs to deliver the Pathfinder within local areas across the city.
- 8.17 The Pathfinder fitted comfortably with the Glasgow Community Plan 2005/10, with culture sitting explicitly within one of its five main themes - Vibrant Glasgow – but also within the Safe Glasgow and Healthy Glasgow themes. The primary goal of the Vibrant theme is to "*create a transformed and vibrant Glasgow where people choose to live, where the River Clyde is brought back to life and where Glaswegians are fully involved in the life of the whole city*". Under Vibrancy there are two local priorities of particular relevance – *Glasgow's image/profile/identity* and *involvement/participation in cultural, sporting and volunteering opportunities*.

- 8.18 In addition, the Community Plan seeks to ensure that facilities and services are inclusive and equality proofed and that all citizens have the capacity to access the wealth of cultural, social and recreational opportunities available in the city. This was undoubtedly a theme that the Pathfinder not only fits with, but also could contribute to.
- 8.19 Furthermore, Glasgow's SOA makes reference to the range of strategies that informed the SOA targets, one of which was the Cultural Strategy. There was recognition in the SOA that culture and sport play a significant role in the growth of Glasgow's economy and in promoting the city as a vibrant place to both visit and work.
- 8.20 In light of the above, strategic fit between the Pathfinder and the city's key strategies, one would expect greater engagement across each of the Local CPPs in the Pathfinder. As it transpired, this has been limited and proved difficult for CSG. This was in some ways a timing issue as involvement of the CPPs was restricted given that the SOA was in the process of being written, therefore discouraging involvement until priorities were clear.
- 8.21 This may also be a reflection of the fact that some of the Local CPP areas have their own arts and regeneration networks and thus, their own activities. The project has also faced issues with the new Local CPP structures and the changes due to the movement of the Department of Cultural and Leisure Services (CLS), from which the project was managed, to become the newly formed Trust CSG.
- 8.22 Despite all of the aforementioned issues, some progress has been made in establishing an advocacy group across the arts and Community Planning in the city, which it is hoped will be a legacy of the Project and a vehicle for future activity.

Activities and Processes

- 8.23 The wider context for the Glasgow Pathfinder is the emergence of a growing ageing population, and therefore the need to develop cultural and arts services to meet the needs of this expanding group. As noted above, the need to cater for the ageing population was already recognised by the Encourage programme, established in 2002, but from this the need to develop more targeted and tailored provision to the over 60s was identified, as 'one size does not fit all' for older people. Glasgow's Pathfinder for Older people accounts for differences in gender, ethnicity, disability, financial circumstances and age.
- 8.24 The Pathfinder was managed by CSG's Arts Development staff, with the management team comprising one part-time Arts Officer and one part-time Arts Assistant. In order to successfully deliver the project and engage participants a city-wide partnership approach was adopted. The list of partners is extensive and includes:
- Local CPPs;

- Community Health and Care Partnership (CHCP);
 - national organisations (Scottish Ballet);
 - arts programmes, arts organisations and local artists;
 - day-care staff;
 - national charities (Alzheimer's Scotland);
 - local voluntary organisations;
 - venue staff; and
 - schools and hospitals.
- 8.25 At the outset, an initial mapping exercise was undertaken to establish older people's involvement in arts across the city and to provide intelligence to inform new activities, particularly in relation to drama and dance which were understood to have the lowest take-up. The mapping explored ways of providing arts and crafts work in day centres, to offer support for care staff/activity co-ordinators and to develop activities that could engage older men.
- 8.26 The activities delivered were a mix of universal activities open to all older people in the city (e.g. the free ticket scheme for arts venues and shows across the city, although there was geographical targeting of this), and more targeted outreach activities which recognised the diversity of people who comprise 'older people', as noted above. Much of the outreach work was 'workshop-based' within local day centres, which then led to final performances. Activities varied across artforms - music, dance and drama to visual arts and crafts.
- 8.27 Furthermore, a targeted approach was also taken in order to address the needs of the local area and the priorities of the Local CPPs. The original scope of the Glasgow Pathfinder did not include work with young people – the focus was on older people only. However, with recognition of the strategic priorities of some of the Local CPPs (on young people), the Pathfinder undertook some intergenerational work.
- 8.28 Although the list of partners was extensive in the planning of the Pathfinder, the extent of their involvement was, in fact, limited and the planning was largely undertaken by CSG.
- 8.29 As part of the initial mapping exercise, CSG asked various day care centres if they wished to be part of the planning process and those who were interested attended the local planning meetings and events. Alongside local care staff, the planning meetings also comprised older people, the Local CPPs, a CHCP representative and artist/art organisations.

- 8.30 The project made good use of the Pathfinder Evaluation Toolkit and evaluation was built in to the process from the very outset, picking out and acting upon key lessons throughout the lifetime of the Pathfinder.

Achievements and Impacts

- 8.31 The account of the achievement and impacts of the Glasgow Pathfinder is based mainly on the evidence provided in the Final and Interim Reports of the project, supported by the feedback from consultations with project management and Local CPPs.
- 8.32 In line with the structure provided by the Evaluation Toolkit, the Evaluation Plan for the Pathfinder identified indicators in relation to activities, participation, satisfaction, impacts and value for money.

Activities

- 8.33 In relation to activities, the project delivered all of the outputs identified in the Evaluation Plan, including:
- an initial city-wide mapping and baseline study comprising the creation of a city-wide database with information of services relating to people over 60 and a survey of older people's involvement in the arts;
 - local planning meetings carried out with a representative from each of the ten Local CPPs, the participants, CHCP, artists, arts organisations and local care centres;
 - a range of arts and cultural activities using a variety of delivery models which were compared and contrasted including:
 - **Platform:** a free ticket offer scheme encouraging 'first experiences'
 - **Big Draw:** visual arts workshops as part of the Big Draw, the Campaign for Drawing's annual national showpiece. Workshops took place in a variety of locations throughout the city
 - **Bring on the Spring:** informal event in the East End of the city showcasing potential projects
 - **Tea in the Garden** at Gartnavel Hospital: a music performance with the objective of improving health and well-being
 - **Growing Bolder:** workshops involving three day care centres and using photography (specifically targeted at BME men), visual arts and performing arts. This also included showcase and a taster workshop event
 - **Wing Hong Workshops:** visual arts workshops for an older Chinese group
 - **Hour after Hour:** writing project involving the commissioning of a publication about age and growing older in Glasgow

- **In My Day and Peace in Our Time:** two intergenerational workshops culminating in a performance event
- **Toonspeak Intergenerational Group:** drama workshops
- **Paragon Project:** intergenerational music commission project in south side of the city;
- signposting to other events in the city and distributing arts information packs to create awareness and interest in arts programmes available in the city; and
- initiating an arts ambassador scheme, whereby older people act as buddies/mentors to other older people to encourage participation in cultural activities. This was in partnership with the Retired and Senior Volunteers Programme (RSVP) as it was recognised that not only was it a huge task to start from scratch, but that RSVP had valuable expertise and the resources. The scheme was developed in recognition of the importance of word of mouth in encouraging the cultural participation of older people, particularly those living alone who do not regularly attend local groups. This particular project focussed around Celtic Connections, with older people signing up as volunteers who encourage their peers to attend the event.

8.34 It was also the intention of the Pathfinder to explore and develop intercultural activities. Although the Pathfinder worked with BME communities, these were not intercultural. Attempts were made to do this by inviting BME day centres across the city to a focus group to discuss the best means of implementing this, but no-one attended. Therefore, rather than push intercultural activity on a larger scale, the Pathfinder engaged a small number of BME groups directly in activities on a more practical/operational level than at a strategic level. The artists therefore played the critical role in linking BME groups to more mainstream arts activities.

8.35 Although not an initial activity objective of the Pathfinder, one of the projects, “Growing Bolder”, highlighted the potential for activity coordinators to become advocates for the arts. In recognition of this opportunity, the Pathfinder offered two professional development courses, one in partnership with Alzheimer’s. Scotland, Dance House and Touchdown, and the other in partnership with the BBC Scottish Symphony Orchestra, in order to deliver more in-depth training. One was better attended than the other and the overall impact of training is not clear.

Participation

8.36 The Pathfinder recognised that there were approximately 110,000 people over 60 in Glasgow, but there was no specific target with regards to engaging a proportion of this number, rather that the Pathfinder aimed to engage with the most vulnerable and disengaged groups within the over 60s – BME and disabled (those with long-term mental health illness, dementia, physical disabilities and sensory impairments). This fulfils an important objective of the Pathfinder Programme.

8.37 Participation included passive participation (audience development) and active participation (workshops and performances). The numbers are as follows:

- **audience members:** six projects, with a total of (up to) 471 older people in the audience;
- **workshops:** six workshop based projects, with a total of 155 participants; and
- **performance:** four performances, with 31 older people participating.

8.38 In addition to the target group, the Pathfinder also secured the participation of:

- 55 artists (writers, musicians, composers, dancers, choreographers, photographers, visual artists, film-makers);
- 68 young people; and
- numerous support staff from partner organisations.

8.39 Also, via the CPD courses that aimed to encourage activity coordinators to become advocates for the arts, a total of 23 individuals participated.

8.40 Some arts organisations and artists had not worked with older people before (e.g. Glasgow Film Theatre, City Halls, Paragon), but they were encouraged to put on pilot events for older people. It was reported that by establishing new target markets and contacts for the arts organisations, this would open up potential future funding opportunities. In addition, arts organisations across the city would also benefit from the increase in demand for arts activity from older people (albeit how long this demand will be sustained is not clear).

Satisfaction

8.41 As reported in the Final Evaluation Report, the overarching feedback from the participants was very positive, and the level of satisfaction was generally high. This was attributable to the quality of the arts provision and also to the artists delivering support. Also, high level of satisfaction of participants was particularly evident from the following:

- older people generally felt that they had a say in local arts provision and that they helped shape activity. They were invited to be part of the planning group within each of the Local CPP areas and had sufficient input at workshops, particularly those that led to a performance; and
- there were high levels of demand among older people to be ambassadors (the RSVP project); the result of which was positive impacts on the health and well being of older people, particularly because it meant the ambassadors could feel they were of help to others (rather than simply a user of services).

- 8.42 There were a few issues raised in some of the projects, with participants questioning the suitability and relevance of the topics covered and artforms adopted (such as an animation project). In a small handful of cases, questions were raised about whether day-care centre and hospital participants were attending on a voluntary basis or not. If this was not on a voluntary basis, the level of satisfaction was likely to be lower.
- 8.43 For partners such as carers, artists and arts organisation, satisfaction was also high, with the demand for the CPD events providing evidence for this. Many arts organisations appreciated the opportunity to work with older people, a group they had not traditionally worked with.
- 8.44 However, there were some negative issues that emerged when cross department work was encouraged due to conflicting aims and objectives. In addition, some Local CPPs were less willing to engage with the Pathfinder when culture and arts and/or older people were not a key priority for them.

Impacts

8.45 The main impacts achieved by the Pathfinder included:

- increasing participation of older people (up to 657) in arts and cultural activities, a number of which never/rarely participate in the arts. This led directly to further participation (e.g. participants attending the writing workshops, attended the 'Aye Write!' festival for the first time);
- reducing physical, attitudinal and educational barriers to participation. The provision of free tickets, transport and interpreters, and relationships with key stakeholders, all proved invaluable in breaking down such barriers. However, the removal of attitudinal and intellectual barriers proved much more difficult than the removal of physical barriers, with further work required in this area;
- raising the profile of arts of older people and the arts (although this has been patchy across the Local CPPs);
- (some progress) in ensuring established venues across the city are more welcoming to older people (although there is still work to be done);
- breaking down barriers between the young and old and challenging stereotypes (of both groups), through the intergenerational work;
- creating a positive impact on older people's health and well-being by "getting older people out of the house" and broadening their horizons. Also, the number of people addressed health issues due to attending arts provision in health centres increased (e.g. East End Healthy Living Centre);
- identifying priorities for future investment, including geographical areas where take-up of cultural activity remains low, increasing activity for BME groups, increasing activity for the families of older people to encourage

participation, and developing the Platform initiative (rather than free tickets, free travel and refreshments); and

- encouraging the continuation and development of provision beyond the life of the Pathfinder. This was assisted by developing links with day care centres, housing associations, older people's welfare society and health services with current arts provision in the city. Example of continuing work includes:
 - visual arts work in the Wing Hong Centre, which secured funds from China Now Scotland and
 - intergenerational work in East and North Glasgow, securing funds from Scottish Community Foundation and the Fairer Scotland Fund, respectively;

8.46 Although a main aim, the project was not able to establish clear mechanisms for city-wide arts team to work with local teams. This proved more difficult than expected with the aforementioned changes to the Community Planning structures in CPP areas. However, it is hoped that with the Chief Executive of CSG leading the CPP's 'Vibrant Glasgow' theme, progress will be made against this objective (albeit after the life of the Pathfinder and unconnected to the project). Also, there was limited success in the extent of advocacy to Local CPPs, i.e. promoting the benefit of using creative approaches to engage and reach communities

Value for Money

8.47 The project cost £78,585, below the original budget of £86,000. Of the £78,585, £45,000 was provided by the Cultural Pathfinder programme (cash) and £33,585 from Glasgow City Council (in-kind). The underspend in the project was due to unsuccessful attempts to raise additional funding (of £7,415).

8.48 Establishing the value for money of the Pathfinder is problematic. A crude measure is to say it cost £120 per person to attend a performance or participate in workshop or performance, reducing to £68 when removing the in-kind contribution. However, this reveals little about the value of the process, the quality of the service provision or the level of involvement by participants (i.e. some participated over a number of sessions and performances).

8.49 The full breakdown of funding is provided in the Final Report with the key areas of expenditure including:

- employment of artists and interpreters;
- marketing fees (design, print, advertising in the local press etc);
- costs of various artistic materials;
- tickets, transport and catering costs; and

- evaluation costs.

Contribution to Strategic Objectives

8.50 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Glasgow Pathfinder project has successfully:

- engaged under-represented groups in arts/cultural activities;
- encouraged collaborative working within and/or across authorities;
- engaged CPPs and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability of its impacts.

Engaging Under-Represented Groups

8.51 The project engaged (up to) 657 older people, recognising that they are less likely to participate in cultural activities than others, and are therefore an 'under-represented group'. Focus was also given to the most disadvantaged older people - such as those with a disability and members of BME communities, thus fulfilling some important objectives of the national programme.

8.52 In addition, the Pathfinder also incorporated in one Local CPP area support for young people (68 in total) through intergenerational work.

8.53 Participants were engaged in a wide range of artistic and cultural activities with a core focus on audience development and workshops, some culminating in performances. For the majority this was a new experience, and one that delivered benefits for the participants, notably to their health and well-being.

8.54 As noted, the project undertook an initial mapping study in order to generate interest in the project. However, those who did not respond to the study were likely to be those that the project particularly sought to reach. Therefore, where there was particularly low take up of the Encourage programme, resources were focussed in engaging groups from those areas.

8.55 Despite also undertaking a marketing campaign, working in partnership with those who have established relationships with the target group was of greatest importance in securing participation, particularly for the most vulnerable groups, such as the older BME communities.

8.56 The role of trust in engaging the target groups was important, as was an understanding of sensitivities and issues relevant to the target group e.g. physical health issues resulting in some projects being inappropriate for older people, and Asian women not wishing to be photographed.

- 8.57 The provision of transport for older people to attend events (along with free tickets) was also considered important in encouraging attendance and addressing known barriers to cultural participation.
- 8.58 Finally, in order to reach those least likely to participate the arts ambassadors' scheme was established. It proved to be successful, particularly where older people acted as buddies to their peers.

Collaborative Working

- 8.59 A key objective of the programme was to extend the Pathfinder experience as widely as possible via collaborative working.
- 8.60 Attempts to encourage collaborative working with partner organisations were evident from the outset, with various partners invited to contribute to the planning process by joining local planning groups. This included the Local CPPs, a CHCP representative and artist/arts organisations, as well as representatives of the target groups.
- 8.61 The intended advantage of such an approach was to ensure that the activities were 'fit for purpose' and it also provided the foundation for sustainability by embedding the activities into local priorities.
- 8.62 Despite these efforts and good intentions, this worked less well in some areas due to competing workloads and priorities – both in terms of the issues to be addressed in the local area (i.e. is culture really at the top of the list) and groups targeted (i.e. older people not a priority). For instance, in South Local CPP, young people rather than older people were a key priority group. Therefore, the majority of planning was undertaken by CSG.
- 8.63 Beyond the planning stage, numerous organisations and networks were engaged in the delivery of the projects, in addition to those mentioned above. The list is extensive and includes:
- arts programmes, arts organisations and local artists;
 - national organisations (Scottish ballet);
 - national charities (Alzheimer's Scotland);
 - housing association (GHA);
 - local organisations/projects, both arts and well-being organisations, including:
 - NGARN, the North Glasgow Arts and Regeneration Network
 - Silver Deal, a CSG managed physical programme for frail and old people
 - Polyphony, an organisation promoting positive mental health through therapeutic music activities

- Platform, the managers of free ticket scheme in the city
- East End Healthy Living Centre
- Intergenerational Network, an network led by Better Government for Old People;
- venue staff;
- youth organisations; and
- schools and hospitals.

8.64 There are numerous examples of the benefits of collaborative working, including:

- **testing the appropriateness, or otherwise, of the target group:** for instance, working with NGARN to deliver the Toonspeak workshops, revealed that the project would not be successful in engaging older people in the north of the city; however, by engaging with youth stakeholder groups and the healthy living community known to NGARN, the workshops became more successful as a intergenerational project;
- **testing feasibility of specific projects:** greater consultation may have helped in some cases to establish the feasibility of projects. Intergenerational projects worked better with some older people than other, with Older British Asians reacting adversely to such projects due to cultural differences (i.e. the feeling that young Asians are too different from them);
- **development of sustainable relationships:** for example, the relationship with NGARN proved an important one as the Glasgow North Local CPP is represented on NGARN and it is this CPP that has been the most engaged in the project;
- **understanding of specific requirements and sensitivities of the participant group:** for instance, one particular project acted on advice from Alzheimer's Scotland with regards to the pace at which the artist should work, and the approach and manner that is best suited to participants to ensure recognition. Collaboration also allowed CSG and partners to develop learning and best practice with regards to engaging older people in arts activities; and
- **developing new target markets for existing arts groups/ organisations/ venues:** the Pathfinder opened up new target groups to the network (both as audience members and participants) as many typically did not engage with older people.

8.65 Experience of the Glasgow Pathfinder reveals that the success of collaboration and ongoing relationships comes down to two key factors: the individuals involved and local priorities.

- 8.66 Overall, the existing infrastructure, networks, knowledge and experience in the city has been of critical importance, not only making the Pathfinder happen, but making it happen effectively (in most activities).

Engaging Community Planning and other Partners

- 8.67 The project only managed to engage effectively with two of the ten Local CPPs, despite the efforts of the project management team. It did, however, involve significant collaboration with other external partners (as noted above) and also other service departments within the local authority, particularly relating to well-being and health.
- 8.68 Delivering some of the workshops in partnership across departments within CSG (Arts Development and Museums and Galleries) did help to enhance the service, by pooling resources and expertise. However, issues emerged when overarching aims conflicted.
- 8.69 Although links were already established between Arts Development and Social Work, the focus on older people in the Pathfinder opened new doors for the Arts Development Team.
- 8.70 At the outset, the Pathfinder stated that it would work with other local authorities within Clyde Valley, sharing experiences and learning. However, to date this has been limited. An attempt was made to work with North Lanarkshire Council by connecting an older people's drama group from the East of Glasgow with one in Coatbridge. However, this is the only evidence of achieving this objective, and funding to continue future cross-council working in this case was not provided.
- 8.71 In terms of Community Planning, a key objective for Glasgow's Pathfinder was to embed the work into the Local CPP structures.
- 8.72 Achievement here was limited, with some Local CPPs more willing (and able) to engage than others. It was clear (and something recognised by CSG) that involving Local CPPs in planning meetings for the Pathfinder did not go far enough to embed cultural activities within the Community Planning structures. Therefore, the Pathfinder made other attempts to engage with Local CPP staff, e.g. an information session between CSG and Local CPPs to identify the barriers preventing arts and culture from being embedded in the Community Planning process, and the benefits of arts to achieve the Local CPP agenda.
- 8.73 However, attendance at the session (and therefore adoption of findings) was limited and ultimately depended on individual and personal interest by individual Local CPPs staff.
- 8.74 Despite the above, the Pathfinder has at least established foundations for future and more widespread joined up working between the Local CPPs and deliverers of cultural activity, by opening up dialogue.

- 8.75 At present, the profile of arts and culture remains low in the Community Planning environment and there is a great deal of work that remains to be done to promote the role of culture in achieving wider social and economic agendas.
- 8.76 While the extent to which the Pathfinder engaged and influenced Community Planning partners was limited, this needs to be put in context.
- 8.77 The Community Planning structures were in the process of undergoing structural changes during the lifetime of the Pathfinder project, thus creating practical difficulties with engagement. As well as navigating these new structures, the project also worked with changes brought by CSG moving outwith the City Council.
- 8.78 It was recognised with the evolving structure of the Local CPPs across the city, that the Pathfinder would not necessarily at that stage achieve the objectives of embedding culture within Community Planning.

Effective Consultation with Communities

- 8.79 By following a participatory approach, the Pathfinder attempted to build a model of engagement that ensured wider access to cultural and other public services. There is clear evidence that it achieved the former, but there is less evidence regarding the latter.
- 8.80 With regards to ensuring that the activities met the aspirations of older people, Glasgow's Pathfinder consulted widely with the client group at the inception. This was a clear priority for the project.
- 8.81 As reported above, an initial baseline/mapping exercise was undertaken to establish older people's involvement in arts across the city and to provide intelligence to inform the activities. Through this exercise, it was noted that older men were less engaged than women, and there was limited take-up of drama and dance activities. The project was also built upon the Encourage project which had a wealth of knowledge as regards older people's needs and aspirations.
- 8.82 There was also evidence of ongoing consultation with the target group via the activities. For instance, in the Southside the Pathfinder spoke initially to the participants to understand their interests and inform what they were doing to plan the basis of Pathfinder activities. In the East End the take up of Encourage was very low so free tickets to events were given in order to introduce them to a broad spectrum of culture.
- 8.83 In addition, where specific workshops or ideas proved unpopular, they were amended accordingly. For instance, Asian men were not keen on intergenerational projects, and photography and digital animation was not well received, generally. However, this does suggest that the initial consultation was ineffective and therefore there was room for improvement. It was also for this reason that many of the projects "played it safe" with the artform and activities e.g. Scottish traditional music.

- 8.84 With regards to effective consultation that promoted wider access to the planning of other public services, the evidence was less clear. There was little to suggest that the Pathfinder contributed towards older people's role and involvement in wider Community Planning, and indeed the uptake of other services.

Additionality

- 8.85 One of the key factors on which projects were originally assessed was their ability to develop impacts that would not otherwise be achieved. There is little doubt that the activities undertaken by the Pathfinder would not have gone ahead without the funding from the Scottish Government.
- 8.86 Although there was ongoing activity in the city for older people (Encourage), the Pathfinder worked in very close partnership to deliver additional activities over and above the work of the Encourage project.
- 8.87 In addition, the Pathfinder targeted those groups that were less likely to engage with ongoing arts activities (BMEs, disabled people, those in specific geographic areas).
- 8.88 However, the Pathfinder model was not necessarily new (and this was the feedback from the arts organisations and artists), nor were the activities carried out. Also, the expertise to successfully deliver such a project was largely well established.
- 8.89 Nonetheless, the key factor was the *additional* reach – to participants, ambassadors etc – as there was no obvious sign of duplication of activities. This was in large part, due to the partnership working adopted by the Pathfinder.

Sustainability and Legacies

- 8.90 CSG have been successful in securing some additional funding to continue a handful of the activities initiated by the Pathfinder. This has been on an ad hoc, project-by-project basis and includes:
- funds from China Now Scotland to continue visual arts work in the Wing Hong centre;
 - funds from Scottish Community Foundation to continue with intergenerational work in East Glasgow; and
 - Fairer Scotland Fund monies secured by North Glasgow Local CPP to continue intergenerational work.
- 8.91 Attempts to build more strategic levels of sustainability into the project from its inception were made through the local planning groups; however, this was largely unsuccessful. Other than within North Glasgow, an area with existing interest in the arts, the impact on Community Planning was limited.

- 8.92 Key barriers were the lack of a clear structure, and differences in structures across each of the ten Local CPPs, to provide a practical and straightforward route into each partnership.
- 8.93 In addition, as previously mentioned, the interest in, and understanding of, the potential impact of, cultural activities among individuals within the partnerships is arguably the crucial factor in achieving engagement. Again, as noted above, much work remains to be done with Community Planning.
- 8.94 However, within CSG, a new structure of area based officers has been implemented (not as a consequence of the Pathfinder) which may provide more structured routes into the Local CPPs. The learning from the Pathfinder will feed into this.

Overall Assessment and Key Lessons

- 8.95 The Glasgow Pathfinder must be considered to have had mixed success. Whilst it generated participation in and future interest in arts and cultural activities among the hardest to reach older people, attempts to build more strategic sustainability, as mentioned above, were largely unsuccessful.
- 8.96 Although there are mitigating factors, the disappointing progress in creating sustainable links within the most extensive Community Planning framework in Scotland, is disappointing.
- 8.97 Overall, the case study raises a number of key lessons, including:
- engaging Local CPPs is challenging, particularly, when there are attitudinal barriers and lack of understanding regarding the value of culture. This is not helped by a lack of consistent and formal structures for engagement;
 - removing physical barriers is a critical first step, and one that, with sufficient resources, is relatively straightforward to achieve. The more difficult barriers to remove are attitudinal (for example older British Asians were the most adversely disposed to intergenerational projects, feeling that young Asians are too different from them and did not wish to have direct contact with young people);
 - there is a clear need to develop targeted provision depending on the specific personal characteristics within the target group. To do so requires awareness of specific sensitivities such as physical health issues or ethnic background that make particular projects inappropriate (e.g. some older people with disabilities do not wish to undertake dance projects and Asian women would not wish to be photographed);
 - related to the above, is the need to work with partners who have the relevant knowledge and expertise and who have established relationships and developed trust among the target groups. This is important for a number of reasons – to encourage participation, facilitate communication

between the participants and the artists and to assist the development of trust between the artist and the participants;

- there is a need to educate and work closer with staff at venues (across the city) in order that they fully understand, and are sympathetic to, the needs of older people; and
- on a more practical level, taking time on an informal basis (having tea, lunch etc) is an important first step to encouraging participation, notably among BME groups. In some cases the time required to develop relationships was also reduced by enlisting the support of trusted partners.

9 HIGHLAND

Project Background and Rationale

- 9.1 This Pathfinder project is different from the other 12 Pathfinders in that prior to inviting applications to be part of the Programme, the then Scottish Executive (now Scottish Government) had already agreed financial support to the Highland Council to help deliver The Highland Promise – An Gealladh Mor, as part of Highland 2007: Scotland's Year of Highland Culture.
- 9.2 It was decided to treat this as a Pathfinder project as the Highland Promise fitted well with the Pathfinder objectives, and an application was submitted to the Programme.
- 9.3 The Highland Promise was a cultural pledge from the Highland Council to children and young people in Highland that they would have the opportunity to participate in activities across the 'six strands of culture' of Highland 2007: arts, sport, heritage, language, science and environment, and therefore taking a broad approach to culture. It was a year-long plan of cultural activities, specific to each school, in which school pupils were invited to participate.
- 9.4 The 'Promise' for each school cluster comprised a mix of activities chosen from a menu of opportunities and was designed and delivered via an Associated School Group (ASG), of which there were 30 and which comprised the main secondary schools and the feeder primary schools.

Aims and Objectives

- 9.5 The main aim of the Pathfinder was to give children and young people in schools the opportunity to participate in activities to which they might not otherwise have had access. The project aimed to not only increase the level of cultural activity, but also to raise awareness of culture and to encourage schools to experience culture during, but also after, the Pathfinder.
- 9.6 There was a genuine desire of the project management team to allow schools and pupils to have a say in shaping the activities and also to avoid simple pledges such as 'every child will get swimming lessons'.
- 9.7 In addition to the delivery of direct activities, the Pathfinder also aimed to develop relationships between schools, national agencies and local providers that could flourish throughout 2007 and continue post 2007.

Funding

- 9.8 The total cost of The Highland Promise was £600,000 with £125,000¹⁴ from the Pathfinder Programme, £75,000 from the private sector and the remaining £400,000 from the public sector (including £139,000 from Highland Council and £150,000 from Leader+).
- 9.9 Each ASG received a budget of around £20,000 for their Promise, adjusted according to whether a school had particular requirements (e.g. situated in a remote area or having a higher number of schools/pupils within the ASG).
- 9.10 Some schools also levered additional external funding from the Scottish Arts Council and sponsorship from the private sector. Other ASGs also reported significant in-kind support, largely from public bodies, and internal school staff.

Strategic Fit

- 9.11 A key policy aim of the previous national cultural policy (*Scotland's Culture*) was to encourage more people to enjoy cultural activities by requesting local authorities to develop cultural 'entitlements' for their area, in consultation with local people. This was to assist local authorities in developing 'cultural planning', to feed into Community Planning.
- 9.12 While The Highland Promise was developed prior to the establishment of the full Pathfinder Programme, it did fit with the policy at the time. The Project adopted a bottom-up approach to planning and development, engaging many organisations, schools and individuals within the community, particularly young people. In particular, key beneficiaries (the school pupils) were given the opportunity to input into the development of the activities and to state their expectations of the project.
- 9.13 Although the policy shifted from 'local cultural entitlements' to widening access to cultural provision, the Pathfinder remained strongly aligned with policy drivers, as the focus was on widening access to cultural activities for *all* school pupils in Highland.
- 9.14 Although not all school pupils can be said to be under-represented in the arts, a certain proportion will be. For instance, children living in rural areas experience greater barriers to participation (e.g. transport to cultural events). Also, young people are a focus of cultural policy and the lessons should be transferable
- 9.15 Both past and current policy guidance called for broader and more effective planning for cultural provision and for this to be embedded in the CPPs. Given that the Pathfinder was managed and delivered by Highland Council in partnership with the CPP – The Wellbeing Alliance - culture was already embedded within Community Planning.

¹⁴ This was a significantly higher amount than any of the other Pathfinders, with funding in other projects ranging from £17,600 to £98,000, and a substantial project covering a wide area of Scotland.

- 9.16 The Pathfinder fitted with, and contributed to, Priority Six in the Community Plan for Highland of *‘enhancing culture, heritage, the Gaelic language and the natural environment’*.
- 9.17 In relation to Community Planning, it is helpful to consider the broader context of the Highland Promise as a key component of Highland 2007. The entire Highland 2007 initiative was established and governed by a Board comprising senior members of the Wellbeing Alliance. One such member was also on the Steering Group of the Highland Promise Project. The Steering Group had a very hands-on and practical role, with a brief to implement Highland Promise, as per the remit developed by the Wellbeing Alliance.
- 9.18 Furthermore, the SOA between Highland Council, the CPPs and the Scottish Government explicitly mentions the role of culture. The SOA featured the thirteenth National Outcome, *“we take pride in a strong, fair and inclusive national identity”* and focused on the development of the Gaelic language and culture and on growth in arts, literary demand and music festivals, all involving the local community.
- 9.19 This is no surprise as cultural policy has always been at the heart of economic, social and community development across Highland. The Pathfinder project fits with and contributes to the Highland Council’s Programme for Administration under the Arts, Heritage, and Culture and Sport priority.
- 9.20 Overall, the Pathfinder was closely aligned to the objectives of the Cultural Pathfinder Programme, in that it:
- targeted under-represented groups (children in rural areas);
 - worked with other services (locally and nationally);
 - was embedded within the priorities of the CPPs, and the CPPs played a critical role in its implementation;
 - there was genuine involvement from the community (teachers, children, local artists); and
 - there was a commitment to evaluation (as part of the wider Highland 2007 evaluation).

Activities and Processes

- 9.21 Each ASG’s ‘Promise’ comprised a mix of activities chosen from a menu of opportunities (over 100 choices of activities). The menu included a ‘shopping list’ of projects which would be delivered by national agencies or local companies or agencies that would engage young people across the full range of activities included in the six strands of Highland 2007. Due to the diversity of the six strands, activities were wide-ranging.

- 9.22 School pupils were consulted from the outset to gauge their opinions on the kind of activities they would like to see available within their 'Promise' and how they would like it to work, e.g. travelling to cultural events or developing them within their local school and community. This was achieved via a questionnaire distributed to the 30 school pupil councils and also through receiving feedback from head teachers and council officers engaged with children not in the traditional school system (e.g. gypsy traveller, home-schooled and excluded children).
- 9.23 Despite the diversity of choices available, schools were further encouraged to introduce their own specific options to better suit their needs and aspirations for the pupils.
- 9.24 Furthermore, although school children were the target audience and some of the activities did take place during school hours, there was no insistence that it had to be curriculum related (although many saw these activities as being part of other initiatives targeted at strengthening the curriculum).
- 9.25 The Pathfinder was led by Education, Culture and Sport within Highland Council, very much in partnership with the Wellbeing Alliance. To help deliver the project, the Pathfinder engaged many of the 47 partner organisations involved in the wider Highland 2007 initiative, in the formation of a steering group. The group comprised Highland Council, Highland 2007 officers, representatives from major cultural providers in the Highlands and the head teachers from the local schools. It was an inclusive approach designed to engage the community and meet the needs, wishes and aspirations of the young people in Highland.

Achievements and Impacts

- 9.26 The account of the achievement and impacts of the Highland Pathfinder is based mainly on the evidence provided in the final evaluation report¹⁵ of the project, supported by the feedback from consultation with project management. It should be noted that the final evaluation was relatively short as it was encompassed in a wider evaluation of Highland 2007, and it did not follow the Evaluation Toolkit framework.
- 9.27 For consistency with other case studies the achievements and impacts are reported in line with the structure provided by the Evaluation Toolkit and the Evaluation Plan used by the other Pathfinders, covering: Activities, Participation, Satisfaction, Impacts and Value for Money.

Activities

- 9.28 Each ASG was allocated £20,000¹⁶ in cash for their chosen programme of projects – their 'Promise'. As noted, a menu of activities was drawn up to assist, not circumscribe, schools in their choices, although in practice most

¹⁵ Conducted by the Centre for Cultural Policy Research at the University of Glasgow.

¹⁶ Although this varied in some cases due to particular circumstances.

schools used the menu for the majority of choices due to the scope of activities available. Even within one category of the six strands of culture the options were extensive. For instance, Sport activities ranged from canoeing and archery to Brazilian martial art and yoga, and within Arts, artforms ranged from theatre and dance to digital animation and film.

9.29 Many on the vast list of potential activities were to be delivered in partnership with both national and local organisations. National organisations involved included, among others:

- BBC Radio Scotland;
- National Theatre of Scotland;
- Scottish Ballet;
- Scottish Chamber Orchestra;
- Royal Observatory Edinburgh;
- Scottish Chamber Orchestra;
- Scottish Natural Heritage; and
- Scottish Opera.

9.30 The Pathfinder was believed to be an opportunity for national agencies to demonstrate their 'national' image and ambit by operating away from the Central Belt and their usual locations. On the whole, it seemed to be an opportunity that the national agencies welcomed.

9.31 Local providers (such Fèisean nan Gàidheal and the Highland Printmakers Workshop) were also included and involved in delivery. They were welcomed as part of the Pathfinder but on the condition that they were introducing special or enhanced projects rather than 'normal' activities which happened every year.

9.32 Although there was a vast choice of suggestions from which each ASG could use to develop its 'Promise', boundaries were set by the project management and it was clearly stipulated that each 'Promise' had to:

- involve young people in making choices from the menu of activities and suggesting other activities (clearly in line with Pathfinder programme guidance);
- involve all young people in the ASG - in every school and at all age stages;
- demonstrate how young people will know they are taking part in The Highland Promise;

- include activities across all the six strands of culture; and
 - integrate with Curriculum for Excellence and each school's development plan.
- 9.33 In addition to the main 'Promise' of each ASG, other activities delivered by the Pathfinder included:
- taster sessions prior to the launch of the project in order for schools to decide which activities from the menu to select;
 - the development of a website on which the menu was posted, enabling schools to access all the information about the various activities;
 - a number of '*added-value activities*', i.e. activities linked with other Highland 2007 projects, where The Highland Promise resources were combined to result in larger projects. Examples included: the enhancement of the Caithness Science Festival by the presence of an astronaut from NASA; the joint performance of the BBC Scottish Symphony Orchestra and the Highland Regional Youth Orchestra in Aviemore; and the Grantown Highland Garden Party which launched the Highland Garden at Grantown School and the Strathspey in May Festival.
- 9.34 One of the largest activities the Pathfinder was involved with was the Highland Garden Party. This was a joint initiative between the schools and community where every school was invited to an open-air performance, and to other activities including dance and visual arts. The event attracted 11,000 people from a wide range of communities – Gaelic, Polish and English.

Participation

- 9.35 Through the ASG mechanism, the aim of the Pathfinder was to involve *all* schools across the vast Highland Council area - 29 secondary, 183 primary and 3 special schools. It is believed that the Pathfinder 'touched' all of these schools in some form or another, with the depth of engagement of schools variable.
- 9.36 The Pathfinder was envisaged as being universal and fully inclusive and therefore efforts were also made to secure the participation of those not within the traditional school system (e.g. gypsy traveller, home-schooled and excluded children).
- 9.37 It is estimated that the total number of schools involved to a significant degree was 125, including 101 (55% of the total) primary schools, 21 (72%) secondary schools and three (100%) special needs schools.
- 9.38 There was an aggregate total of 15,688 pupils involved in the activities comprising 6,664 primary, 8,974 secondary and 50 special needs school pupils.

Satisfaction

- 9.39 The view of the project management was that the level of satisfaction with the Pathfinder as a whole was high. As part of the wider evaluation of Highland 2007, a survey was conducted to discover the level of participation and satisfaction across Highland in The Highland Promise.
- 9.40 Feedback from teachers suggested that the funding was the most useful form of support. Satisfaction was also high with regards to the menu of activities provided, the training, co-ordination and specific expertise of providers.
- 9.41 Feedback was more positive from the primary schools teachers, largely because the range of activities could be more easily accommodated into their learning outcomes and fit more easily around the timetable. On the other hand, secondary schools were under pressure to deliver exam results, therefore putting less emphasis on the Pathfinder project.
- 9.42 However, the survey data do not provide sufficient evidence to make a clear judgement on the levels of satisfaction among children and teachers. Indeed, much commentary is focused on more negative issues that arose although the consensus was that satisfaction among teachers was high.
- 9.43 Generally, the Pathfinder funding was essential in order to undertake activities. However, the additional Pathfinder monies arrived at a time where school budgets were being cut elsewhere. There was a great deal of concern that this was not 'new money' but had been cut from other education budgets. The impression was that budgets were cut to fund Highland 2007 and the new Pathfinder cash was replacing this, although not fully.
- 9.44 There was also an element of dissatisfaction, with some teachers believing that other ASGs and individual schools were receiving more cash (some got more due to "special circumstance", e.g. more rural location). This was likely a reflection of some head teachers being more interested in grasping these opportunities than others.
- 9.45 Also, there were some criticisms regarding timing. First, insufficient time for planning, secondly, that the timescales for delivery were too short, and thirdly that the calendar of activities did not meet the needs of the schools, in that it covered a calendar year and not a school year.
- 9.46 Finally, some pupils were critical of their school and felt it was not adventurous enough with the activities and they 'never got anything' – comparing themselves to similar schools elsewhere.

Impacts

- 9.47 A very wide range of achievements was noted, covering the Highland 2007 strands.
- 9.48 Given the limited duration of The Highland Promise experience, the evaluators noted difficulties in gauging the benefits to pupils beyond an immediate response in the evaluation survey. Therefore, the focus was on asking the ASG head teachers what they believed the impact on the pupils to be.
- 9.49 The reported impacts included:
- around 30% of the heads of each ASG that reporting that as a result of the Pathfinder culture was now a more important part of the school curriculum. However, the majority (60%) stated that it did not make a difference (positively or negatively); for some this was because culture was already considered important. Nonetheless, for some of the 30%, modest progress should be viewed positively as they had previously only had minimum engagement with cultural activities;
 - similarly, it was reported that the Pathfinder did not result in pupils being more interested in culture than they were before. Again, this was because many pupils were already interested in Highland culture;
 - most pupils were able to choose to participate in something they knew that they would enjoy, with many of these activities being new to them. In particular, enjoyment and enthusiasm emerged for extreme sports, wildlife safaris and traditional music making;
 - most pupils learned something new about Highland culture; and
 - participation in The Highland Promise resulted in better communication and levels of creativity.
- 9.50 There was however, a concern that it was one-off and did not tackle the real issues of access to culture (e.g. having a music teacher within the school on a permanent basis).

Value for Money

- 9.51 It is difficult to make an accurate value for money assessment, given the range of activities available and the variances in the number of pupils involved in each. However, the project management believed that the budget was significant, and that the project did offer value for money, particularly as funds were levered from other sources. The value was also improved by linking with other Highland 2007 projects to deliver activities jointly.

Contribution to Strategic Objectives

9.52 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Highland Pathfinder project has successfully:

- engaged under-represented groups in arts/cultural activities;
- encouraged collaborative working within and/or across authorities;
- engaged CPPs and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability and impacts.

9.53 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the project through the final evaluation report.

Engaging Under-Represented Groups

9.54 The Programme recognised that some sections of the population are more likely to take part in cultural activities than others. Therefore there was the aim to assist local authorities and CPPs to examine approaches that should help build an understanding of ways that would ensure wider access to culture.

9.55 Whether children are typically under-represented in cultural provision is a moot point. However, in the particular circumstances of this project, it is more likely that the children and young people in the Highlands will be under-represented due to the rural location.

9.56 The project was to ensure that every child, some of whom would be under-represented, had the opportunity to participate in cultural activity through Highland 2007. Such a universal approach intended to involve all children regardless of ability or need and regardless of whether they were in the traditional school system.

9.57 The Highland Council has a long experience of integrating children with special needs into mainstream schools and it is already part of their approach to ensure all children have access to all activities. There were examples of a child with physical disabilities and another with autism participating in kayaking, both from the same school and both requiring very different forms of support.

Collaborative Working

9.58 Collaborative working was at the heart of the project, assisted by the partnership approach adopted in the wider Highland 2007 initiative, and the involvement of the Wellbeing Alliance, which comprises many partners.

- 9.59 A clear example of collaborative working was at the early stages when there was a tension between the idea of the 'pledge', which carried with it the obligation of the local authority, via the school, to provide an activity, and the 'choice', which implied that both the pupil and the school would have choice regarding activities available as part of the initiative. This was a reflection of the statutory requirement of education vis-à-vis the looser framework in which cultural provision operates. But it was collaborative working that established a compromise in opting for the idea of a 'promise'.
- 9.60 Furthermore, the ASG structure was a catalyst for collaboration, in particular:
- more than half of the ASGs had partnerships with other schools or school groups;
 - just under half had partnerships with local businesses;
 - two fifths developed partnerships with national bodies in arts, heritage or sports;
 - a third had partnerships with parents;
 - a third with voluntary organisations; and
 - one ASG had its local enterprise company as a partner.
- 9.61 The first form of partnership (between schools) has helped in assisting pupils in making the transition from primary to secondary. This can be a particularly difficult process for some children as it may involve some moving away from their home in a remote area and boarding during the week.
- 9.62 There was significant support given to each ASG via key staff of The Highland Council, particularly by the Quality Development Team, Active Schools' Coordinators and the Cultural Co-ordinators who supported teachers in identifying and delivering the appropriate activity.
- 9.63 The Quality Officer assigned to each ASG helped to ensure the project ran successfully and encouraged children to choose a mix of activities, thereby broadening the range of experiences.
- 9.64 A final example of collaboration was with council officers responsible for gypsy traveller, home-schooled and excluded children, all of whom were included in the consultation process that ensured all children were given the opportunity to participate.

Engaging Community Planning and other Partners

- 9.65 At the time of establishment, 'Scotland's Culture' announced an intention to promote 'cultural planning'. However, this changed and the focus is now on planning for culture i.e. the activities were not solely focussed on ensuring wider access to cultural provision, but also to bring culture's benefits to bear upon the range of local authority services and to inform strategic work of the CPPs.
- 9.66 The project was part of, and a key output of, the Highland Wellbeing Alliance (the CPP) and the project was therefore fully integrated into the Community Planning structure, allowing funds to be drawn down from various members.
- 9.67 The Highland Wellbeing Alliance, established in 1996, comprises a variety of organisations including Highland Council, Highlands and Islands Enterprise, NHS Highland, Scottish Natural Heritage, Northern Constabulary, Highlands and Islands Fire and Rescue Service, representatives from the private sector and representatives from the voluntary sector, all of whom were involved in the Pathfinder. As noted, funding was levered from public (£111,000) and the private sector (£75,000) members of the partnership, evidencing the perceived importance they accorded to cultural provision.
- 9.68 Learning from the Project was also (seamlessly) fed back via the CPP meetings. It was through this sharing of learning that the Highland project added value to Community Planning in the area. There was no need, unlike in many other Pathfinders, to advocate on culture's ability to help address a range of social issues.
- 9.69 Regarding the planning process, the involvement of head teachers was vital to the project's success, in terms of generating commitment to the project, and determining suitable and deliverable activities. Also, they played an important role in terms of advocacy with colleagues and engendering enthusiasm for the Highland Promise amongst school staff. Those ASGs with more active and enthusiastic head teachers typically produced more successful 'Promises', with respect not only to the activities delivered but also regarding the level of pupil involvement and the development and future continuation of new partnerships.
- 9.70 In terms of delivery, the Programme suggested that the voluntary sector and the arts sector will be valuable resources in delivering future cultural activity to schools and young people. The voluntary sector was engaged at the outset in the Highland Pathfinder due to its representation on the CPP, therefore increasing the possibility of continuing with some of the project's activities in the future. In addition to established relationships, many new relationships were developed with local artists, and it was envisaged that this would contribute to a positive legacy.

Effective Consultation with Communities

- 9.71 One of the key objectives of the Pathfinder Programme was to demonstrate how 'cultural entitlements' could be rolled out to embrace all sections of the population. Of course, the agenda has moved to widening access to culture, however, the element of engagement remains a very important one. The intention of the Programme was to ensure that specific activities and opportunities to take part and enjoy culture were designed to match local people's aspirations.
- 9.72 A key measurement of success lies in the level of community consultation. A critical part of The Highland Promise concerned the involvement of pupils; they were to be encouraged to choose what they wanted to do and to shape activity. This was achieved via a questionnaire distributed to school pupil councils at the planning stage.
- 9.73 The involvement of school pupils in determining their 'Promise' was patchy, largely because it is not part of the ethos of education to offer pupils a choice in what they learn.
- 9.74 Some schools were very open to pupils' suggestions, e.g. some primary schools embraced their pupils' desire to undertake the most extreme sports possible, allowing children to try out challenging activities. However, the most common approach was a more pragmatic one whereby pupils were involved in discussing the various activities and guided to think about new activities, but this was very much constrained by what the school considered practical and possible. Therefore, in most cases, pupils were consulted and when it came to practical implementation, the staff took over.

Additionality

- 9.75 Consultation feedback indicated that the Pathfinder funding enabled Highland Council to design and deliver a project that was more ambitious and reached a greater number of children than would have otherwise been possible via Highland 2007. While the children would have been involved in the Highland 2007, without a specific element of the overall initiative that focussed on children, the number of children that participated would have been less and the variety of choices on the menu of activities restricted.
- 9.76 It was absolutely not a key focus of the Pathfinder to just 'put a bow on it' by developing a promise or pledge that had no substance to it, and without the substantial resources from the Pathfinder programme, the substance of the Promise would not have been achieved.

Sustainability and Legacies

- 9.77 The legacy with respect to engaging and developing the relationship with the CPPs was less of a priority within the project as the importance of cultural activities and planning for culture was already widely accepted by the CPP.

- 9.78 Rather, the significant legacy for the Highland Pathfinder was a legacy fund of £600,000 for additional cultural activity, secured in 2008/09. Although this was also a consequence of Highland 2007, of the £600,000, £125,000 has been ring-fenced specifically for school children (as a result of the success of the Highland Promise). From 2009/10, the total fund will be £500,000 per annum.
- 9.79 To support the future activities, a number of other legacies will prove valuable including:
- tangible legacies such as new equipment (e.g. new science equipment, production of films and a new school tartan);
 - general increase in activity, awareness, encouragement and experience of schools of culture and in particular among schools who traditionally have not placed significant emphasis on cultural activity;
 - improvements in communications and co-operation within, and between, schools and ASGs;
 - a better awareness of, and relationships with, other providers both nationally and locally;
 - the formation of partnerships between schools, the wider community, the voluntary sector, national agencies and local providers (throughout the project national agencies often worked with local providers to assist them to deliver their events on the ground; and
 - working outside the normal curriculum, and beyond the school premises, leading to innovative teaching and being more open to the role of culture in delivering across the curriculum.
- 9.80 Other legacies that are not solely as a result of the Pathfinder, but those it made a contribution to, include:
- the department of Education, Culture and Sport now works within the boundaries developed by the ASGs, and each ASG has a named member of staff operating across libraries, youth work and arts and culture, all responsible for delivery; and
 - the re-opened Eden Court Theatre's engagement in drama for young people with special needs

Overall Assessment and Key Lessons

- 9.81 The evidence suggests that the project has largely delivered what it set out to do; it ensured children and young people were given access to cultural activities that were truly shaped by them.

- 9.82 The Highland Pathfinder is an example of cultural activity being delivered in an integrated way by a whole host of partners, managed by the local authority and the CPP. The Pathfinder was unique in that it was the only project that was truly delivered in partnership with the CPP. Indeed, the project drew funds from CPP partners. This is largely a reflection of the wide acceptance in the area of the important role played by culture
- 9.83 The Final Report and consultation with the project manager identified a number of key lessons with respect to the Pathfinder.
- 9.84 First, at a very early stage it became clear that schools had to have some autonomy about their 'Promise' and a considerable element of choice in what it actually comprised. It would have been misguided to create a "one size fits all" pledge. The main rationale for allowing choice included:
- to promote buy-in, ownership and enthusiasm of teachers, pupils and parents, with the role of the teacher particularly critical to the success or otherwise of the project;
 - to aid the practical delivery across all schools (particularly due to the vast geography and tight time scales);
 - to add value to what is already going on in schools, both in terms of curriculum and learning delivery and the schools' wider social context.
- 9.85 Other key lessons include:
- although autonomy is of great importance, it is also vital that boundaries are set and guidelines established to ensure the overarching aim of each project is achieved;
 - achieving "buy-in" from the head teachers was a critical success factor. Head teachers played an important role in terms of promoting arts and culture and engendering enthusiasm school staff, ensuring activities were deliverable and facilitating pupil involvement.;
 - the ASG structure clearly had a positive impact in driving activity and creating healthy competition among the groups (e.g. striving for more ambitious activities, and leveraging funding from other sources);
 - the Quality Officer assigned to each ASG was critical in ensuring that the project ran successfully and, more importantly, encouraged children to choose a mix of activities, thereby broadening the range of experiences; and
 - an obvious, but an important lesson, is that any pledge or promise must have the required financial and non-financial resources in order to implement activities.

10 PERTH & KINROSS

Project Background and Rationale

Background

- 10.1 The StART Project 2007 was the Pathfinder project managed by Perth and Kinross Council. The Pathfinder primarily targeted community groups in rural and isolated areas in East Perthshire, as well as those affected by high unemployment and low educational attainment.
- 10.2 The project was centred on an existing annual community arts development Festival: stART, one of the largest community-driven participatory Arts Festivals in Scotland. The Cultural Pathfinder project looked at the work of the stART group to see how such a community approach could help to deliver 'cultural entitlements' in a local area. The Pathfinder allowed the Festival to be expanded so that the benefits could be felt locally over a longer time period. stART OOT was the name given to the Cultural Pathfinder element of the project and represented events that were chosen and hosted by community groups already in existence or events that celebrated local culture and heritage.

Aims and Objectives

- 10.3 The overall aim of the Start Festival was to develop a community capacity/development model through the delivery of high quality, community driven, arts development opportunities within the rural Strathmore area of Perthshire. It was envisaged that the project would enable communities and individuals to feel empowered to shape their own notion of cultural access, which would be supported by the Community Planning process and not prescribed by it. The main aims of the project as set out by the evaluation plan:
- to enable communities to define and deliver their own cultural access, networking, finance and partnership working;
 - to increase opportunities for individuals and groups within the community to develop and share skills, increasing community capacity;
 - to offer access to high quality arts tuition, through (what has become) one of the largest participatory arts Festivals in Scotland;
 - to support existing local groups engaged in cultural activities, to help them to become more sustainable and self-sufficient;
 - to encourage communities to invest time and effort in their environment through facilitating projects that bring about physical and artistic changes thus encouraging a greater sense of 'ownership' within the community;

- to develop communities that inform and influence cultural service delivery and develop an interface with the Community Planning process; and
- to offer communities the opportunity for celebration of community identity and increased sense of community cohesion.

Funding

- 10.4 The total cost of the project was £86,565 of which 43% (£37,565) was funded by the Cultural Pathfinders programme. Match funding was provided by Perth and Kinross Council (£39,000) and Awards for All (£10,000).

Strategic Fit

- 10.5 The Pathfinder is aligned with **national policy** relating to culture as it has a strong focus on communities to inform and influence cultural service delivery, and developing interface with Community Planning. This fits with the focus on CPPs getting involved in culture and on putting community empowerment at the heart of planning for culture. A further key aim of the Pathfinder was to support local groups engaged in cultural activities to become more sustainable and self sufficient in delivering activities.
- 10.6 The application guidance sets out a range of funding criteria for the **Pathfinder Programme** and the initial aims set out for this project demonstrate a strong fit with these. Firstly, the Pathfinder fits with the aim of focussing on communities that are under-represented as it set out to target a rural deprived area in East Perthshire with isolation issues, and it emerged around the expressed needs of local people for cultural activity.
- 10.7 It also fits with the aim of exploring culture's benefits across Local Authority departments and Community Planning activity by setting out to integrate the delivery of Community and Arts Development services into the local Community Planning process, and into other departments/bodies. This includes local adult education, schools, regeneration trusts and economic development. The Pathfinder also fits with the aim of involving local partners and a range of sectors by aiming to offer opportunities for individuals and groups within the community in terms of high quality arts provision.
- 10.8 The project demonstrates commitment to effective community consultation and giving local people a real influence in developing the project and their cultural needs by aiming to enable communities to define them in the context of the Festival project and to develop interface between the community's cultural aspirations and the Community Planning process.
- 10.9 The project fits with Perth and Kinross's existing **Cultural Strategy**, 2005, where one of its key aims is to develop and support links between communities and local cultural activities. The strategy outlines a basis for working with individuals, communities and service providers to frame a local interpretation for cultural provision that is supported through the Community Planning process. The strategy aims to ensure that barriers to cultural activities such as rural transport issues are overcome when possible. The

cultural strategy is currently being redeveloped and it is anticipated that the findings from the Pathfinder will feed into this process.

10.10 The Pathfinder also links in with Perth and Kinross's **Community Learning and Development priorities**, which include the following:

- achievement through learning for adults, through community based activities; and
- achievement through building community capacity by enabling individuals, groups and communities to develop the confidence, understanding and skills required to influence decision-making and service delivery.

10.11 The project aimed to develop an interface between the community and the **Community Planning** process. It was very much a 'bottom up' approach where groups were given an opportunity to develop their own projects/events as part of the Festival and were supported in developing the capacity and skills to do so. The routes were in place, through the Local Regeneration Partnerships and the Local Authority partnerships such as Lifelong Learning and Health and Well Being to feed information, outcomes and recommendations through to the Community Planning Implementation Group. This aim fits with the one of the key principles of the Community Plan, which relates to generating effective community engagement and providing opportunities for communities to shape and influence policies and decisions that affect them. Supporting communities to develop the necessary skills and confidence, ie building capacity, is identified as fundamental to achieving this.

10.12 Culture also sits within the Vibrant and Successful Area Theme – there is recognition that tourism is an essential element of a thriving economy and that there is a need to maximise the impact and effectiveness of cultural activity in Perth and Kinross to attract interest and investment. One of the outcomes relates to Perth “have a thriving economy including successful tourism and cultural sectors”.

10.13 In addition, the consultations identified that the project aimed to use arts service delivery as a way of promoting and impacting on health and wellbeing, fitting with the target outcome of the community plan: to improve the health and well being of individuals in the community.

10.14 The various Festival events and activities also contribute towards the aims of the **Local Regeneration themes** including raising educational attainment by increasing the number of residents taking part in learning opportunities and engaging young people.

Activities and Processes

10.15 The stART OOT Pathfinder element of the project had two main areas of activity:

- groups already involved in ongoing community based activities were asked what kind of cultural activity they would like to be involved in and then asked if they would like to host a workshop. In addition, new members of the community were then encouraged to attend the group experimentally to try new activities. This achieved three things: it supported existing groups by providing funding for new activities; it generated greater publicity to attract new members to groups and it increased and promoted access to new cultural activity within East Perthshire; and
- a series of events celebrating the culture of the Strathmore region and the lives and traditions of the travelling people (traditionally resident in the area) were supported by the National Portrait Gallery.
- The Festival involved high quality arts activities in a variety of locations indoors and outdoors, led by experienced artists from the local area. A total of 84 separate activities were offered as well as a processions with a fire show at the end.

10.16 The Pathfinder element of the project built upon the structures and processes developed and already in place from previous stART Festivals. A key difference was that in 2007 a committee of local community groups was given responsibility for hosting activities using arts providers of excellence. The committee did this by drawing down funding and disseminating it to those local interest groups keen to host an event. Following the events in the Festival, the committee made available small amounts of funding for groups to explore further their chosen activity.

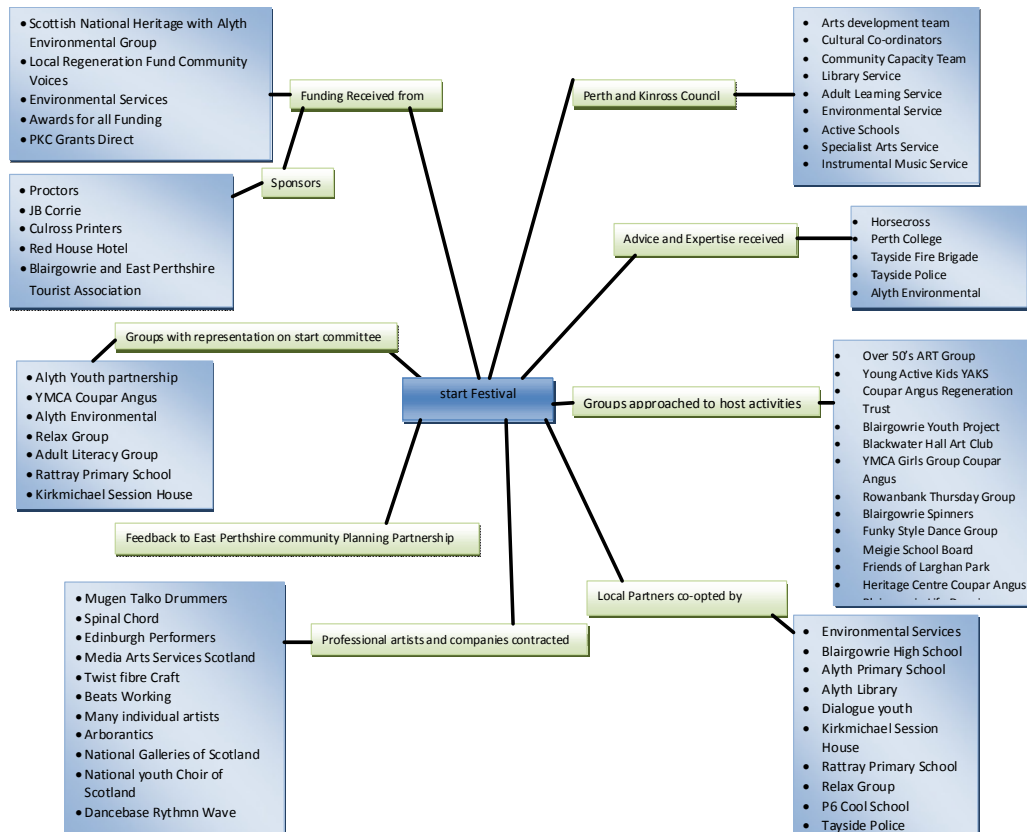
10.17 Activities included building relationships with local groups to develop local support and networks. The Festival was publicised and support was given to the committee to design and produce a brochure of events. Funding was given to local groups in order for them to host participatory events and high quality artists/facilitators were located and booked to run workshops. The project worked with local schools to publicise the event and enable all age groups to take part in the activities. It also worked with the community to exhibit the work produced during the Festival and to showcase cultural opportunities in the area.

10.18 The Pathfinder was about delegating responsibility to the community groups and enabling them to make decisions about what they wanted to provide. An element of the project was largely related to creating processes for local people to plan and create their own arts and cultural opportunities by providing contacts, creating networking opportunities and introducing them to groups and artists so that in future when developing projects they could locate and approach artists and arts organisations themselves. The Pathfinder also developed ways for organisations to communicate with key contacts in

Community Planning. A large element was about community capacity building.

10.19 **Figure 1** below outlines the delivery structure of the stART Festival.

Figure 1: stART Festival delivery structure



10.20 This delivery structure (on a much smaller scale) was in place from previous stART festivals but became much more complex, with a greater number of integrated partnerships and community groups involved following Pathfinder funding. In addition, the stART committee, consisting of a range of community organisations was formed to deliver the stART OOT element of the Festival.

10.21 The Pathfinder was led by the arts team in the Council, cultural coordinator and the collaborative community capacity builder. A cross- council approach to delivery was taken, which included schools, environmental services, the library, adult learning and specialist arts service. The core delivery team worked closely with the local community activities in terms of planning and delivery.

10.22 The Pathfinder successfully achieved cross collaboration between council departments as the Festival provided a means by which the various departments could meet their own goals. For example, the photography project with an adult literacy group in Rattrie met the objectives of arts development as well as adult learning and the community capacity team within the Council.

- 10.23 The planning began around 10 months prior to the event. The committee interviewed and employed a coordinator for the Festival for the two months running up to the festival and various individuals and partners took on the roles of fundraising. Funding was secured from a wide range of organisations and sponsors (as shown above).
- 10.24 The Festival was successful in drawing in the support of a wide range of local partners, including schools, the police and fire services and professional artists and companies. A wide range of groups were approached to host activities.
- 10.25 One of the key successes of the Festival was the integrated partnership approach that was taken. The Festival was a means by which the objectives of a range of partners could be met, in the council and across Community Planning. Individuals involved in Community Planning were the supporting groups in developing activity, for example, the Community Learning and Development manager in East Perthshire (who sits on the Community Learning and Development sub-group) was heavily involved in providing the links between the council and the local community and in supporting the groups in delivering activities.
- 10.26 Various routes were created by which information, ideas and recommendations could be fed back to the East Perthshire CPP. For example, through the Local Regeneration Partnerships and themed partnerships, such as Lifelong Learning or Health and Well Being, who were key partners in the delivery and funding.
- 10.27 Other stakeholders such as the National Portrait Gallery and the National Youth Choir were integrated by being asked to participate in various aspects of the project. For example, the National Portrait Gallery worked on and provided a display for the travellers' exhibition.
- 10.28 There were several reasons why the Perth and Kinross Pathfinder delivery model worked well in practice, one of the most important of which was the quantity, range and strength of local community groups in East Perthshire. Perth and Kinross Cultural and Community Services also has strong links with the local community groups and has good knowledge and skills in terms of engaging with and listening to local groups. The inter-disciplinary working of the arts team with the Community Learning Development staff underpinned the success of the project. Skills and existing networks that have been built up over the years with various organisations were important.
- 10.29 The evaluation was carried out by an external evaluator. There were limited issues with the evaluation process and a good response was received from beneficiaries and participants, enabling the evaluators to demonstrate outcomes of the project. The only issues were in term of demonstrating long term outcomes and impacts, as it is too early to do this at this stage. The Scottish Government toolkit was utilised, giving a clear account of progress against indicators.

Achievements and Impacts

10.30 The Pathfinder Evaluation Plan detailed the target inputs, outputs and projected outcomes of the project and the Final Report reported on progress against these. The section below analyses the extent to which these targets have been achieved.

Activities

10.31 All of the following activity outputs as set out in the evaluation plan were delivered:

- develop meaningful relationships with local groups and individuals in order to review the Cultural Pathfinder proposal;
- create a planning document for the project;
- use previously developed processes, aid the stART committee in its endeavours to substantiate and develop local support and networks;
- publicise festival events and availability of start up funds and design a brochure;
- employ web designer to create a website, monitoring evaluation Consultant and festival coordinator;
- disseminate funding to local groups to host participatory events from arts providers of excellence;
- locate and book artists/facilitators to run workshops during festival and bookings taken from individuals wishing to take part in the Festival;
- insure health and safety and insurance are in place;
- work with local Schools to publicise the event and enable all age groups to engage fully in available activities and work with local media to promote event;
- organise the end of festival parade (fire sculpture, pipe band etc.)
- make resources available for small, inspired groups to further explore the interests or activities, which took place during the festival (March 07) for potential further development; and
- work with the community to plan an exhibition of work produced during the Festival, to showcase cultural entitlements opportunities within the local area.

10.32 The only activity output that failed to be achieved was the development of an evaluation model in partnership with other Cultural Pathfinders (Dundee/Fife). This was found to be impractical due to differences in focus and timescales and the collaborative events were considered sufficient enough to gain awareness of other projects and identify learning points.

Activity Outputs

10.33 In addition to the above activity targets, the following activity/output performance indicators were also set out in the evaluation plan:

- produce statistics from evaluation forms completed by individuals who took part in festival workshops;
- track people's ongoing participation in cultural events to monitor impact of festival;
- monitor expressions of interest in new/different cultural activities; and
- monitor unpredicted impact of increased cultural activity in the area where it became apparent and directly linked back to the stART festival.

10.34 Again, overall these were targets were achieved, although there were some difficulties encountered in gathering evaluation evidence due to time lags in impacts occurring.

10.35 Each individual was given an evaluation form to complete and the return rate was 58.7% (a satisfactory return rate). High proportions provided very positive responses on their experience of the workshops.

10.36 Interviews with participants tracked ongoing participation in cultural events. During these interviews, it was found that very few people continued to take part in cultural events. However, it should be noted that these interviews were conducted soon after the festival took place and that it make take a longer time period before these impacts start to occur. However, there were a few examples of participants starting businesses as a result of participating and of individuals enrolling in other classes. However, this study has created a baseline for the committee, on which future research can be based.

10.37 Expressions of interest in new/different cultural activities were more difficult to measure as it takes time for ideas to develop and come into play. Also, there was strong take-up of stART-up grants to fund various group activities in the autumn months following the Festival.

10.38 The impact of cultural activity in the area where the Festival took place was measured through 100 private interviews with participants. A series of case studies highlighted that:

- cultural participation is an invaluable tool to promote well being for communities and individuals; and

- access to cultural activity can in certain circumstances provide an opportunity for economic development for communities and individuals.

10.39 The case studies also highlighted that taking part in cultural activity can help people to express themselves, build self confidence, give people control and make first steps towards helping people who suffer with depression and act as a support network to those facing problems.

10.40 It was found that the workshops inspired or encouraged a small number of participants to start-up a business or at least consider the option, demonstrating that the Pathfinder has had some impact upon influencing the economic regeneration of the area. The HMIE inspection also highlighted some important impacts of the Festival on participants. Some of the activities delivered through the Festival acted as a self help mechanism for individuals and supported them, particularly those facing issues such as depression.

Participation

10.41 The Pathfinder was successful in meeting all of the participation indicators and in some cases, outperformed targets. A return rate of 58.7% was achieved from evaluation forms, slightly less than the target of 60%. The Pathfinder aimed to fill 70% of the workshops, although this was maybe an inappropriate measure as many workshops did not have an upper limit. However, it did achieve strong numbers of participants, with an estimated 558 unique individuals attending plus a further 350 at the parade.

10.42 The target of interviewing 20% of all participants was overachieved as some 40% of participants were interviewed. The Pathfinder aimed to cover a wide range of ages, families and individuals. Almost as many males as females participated, which was better than expected. The event also attracted a good spread in age groups. Most participants were in the 5-17 year old age groups, but it did attract a greater proportion of 18-24 year olds than expected (a group considered to be hard to reach).

Satisfaction

10.43 Again the Pathfinder performed strongly against satisfaction targets, with almost 94% reporting that they enjoyed the workshop they attended and evidence of a strong desire to attend future meetings.

10.44 Overall, the Start committee was very satisfied with the organisation and execution of the Festival. However, some concerns were raised, most of which related to the size and the scale of the Festival and the fact that it had grown substantially. It was felt that the event required a massive amount of voluntary input and a lot of hours and commitment in terms of workload - more than was originally anticipated and this put a strain on the committee members.

10.45 A key objective was for communities to feel empowered regarding planning, running and participating in events and workshops. The evaluation evidence suggests that the host groups have gained significantly in terms of confidence in hosting future events, they have a better knowledge about how to book and secure artists and all unanimously agreed that they would try and host future events without the assistance of paid council employees. All felt that, as a result of watching and learning from the Festival, this has led them to believe that they can do it themselves.

10.46 A review of all the funding applications has been carried out and all of the monies have been spent in the way that was set out originally. Maximum value for money has been the priority throughout the planning of the Festival.

Impacts

10.47 Progress reported against the following impact targets in the evaluation report was very positive:

- increased contact between community groups and Community Learning and Development staff and agencies;
- host groups reporting an increase in participant numbers;
- increase in the quality of cultural activities;
- communities develop a much broader understanding of the arts and cultural activities/entitlements and how they might become involved in those activities; and
- cultural entitlements will be supported through the Community Planning process and not prescribed by it.

10.48 All area Community Development staff reported increased contact with groups as a result of a workshop or activity that took place during the Festival stART OOT events.

10.49 Very few groups reported participants coming back to take part in the groups on an ongoing basis. However, many do not operate during the summer and this is a measure that needs to be carried out later and on an ongoing basis when the groups recommence.

10.50 The evaluation highlighted that the biggest change is the diversity of activities now taking place on a regular basis. For example, youth groups are exploring their notion of cultural access by being given the opportunity to take part in activities such as graffiti art. Local schools also reported taking part in more varied projects.

10.51 Development workers and participants alike highlighted the fact that people in the Strathmore area now look at culture in broader 'all encompassing terms' rather than just art. A number of participants expressed interest in joining the

stART committee so that they might have the opportunity to influence cultural provision in future years.

10.52 The evaluation highlighted that the stART festival has been a practical example of Community Planning in action. The Pathfinder supported the local community in delivering their own provision and influencing future provision. It has brought people together in the community locally and there are several routes and processes available by which the local council, public agencies, voluntary staff and communities have the opportunity to feed their ideas, issues and recommendations forward and onto the Community Planning implementation group so that they can be tackled properly.

Value for Money

10.53 The following sets out value for money indicators of the project and progress against them:

- cost of the workshop tutors, and the cost of materials - £8,996;
- cost of venues - £30;
- cost of publicity material - £1,000;
- website - £4,000; and
- cost of extra staff employed for festival - £1,400.

10.54 These indicators are poorly defined in that they only measure the costs of the Festival. No specific targets on the cost indicators were set and no benchmarks with which to compare them were provided. Therefore, it is not possible to evaluate whether this is good or bad performance.

Outcomes

10.55 Progress reported in the evaluation against outcome targets was mixed. It was not possible for the evaluators to measure whether stART has generated a renewed sense of pride and interest in the local area or will reduce incidents of vandalism.

10.56 The evaluation was unable to find evidence of increased demand for workshops and the use of local halls as a result of this year's Festival. However, there was evidence of increased awareness of local provision and of facilities in the area.

10.57 Through the support of the Cultural Pathfinder project, existing groups will become more sustainable and self-sufficient. All of the groups reported feeling more confident as a group since the Festival and are now more aware of knowing how to approach things like finding a tutor and, booking them, employing them and hiring venues. In addition, all groups reported feeling more enabled to identify ways of overcoming problems they face as a group.

- 10.58 Many of the workshops will produce physical structures that will be of benefit to the local area. (stone carving workshops will provide stones for park walls, living willow sculptures will create an outdoor class room for a local primary school etc).
- 10.59 A further outcome target was to create in the long term, greater access to cultural activities that will increase the skills base of local people, thus improving the local economy by providing a skilled workforce from within the community rather than employing skilled labour from outside. The project also aimed to generate increased tourism in the area. Progress against these targets was not reported in the evaluation report. However, these are longer term targets and it is difficult to measure progress against them at this early stage.

Contribution to Strategic Objectives

- 10.60 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the stART project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged CPPs and other partners/stakeholders;
 - delivered effective consultation with communities;
 - delivered something that is truly new and additional; and
 - considered and ensured the sustainability of its impacts.

- 10.61 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the projects through their interim and final evaluation reports.

Engaging Under-represented Groups

- 10.62 The evidence would suggest that the Festival successfully engaged and consulted with under-represented groups in cultural activity, namely those in deprived and rurally isolated rural areas in East Perthshire who face many difficulties in accessing high quality arts. Essentially the Pathfinder built on the ongoing work of existing groups already operating in the area, gave local groups the opportunity to say what kind of cultural activity they would like to be involved in, and provided the resource and support to help them do so.
- 10.63 The Pathfinder engaged these groups (some of which were challenging to reach) through a range of methods:
- the Festival found it very challenging to engage individuals from a specific very deprived and hard to reach estate in Rattrie. To overcome this, the

end of the Festival parade and fire display was directed through the street to ensure that everyone got involved and it attracted large numbers. These individuals did not come to the Festival so the Festival was taken to them, and according to the evaluation plan they really enjoyed it. This generated a positive atmosphere in the community and meant that many people who had been considered 'hard to reach' became involved;

- the project directly approached adult learning workers in the area and asked them to be part of the project, this allowed them to access groups that they would not otherwise have been able to;
- East Perthshire has a high number of travelling groups, the committee wanted to be as inclusive as possible and include a wide range of the community so the leaders of these groups were approached by the committee to encourage them to become involved; and
- the committee visited schools in rural deprived areas in order to raise awareness amongst young people and get them interested. Community and Learning Staff were active in the high schools encouraging people to engage. In addition, workshops were held in the run up to the Festival to encourage people to take part.

10.64 Decision making was devolved to the various participant community groups and they were given options about what they wanted to do. The various groups were provided with a menu of prompts, making sure there was a range of inspirational projects available. The festival also provided the funding, resources and support for various groups to try activities out for the first time. Therefore the festival gave them an opportunity to get involved and gave them opportunities to develop their own projects and activities and to build their own decision making and management capacity. It has allowed community groups to address skills in a professional way and demonstrated the relevance and benefits for their own work. The Pathfinder also resulted in a directory of community groups and artists being produced for future use by the groups.

10.65 The Pathfinder was a way of engaging with a wide range of individuals and groups in East Perthshire, including artists, young people in schools, adult learners, travellers and many more. Arts and culture brought a new approach and perspective to the way the various groups were operating in the area. The artists shared their skills with the community groups and although their agendas were not always the same, they were often compatible.

10.66 For example, participatory arts provided opportunities for an adult literacy and a young parents group to take part in cultural activities in a structured and professional way whilst at the same meeting their own objectives. The informal process of taking part in arts and crafts provided the perfect environment for the young mums to open up and discuss issues.

10.67 The Pathfinder used culture and arts as a means of learning and bringing together small and isolated communities in the rural area of East Perthshire. Individuals were given the opportunity to engage with learning through the medium of visual arts, film, multi-media, textiles etc. The Rattree media group

were given training on editing, writing and directing film. They regularly filmed events and activities taking place in the area, such as school events or views of people on various issues relating to the area. This developed their skills and allowed the views of Rattrie to be captured on camera, creating potential for information to be used in the future to influence and capture the attention of those running services in the area.

- 10.68 The Pathfinder was also successful in giving local residents a 'voice' with regards to what they want and need in the area where they live. For example the visions of the Rattrie project allowed people to photograph and document their local area. This provided a really useful means by which local people could look at the community, put forward suggestions about how it could be improved and provide views on their vision of the future for the area. The project has assisted in the regeneration of the area because as a result, a number of adult learning activities were set up such as arts and crafts activities, family book classes and IT training.

Collaborative Working

- 10.69 The Pathfinder did not seek to work with other local authorities or with partners in other areas. It did, however, develop strong links across various service areas within Perth and Kinross Council, Community Planning and local service providers and interest groups and this is considered to be one of the key strengths of the project. The Pathfinder was led by the arts team in the council, working closely with the collaborative community capacity builder within Community Learning and Development. A cross council approach to delivery was taken, which included schools, environmental services, the library, adult learning and specialist arts service. The core delivery team worked closely with the local community organisations in terms of planning and delivery. There were a number of key features of the Pathfinder, which contributed to the strong collaborative working:

- Perth and Kinross culture and community services have built up strong links and networks with the large range of community groups in the area. This has been achieved through working with them in the past and building relationships over time;
- the Pathfinder involved extensive inter-disciplinary working between the arts team and the Community Learning and Development staff;
- the project was characterised by the breaking down of boundaries between disciplines and roles and people worked together for the benefit of the community;
- a passion for and strong understanding within the stART committee of culture and its benefits and application in a community setting;
- strong focus on working with local service providers in East Perthshire such as the police, voluntary sector, fire station;

- skills, enthusiasm and commitment of all partners who know how to engage, listen and coordinate with partners on such a large complex project;
- activities were designed to meet the objectives and contribute to the priorities of all partners involved across the Council, on the CPP and on the stART committee;
- the partners involved in the Pathfinder have built up strong links with the local community and built their trust; they have also built up a strong knowledge of the issues they face, and are embedded in the local community. This has enabled them to broker links between the community and the council.

10.70 There can often be a perception with councils and amongst key decision makers of arts and cultural activity as a social gathering. These perceptions were challenged by the skilled arts team members who have the trust of the local communities and know the issues that they face. They were aware how to target arts activities appropriately and to maximum effect. Their approach has encouraged community members to come out and get involved. The benefits and outcomes of taking such an approach are becoming apparent, key partners involved in delivering the Pathfinder also have strong networks and influence within the council (contacts, attending meetings etc) and are getting the message across.

10.71 A further benefit is that the Pathfinder has strengthened the link between cultural service and well-being and illustrated the importance of the arts for local provision.

10.72 The importance of using the correct language to sell the benefits of cultural planning when approaching partners was highlighted as being very important. The Perth Pathfinder achieved this by demonstrating community learning outcomes, through meetings and getting key individuals to walk around the parade route and just demonstrate practical examples of the benefits/outcomes of such a project on a small locality. It was reported that doing so takes time and persistence. This process of influencing key individuals has taken years in Perth and Kinross and has only been achieved through building networks and partnerships, having meetings and persistently pushing the message through.

10.73 This Pathfinder benefitted from being strongly supported by the service manager of Cultural Development in the Council, who became strongly involved in the political issues such as promoting the outcomes of the Pathfinder and discussing the evaluation and benefits to key influencers within the Council, politicians and other stakeholders.

10.74 The Pathfinder was used as a good practice example by HMIE, thus giving the project status, and raising its profile and support in Perth and Kinross Council. As culture has now become a priority for the Council in the last six months, it is expected that this will secure funding for future events. The project has also generated awareness at ministerial level, as the Minister of

Europe, External Affairs and Culture Member of the Scottish Parliament (Linda Fabiani at the time) and John Swinney the Minister for North Tayside attended the Festival and the presentation at the Perth event.

Engaging Community Planning Partners

- 10.75 One of the key objectives of the project was for community groups to get their message across and develop their knowledge in making links and establishing contacts so that their projects have the same opportunities in delivery as projects funded by local authorities. The Local Regeneration Partnership (LRP) played a role in delivering the project and the community projects presented information to the LRP and this made it possible to get items on the agenda. In addition the Community Planning Implementation Group (CPIG) was given evidence, and so has the potential to have an impact on planning at the higher strategic level. There are some issues in that the routes for getting views across have to be planned out in advance.
- 10.76 The Pathfinder was delivered in close partnership with Community Learning and Development and the outcomes were fed into the lifelong learning committee, and also to the CPP. Much of the evaluation covered the learning benefits of the Pathfinder. Again these recommendations and outcomes and benefits were fed into the CPP, demonstrating and providing evidence of the benefits of arts and culture.
- 10.77 The Festival represented a huge exercise in community engagement and in exploring the needs and requirements of the community. It built substantial interest, enthusiasm and expectations amongst those involved. A key lesson was the importance of having the routes and structures in place to ensure that the outcomes can be fed through to strategic decision makers and funders and that the resources are there to fund activities.
- 10.78 Although the processes were in place for doing this, it was reported that the structures and resources for taking forward the recommendations were not in place.
- 10.79 The main barriers in integrating planning for cultural provision within the Community Planning process encountered by the Pathfinder were:
- bureaucracy;
 - negative opinions and low prioritisation of cultural activities;
 - lack of availability of funding and resource;
 - the wide focus of the Single Outcome Agreements;
 - lack of access to Community Planning structures by grass-roots providers; and

- lack of knowledge of Community Planning processes and relevant contacts by grass-roots providers as well as of the obligations/responsibilities of key individual decision makers.

- 10.80 The Festival acted as a way to broker those links and foster relationships between Community Planning and grass roots providers. It provided an opportunity for networking, exploring ideas and options, needs and requirements. It also created an opportunity to raise awareness and demonstrate the benefits of culture. It opened up minds and started to get the weight of organisations such as the council behind local service providers.
- 10.81 The Festival has created a model which has allowed the community to influence arts and cultural provision.
- 10.82 The Pathfinder has also successfully influenced council policy and their approach to working with communities. Much has been learned from placing key council staff directly into the areas to create interventions and engage with the communities.
- 10.83 The project has also raised the profile and strengthened the position of arts development within the council and Community Planning. The Pathfinder has influenced the lifelong learning sub group on the CPP which has led to them take a different approach to planning across the Council. There is also now a cross council group looking at cultural planning. Following the Pathfinder, the council has now identified culture as a main priority strongly driven by motivation, commitment and strong focus on integrated working across professional disciplines.

Additionality

- 10.84 The feedback from consultees suggests that without Pathfinder support, the stART Festival would have continued at its previous scale and size. However, without funding, the additional stART OOT element of the Festival would not have been delivered. Pathfinder funding allowed the festival to be extended in terms of its activities, the number of partners it worked with and the scale and range of community groups engaged. It also provided the resources, funding and capacity necessary to support groups to try out new high quality arts activities that they otherwise would not have considered.
- 10.85 Another very important outcome of the Pathfinder was that the funding allowed the projects to be evaluated and the impacts measured. The evaluation demonstrates the benefits of the project and the case for cultural engagement adding to previous evidence of the value of such interventions. This evidence will allow the council to invest in cultural engagement.

Sustainability and Legacies

- 10.86 The stART Festival was an existing project and will continue regardless of Pathfinder funding. The project has solidified the status of the art team within the council and has generated interest and requests for the culture and community services team within the council to deliver similar projects.

- 10.87 There are now an increased number of community art activities that are sustainable and not dependent on levering in lots of money. An element of the stART project was focussed on supporting community groups to build capacity to plan and deliver their own projects. Projects have become more sustainable on their own and it has built the capacity of organisations to plan and deliver their own initiatives.
- 10.88 StART has been successful in achieving a long term impact and some of the activities introduced will be sustainable. Various community groups from schools to healthy eating classes, mental health groups, youth projects, adult literacy, some of which did not before, now see arts as an integral part of their provision. Community groups have increased the number of arts activities that they are involved with. In addition, joint working across cultural and community services staff has led to improved support for the community.
- 10.89 A further long term benefit of the Pathfinder has been an increase in awareness of local community issues through communities coming together primarily with an arts focus, and this has developed social capital and cohesiveness and supported well-being and good mental health in the area. The Festival has built up interest and momentum, leaving a need for resource and a key contact to take forward what has been achieved so far.
- 10.90 The Local Regeneration Partnership (LRP) has secured funding for a local natural heritage project and the success of this was partly due to the Pathfinder project. The Pathfinder played a role in encouraging lots of people to get involved, facilitating networking opportunities with key decision makers and helping to demonstrate the general benefits of arts projects.
- 10.91 One of the main issues identified was with regards to successfully following through and building on the activities of the project and Festival in future. The reduction in cultural coordinator programme funding means that Perth and Kinross may be unable to sustain some of the posts necessary to continue some of the work delivered as part of the Festival. Discussions highlighted that there is uncertainty about how this will be resolved. However, what the Pathfinder has achieved, is that it has strengthened the position of Cultural Services within Perth and Kinross Council, therefore putting in the department in a stronger position in terms of its ability to access healthy ongoing investment in culture.
- 10.92 An integrated model of working has been developed with a focus on the local community. The success in East Perthshire will have a longer term impact in that it has put cultural higher up the agenda, and it has built the capacity of local organisations in terms of their ability to deliver arts and cultural activities and secure funding on their own. The Pathfinder also resulted in a directory of community groups and artists being produced for future use.
- 10.93 A very important legacy of the project is that it has resulted in a new cultural sub-group on the lifelong learning sub group being developed, which includes the council, cultural planning, education, planning, Scottish Enterprise Tayside, college and museums personnel, cultural venues and

representatives of the voluntary arts. This represents a strong partnership with the potential to introduce culture onto the agenda.

10.94 The Arts Development Team within Perth and Kinross Council has recently initiated a new project looking at cultural planning within the Local Authority. They are working in partnership with SE Tayside, VisitScotland, local businesses, housing, planning, and regeneration departments as well as retail and hospitality sectors in developing future plans in terms of cultural provision. They are planning to undertake a mapping exercise in March analysing current gaps and existing provision, the results of which will inform the refresh of the cultural strategy and strengthen cultural provision in Perth. This new project is partly a legacy of the Pathfinder as the learning, information and knowledge generated has provided context and influenced the form that the cultural mapping exercise has taken.

10.95 Despite this, the evaluation provided limited evidence of the Pathfinder impacting upon ongoing participation in cultural activities by participants and on participants coming back to take part in ongoing activities. However, the evaluation did take place soon after the Festival and so it is possible that these legacies may occur at a later stage.

Overall Assessment and Key Lessons

10.96 Overall the consultation and evaluation evidence suggest that this has been a successful Pathfinder. It performed well (and at times outperformed) activity, participation and satisfaction targets. A number of impacts have been identified, several of which are long term in nature. It is a project that has had strong links with and ownership by the local community, with clear focus on community capacity building. The critical success factors were:

- the skills and methods used by the delivery team in engaging with and listening to local groups were critical for ensuring participation from all groups, particularly the hard to reach;
- the inter-disciplinary working of the arts team with the community staff and building on the networks that have developed up over time between the council and the local community were important;
- giving communities the opportunity to develop and deliver their own cultural activities develops learning and builds capacity to enable them to continue delivering such activities with assistance in future;
- the partnership structures in this model were critically important for building links with and gaining trust from the community; and
- developing and building links with Community Planning and involving key members in the delivery has been valuable in terms of facilitating information flow and promoting the agenda. However, in order to influence funding and decision making structures and processes have to be developed enough to enable this to happen.

11 RENFREWSHIRE, EAST RENFRESHIRE & INVERCLYDE

Project Background and Rationale

- 11.1 *Bring Your Baby (BYB)* was a cross-council Pathfinder delivered by Renfrewshire Council (Arts and Museums, Libraries), East Renfrewshire Council (Arts, Libraries) and Inverclyde Council (Arts, Libraries, Children's Integrated Services).
- 11.2 The Pathfinder was designed as an early intervention tool, working with pre-school children and their families/carers in areas of multiple deprivation and geographic isolation that were experiencing social and/or other difficulties.
- 11.3 During arts' sessions, families were given opportunities to work and learn together, promoting family communication and confidence. Based in community libraries, the activities encouraged literacy as well as promoting positive family communication through play.

Aims and Objectives

- 11.4 The project, delivered through local libraries, had the dual objectives of:
- using culture as a tool to achieve a range of social aims; and
 - engaging disenfranchised individuals back into the community, subsequently allowing them to input into planning for culture.
- 11.5 Ultimately the Pathfinder sought to engage such individuals in community life and ensure they felt better equipped to take advantage of services, cultural or otherwise.
- 11.6 The specific aims detailed in the Evaluation Plan were to:
- promote learning and life skills (e.g. via the theme of healthy lifestyles);
 - facilitate engagement between individuals and public agencies;
 - promote parenting skills and family communication (e.g. bedtime stories with children);
 - encourage users to take a key role in shaping project content;
 - explore and develop a model to inform planning for culture;
 - explore and develop a framework for delivering meaningful cultural entitlements (as was the policy at the time of establishment); and
 - feed results of project into the local Community Plan.

Funding

- 11.7 The total cost of the project was £47,232. The Cultural Pathfinder Programme provided £36,900, with the remaining £10,332 sourced from the three local authorities. Each contributed cash of £1,500, with Renfrewshire Council also contributing £5,832 in-kind support.

Strategic Fit

- 11.8 One of the two key policy aims of the previous national cultural policy (*Scotland's Culture*) was to encourage more people to enjoy cultural activities by requesting that local authorities to develop cultural 'entitlements' for their area, in consultation with local people and for local authorities to undertake cultural planning, feeding into Community Planning.
- 11.9 The *BYB* Pathfinder was originally developed to test the model as a means of delivering cultural 'entitlements'. The partner local authorities wished to test whether the project and activities had made a meaningful difference compared with previous delivery models. The rationale was to engage more with marginalised groups and work with them in order that a significant difference was made and any resulting lessons could be applied to future support.
- 11.10 Although the shift in policy was away from 'local cultural entitlements' to widening access to cultural provision, the Pathfinder remained strongly aligned with certain key policy drivers of Scottish Government, as the focus was on creating access to cultural activities for those that do not traditionally participate.
- 11.11 Both past and current policy guidance called for greater planning for culture and for this to be embedded in Community Planning. Despite this, there was little engagement with CPPs.
- 11.12 Within each of the CPPs of the three local authorities - Renfrewshire Community Planning Partnership, Inverclyde Alliance and East Renfrewshire Community Planning Partnership - there is no representation from the cultural sectors on the partnership. Similarly, the previous community plans (to 2007) under which the Pathfinder was established, made no reference to cultural activity.
- 11.13 However, within the new SOAs (2008-11) in both Renfrewshire and East Renfrewshire, the role of culture is explicitly mentioned (note: this is not a direct result of the Pathfinder); in Inverclyde there is no explicit mention.
- 11.14 Overall, the Pathfinder was closely aligned to objectives of the Cultural Pathfinder Programme, in that it:
- targeted under-represented groups (those in areas identified as in need of socio-economic renewal);
 - embraced a mix of minority ethnic communities and a 'settled' community;

- was delivered cross-authority thus extending the Pathfinder experience more widely;
- worked with other services (largely Social Work and Community Learning and Development);
- there was genuine involvement from the community; and
- there was a commitment to evaluation.

Activities and Processes

11.15 The Pathfinder was managed by Renfrewshire Council's Arts and Museums Department and was delivered by a combination of departments within the three local authorities (Renfrewshire: Art and Museums and Libraries; East Renfrewshire: Arts and Libraries; and Inverclyde: Arts, Libraries and Children's Integrated Services). A range of individuals were employed to help deliver the project including:

- arts workers;
- an Adult Literacy Worker; and
- a Development Officer from "Buddies for Learning".

11.16 At the outset the project undertook an initial consultation process (using a range of models, including Open Art Days, Travel and Taste sessions, etc) in order to inform the programme of arts activities targeted at families of young children. The activities were essentially art sessions based in local libraries across six key areas of deprivation (Renfrewshire - Ferguslie Park, Linwood; East Renfrewshire - Levern Valley, Neilston; and Inverclyde - Port Glasgow and Gourock). The sessions spanned across art forms, and in addition to library based activities, away days and outdoor activities were also encouraged.

Achievements and Impacts

11.17 The account of the achievements and impacts of the Renfrewshire, East Renfrewshire and Inverclyde Pathfinder is based mainly on the evidence provided in the Final and Interim Reports of the project, supported by feedback from consultations undertaken for the Programme evaluation.

11.18 In line with the structure provided by the Evaluation Toolkit, the Evaluation Plan for the Pathfinder identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money.

Activities

11.19 In relation to activities, the project delivered most of the activity outputs identified in the Evaluation Plan, including:

- the appointment of a steering group, with representatives from each local authority (arts department), library staff and a representative from the social work department from Inverclyde;
- the production of a range of promotional materials;
- the production of the workshop and event programme which involved story-telling, arts activities, singing and dance, drama and writing of a book as a group and activity days;
- the appointment of an external evaluator - a child psychologist was appointed; and
- the identification of participants, arts and outreach workers and other relevant agencies.

Participation

11.20 The Pathfinder originally targeted 186 'participant sessions'¹⁷ with an average of eight participants per session. It exceeded its overall target for total participation with a total of 270 participant sessions over 43 weeks (with breaks during the summer months), and around 18 participants per session in each area. Some individuals remained with the programme throughout the period, with others leaving and new participants coming in. It is not clear how many unique individuals (parents/carers and children) attended overall. It is worth noting that in some areas the intake at nurseries twice a year had an adverse impact on attendance.

11.21 In addition to the weekly sessions, there were a total of 10 cultural away days (to Paisley Arts Centre, Paisley Town Hall, Eastwood Park Theatre, cultural festivals etc) and two book launches. The away days fell short of the target of 15 (it was the intention to deliver three summer away days (one in each local authority area) and 12 cultural away days (four in each area).

11.22 Each council area adopted a localised approach as it was reported that it was very difficult to undertake any standard promotion across the three local authorities (which could have resulted in efficiency gains) due to the different rules, regulations and cultures across the three organisations.

11.23 In attempts to engage the most disenfranchised groups, connections were made with cross-council departments such as Health and Social Work and Community Learning. Although a generally successful approach (greater inclination to participate when encouraged by those which potential

¹⁷ Participant sessions is the total number of participants at all sessions.

participants have a relationship of trust), it was felt such links could have been improved and the numbers referred via such mechanisms could have been greater.

11.24 In particular, a large proportion that became involved were either regular library users or those who had learned about *BYB* via leaflets in the library. Others became aware of the Pathfinder through more informal methods – word of mouth, mother and toddler groups and through the outreach of the project workers. This was considered a valuable lesson in recruiting those who typically do not engage in cultural activity. It was also noted that word of mouth was very important in building participation, which requires time and patience.

11.25 Overall, the evidence does suggest that the project was successful in engaging people who live in areas of multiple deprivation (i.e. the target group), but was perhaps less successful in securing participation of those within the area who normally do not participate in cultural activity (which was also a key aim of the Pathfinder).

Satisfaction

11.26 The general impression is that levels of satisfaction among the participants (both parents/carers and children) have been high. As reported in the Interim and Final Report, reasons for high levels of satisfaction included impacts of both parents/carers and children.

11.27 Impacts on the parents/carers, included:

- improved communication between themselves and their child/children;
- increased confidence in interacting with children in cultural activities;
- increased social interaction with peers (other parents/carers);
- reduction in the feeling of isolation and increased feeling of being part of a community (especially important for migrants to the community and to the country);
- the development of new friendships and support networks, which have been maintained;
- education of different cultures (Polish and Russian participants) which made others more accepting of them;
- breaking down barriers between the settled and immigrant population (particularly in Ferguslie Park);
- the promotion of places that parents/carers could go with their children and meet their peers;

- individuals becoming more aware of public resources available in the area (not exclusive to arts and culture); and
- increased membership of local library.

11.28 Impacts on the children included:

- improved social interaction of the child/children (particularly useful in making transition from home to nursery);
- improved appetite for healthy snacks among the children, through conducting 'healthy eating' themed activities providing sample healthy snacks; and
- increased enthusiasm for the sessions and activities among the children.

11.29 In addition to reported satisfaction among participants, the Interim and Final Reports also noted satisfaction amongst partner local authorities. The reasons for satisfaction revolved around direct benefits to the partners, as well as benefits to participants (as reported by the partners).

11.30 Direct partner benefits included:

- sharing of learning pan-authority, and the development of professional relationships. This learning referred to elements of direct delivery, project management and co-ordination, project planning and engaging with other services;
- focus of bringing different departments together (in East Renfrewshire) including Arts Services, Libraries, Health Connect, Health Visitors, Children First and Social Services;
- increased library membership and borrowing of parenting books; and
- development of new skills and increased confidence in working with young children among the library staff.

11.31 Benefits reported by the partners on participants (additional to those reported above) included:

- the development of new skills; and
- a greater understanding and acceptance of, different cultures.

11.32 Despite overall levels of satisfaction with the Pathfinder among partners, there were a few issues raised by some of the partners. East Renfrewshire reported that the initial planning stages were unduly rushed resulting in poor uptake at the outset and Inverclyde Council believed that it was working under time constraints throughout the process.

Impacts

- 11.33 The impacts identified in the *BYB* Pathfinder Evaluation Plan focus on the impact on individual participants. There was no reported impact regarding increased dialogue between cultural and Community Planning professionals, nor the use of the Pathfinder to impact upon the Community Plan. This is not necessarily a criticism of the Project, rather a reflection of the difficulties inherent in engaging with CPPs, particularly on the subject of culture.
- 11.34 Feedback suggests that many of the participants were already library users and although they may live in areas of multiple deprivation, they already engage in cultural activity. This was not helped by the fact that a significant proportion of the wider marketing material was distributed in libraries rather than greater focus given to distributing within venues that particular hard-to-reach groups would frequent.
- 11.35 Nonetheless, as noted above, it was reported that the project was successful in encouraging participation in cultural activity, particularly amongst 'hard to reach' groups. Also, the Pathfinder reached those perhaps not initially expected, particularly migrants.
- 11.36 As a result there were a number of reported benefits, as reported earlier.
- 11.37 At an organisation level, the project impacted on the process under which arts workers are recruited to Renfrewshire Council. The expected role extends beyond the simple delivery of arts activities. For instance, a requirement will now include the candidates' ability to develop capacity building including engaging cross-council departments and individuals (libraries, social workers etc) and embedding culture into strategic decisions.
- 11.38 Furthermore, the Pathfinder has led to reassessing the evaluation of arts activities across the local authorities, with a movement towards more rigorous, formal evaluation. It has also led to learning regarding local authorities working in partnership with to deliver joint projects. It was reported that the most appropriate partners are not necessarily those closest geographically, but those who face similar issues or have similar demographics.
- 11.39 It was felt that the overall impacts on participants were adversely affected by time pressures, worsened by issues of child protection requirements, risk assessment, enhanced disclosures etc. Also, additional resources were required to liaise across three local authorities, yet this was not accounted for at the outset.
- 11.40 Also with regards to CPPs, it was reported that although the CPPs are aware of the arts and culture, local authority departments delivering arts and culture are not yet fully engaged in the Community Planning process. As stated earlier, there is no mention of culture within any of the three areas' Community Plans.
- 11.41 Overall, the general consensus was that the project had delivered impacts – both softer impacts such as confidence building to harder impacts such as

improved literacy. However, with regards to the latter, it is difficult to provide anything other than anecdotal evidence (increased borrowing of books) and it was reported that the time period of the Project was too short to have significant impacts on literacy (of parents/carers). In addition, in order to accurately measure impacts, it was recognised by the project management that a baseline was needed, but due to timing issues at the start of *BYB*, producing this was not possible.

Value for Money

11.42 The project cost £47,232, of which £36,900 was provided by the Cultural Pathfinder Programme, £4,500 was provided by the three local authorities and £5,832 was in-kind staff costs provided by Renfrewshire Council.

11.43 There was no reporting of value for money in the Final Report, and therefore establishing an accurate value for money assessment of the Pathfinder is problematic. Anecdotally, it was reported that the Pathfinder did offer value for money but that it could have been better. It was envisaged that cross-council working would reduce duplication and result in smarter planning. However, as reported above, the differences between the three areas meant that this was not always achieved, thus impacting on the value for money delivered by the project.

11.44 It is also worth noting that the cost per participant is not possible to report because it is not clear how many *unique* individuals participated in the Pathfinder.

Contribution to Strategic Objectives

11.45 A number of key strategic objectives to which each of the Pathfinder projects would be expected to contribute have been identified. Here we provide an assessment of the extent to which the Renfrewshire, East Renfrewshire and Inverclyde Pathfinder project has successfully:

- engaged under-represented groups in arts/cultural activities;
- encouraged collaborative working within and/or across authorities;
- engaged CPPs and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensured the sustainability of its impacts.

Engaging Under-Represented Groups

- 11.46 The project engaged *at the very least* 113 unique individuals¹⁸, although with attendee turnover, it is likely that this number is significantly higher. The evidence shows that *BYB* followed the Pathfinder Programme level guidance and recognised that some sections of the population are less likely to participate in cultural activities than others, and therefore it targeted individuals within areas of social deprivation.
- 11.47 In addition, despite not specifically targeting minority ethnic communities, they also engaged with the project. Given that the Government's intention was to find means of mainstreaming access to cultural activities, this work across different groups (i.e. immigrants and those established in the community) was a positive aspect of *BYB*.
- 11.48 Participants were engaged in a wide range of artistic and cultural activities with a core focus on storytelling. For the majority, this was a new experience, and one that delivered benefits for both parents/carers and children. In particular, parents notably flourished through their children, whilst the children gained and developed social skills.
- 11.49 To achieve this, it was vital to ensure the environment was informal and friendly, to build up trust and "ease people in". It was noted that the creation of a book as a key task for the groups deterred people from attending (especially in groups with smaller numbers) or caused anxiety. Therefore a notable lesson was not to put participants in an environment which pushed them too far too soon or made them uncomfortable. That is not to say that the sessions did not have significant impacts, but rather, in the timescale, it was important to be realistic as to what achievements were possible.
- 11.50 Although the project distributed leaflets of the Pathfinder, promotion was more effective (in terms of reaching those who do not traditionally participate) when using other council services, local partners and local groups to identify participants and to encourage ongoing participation. Engagement and participation was also easier for those libraries co-located with other key services such as the health centre.
- 11.51 Also the art workers played a critical role in engaging the participants, noting in particular the outreach work and the creation of a relaxed, non-threatening and informal atmosphere, who were employed because they could not only deliver the necessary artistic activities, but could also engage and empathise with the target groups.

¹⁸ 270 sessions over 43 weeks = average 6.3 sessions per week and with 18 participants on average at each, this equates to 113 individuals.

Collaborative Working

- 11.52 A key objective of the Programme was to extend the Pathfinder experience as widely as possible, achieved by the *BYB* project simply by working across authorities, but also through engaging different agencies and council services.
- 11.53 However, as noted, the sharing of good practice across the three local authorities was less than expected due to organisational and cultural differences. Also a major challenge for the project was the overall co-ordination and management across three local authorities. This was largely due to differing workloads and commitments and despite commitment to the project, it was not always possible for key representatives to attend meetings. It was questioned whether the cross-authority working had actually resulted in efficiency gains as expected and it was also suggested that cross-authority working of this kind requires a dedicated project co-ordinator.
- 11.54 There was evidence of cross-service working across the project and this was most notable in Inverclyde. Inverclyde Council engaged the Social Work Department and Inverclyde Children's Integrated Services in order to secure participation. It delivered promotional material to pre-five establishments, to every health visitor in Inverclyde, local social services, parenting groups and The Special Needs Pregnancy Service. Significantly, a Social Work representative from Inverclyde was on the Steering Group.
- 11.55 At the same time as *BYB*, the national programme Bookstart, run by the Scottish Book Trust, was being rolled out. Bookstart encourages parents to share reading with their children from an early age. It was felt that some elements of *BYB* activities were the same as the rhymetime strand of Bookstart. Although Bookstart was not rolled out across all the three local authorities at the time of the Pathfinder, stronger involvement may have accelerated the implementation of the initiative, thereby freeing some resources of *BYB* and increasing overall cultural provision in the area.
- 11.56 Despite praise from Bookstart for the *BYB* project, there were concerns about the lack of co-ordinated working, possible duplication and confusion. The Scottish Book Trust was informed of *BYB* towards the end of the project lifetime rather than at the outset. Yet, useful learning from the Bookstart representatives could have proved beneficial to the *BYB* project, and as mentioned, increased overall the level of activities.

Engaging Community Planning and other Partners

- 11.57 The Pathfinder Programme sought not only to ensure wider access to cultural provision, but also to bring culture's benefits to bear upon the range of local authority services and to inform the strategic work of the CPPs. It was clear at the outset of the Programme that success was not judged on cultural activities alone, rather on developing information about culture's impact when used to address a range of social issues. It was in this respect that the projects were intended to be valuable in relation to planning for culture and Community Planning.

- 11.58 There was conflicting evidence across the three local authorities regarding *BYB*'s ability to develop "buy-in" to the idea that culture can be used to deliver other benefits.
- 11.59 On the one hand, it achieved some success in extending its reach to other departments of the local authorities – Health Services, Social Work, Community Learning and Development, Children's Integrated Services – and other organisations including NCH Scotland and Children with Disabilities to access the most vulnerable individuals. Such departments and organisations encouraged referrals to the project, and were also guests at some of the sessions, supporting agendas around literacy, healthy lifestyles and ICT. The project worked particularly well with healthcare professionals (assisted by the fact that one of the libraries was based in a health centre) and it sought to use cultural activities to promote health and wellbeing in line with positive mental health programmes. There was anecdotal evidence to suggest that the involvement of other agencies not only promoted referrals to *BYB* but in a two way process, participation in *BYB* provided individuals with access to other sectors' services, and boosted their communication skills and self confidence when dealing with public agencies.
- 11.60 On the other hand, there was a realisation that there was some way still to go in this area (and this was recognised by the project managers). The Pathfinder intended to encourage statutory services and CPPs to experience the important role that cultural participation can play in addressing social issues, however, this was only achieved to a limited extent. In Renfrewshire in particular, there was a reported attitude that culture is perceived simply as comprising visits to museums and theatres and is not incorporated into the wider aspects of life. Thus, without a change in attitude with regards to what culture is, then it is difficult to change behaviour.
- 11.61 In Inverclyde, key lessons have been learned through the Pathfinder and other arts and cultural activities about how best to engage with specific groups and establish a relationship. However, there has been little dissemination of that learning to the cross council services and CPPs, and relationships have been slow to develop.
- 11.62 Although efforts to engage the CPPs could have been better across the project, it is also important to recognise well-established barriers in doing so, not least the lack of interest in and understanding of culture among key partners.
- 11.63 In terms of engagement with the wider cultural sector, this too was limited. The Pathfinder recognised that the community arts and voluntary sector would be strategically important in ensuring the sustainability of *BYB*. However, in *BYB*, the engagement of the cultural sector extended only to the recruitment of four project workers. However, there was learning among library staff on how best to work with children.
- 11.64 Overall, the Pathfinder developed a useful model to demonstrate how cultural instruments can be used as a tool to achieve objectives in other areas such as health. However, thus far the dissemination of this learning has been limited.

Effective Consultation with Communities

- 11.65 By following an action research approach, the Pathfinder attempted to build a model of engagement that ensured wider access to cultural and other public services. Through *BYB* and its associated activities there is clear evidence that it achieved the former, but there is less evidence regarding the latter.
- 11.66 The project was based on a small-scale pilot undertaken by Renfrewshire Council in which different cultural and arts activities were tested, and this informed the content of *BYB*. Furthermore, the detail of the project content remained flexible and was influenced by the participants. The project at the outset recognised that the consultation process itself was critical to the take-up of the arts activities (both of the Pathfinder and other activity), with the recognition that to maximise local impact, cultural provision needed to be relevant not only to the participants but also to partner organisations.
- 11.67 Although the Pathfinder fully understood the importance of giving users a primary role in shaping the content of the activities, it also reported that participation in cultural activities among the targeted groups was restricted due to fear of the unknown. Therefore, in order to ensure potential participants were not dissuaded from taking part, a “menu” approach was adopted. Parents/carers were given a set of possible programme activities and they were able to select those most appropriate and most relevant and interesting to them. This created balance between allowing the participants to shape the activities, whilst not putting them under undue pressure.
- 11.68 Also, Renfrewshire Council’s Educational Psychology Service, in undertaking an external evaluation of the impact of the project on participants, added to the consultation process with parents/carers and with project workers in order to gain their views on the success or otherwise of *BYB* and improvements for similar projects in the future.
- 11.69 With regards to effective consultation that ensured wider access to other public services, the evidence was less clear. *BYB* recognised at the outset that those in an area of multiple deprivation typically find it difficult to establish meaningful and open communication with public sector agencies and it was envisaged that the project would address this. This was achieved to some extent in that representatives from other services were invited along to sessions and the topics of the sessions revolved around specific issues (e.g. health and healthy eating). However, beyond this, there was not strong evidence to support any claim that this led to greater access to these services by the participants. Furthermore, as noted above, those considered most disenfranchised (and thus the furthest removed from Community Planning process) were in the minority in the sessions.

Additionality

- 11.70 One of the key factors for which the projects were originally assessed was their ability to develop impact and success that would not otherwise have happened. It was very unlikely that the majority of activities undertaken by the *BYB* would have gone ahead without the funding from the Scottish Government.
- 11.71 However, in determining additionality, it is important to reflect any areas of overlap and duplication. By working closer together with the national Bookstart Programme it was possible that a greater number of activities could have pursued as Bookstart could cover the storytelling element of the *BYB*.
- 11.72 Although *BYB* was based on a small-scale pilot, and could arguably be said not to be new, the project intended to move beyond the pilot in two important ways: first to engage on a more strategic level with CPPs and secondly, to secure participation of those with particularly low representation and visibility in both cultural activities and the Community Planning processes. In both areas, the level of success was limited, and consequently, so too were the intended new elements of the project.

Sustainability and Legacies

- 11.73 Although the project did not continue in full beyond the term of the Pathfinder due to lack of ongoing funding, there was evidence of the continuation of some of its activities. For instance, in Renfrewshire, a BME group was established in the library by those who attended *BYB* and another group in Renfrewshire have decided to continue with some of the activities on a voluntary basis. This has been helped by the project developing the skills and expertise of library staff in working with children and by the physical legacies left in the form of materials and the “activity boxes”. In addition, many of the activities (especially rhyme and storytelling) will now be covered by the national Bookstart Programme, although this would have happened anyway.
- 11.74 There was also evidence of audience development with project participants commenting that they would be much more likely to visit libraries, museums, theatres and festivals as a result of *BYB* introducing them to such services through the day trips.
- 11.75 It was not necessarily an intention of the Programme that supported projects would continue beyond the life of the Pathfinder. However, it was intended that some form of strategic sustainability and legacy would be achieved. The active engagement of cross-council services and other partners was seen as critical in not only maximising benefits, but also in helping partners in Community Planning to recognise the value of placing arts and culture at the heart of social policy.

- 11.76 There were some pockets of evidence of this being achieved, with Inverclyde reporting that the project has led to more involvement with adult literacy services in other ongoing activities of the arts service, and ongoing work was also evident with the social work department. However, this was not widespread across the three local authorities.
- 11.77 It was noted that the involvement of elected members would be critical to such strategic sustainability, as would the creation of a “Cultural Champion” in each local authority. In an attempt to achieve this, local MSPs/MPs were invited to be part of the steering group, but it seemed that this invitation was not accepted, nor did the cultural champion idea take off.
- 11.78 Therefore, despite clear recognition from the project partners of what needed to be done to ensure strategic sustainability, the willingness of other partners to engage remained a barrier.
- 11.79 Another legacy of this project was the use of the Evaluation Toolkit. This proved useful and elements of it would be used again in evaluation of such projects. In addition, the Learning Collaborative was felt to be extremely useful for disseminating learning, sharing of experiences and being exposed to examples of best practice.

Overall Assessment and Key Lessons

- 11.80 The *BYB* Pathfinder can be considered as a successful project with regards to delivering valuable activity to an under-represented group. However, although clearly focussed on community consultation, this has had limited strategic impact with regards to disseminating the learning and using it as a tool for further engagement with CPPs. The project seemed to lose any strategic focus and momentum as time went on, specifically when there was a shift in government policy. Also, although a good project, the Pathfinder, it is difficult to suggest that it was truly new.
- 11.81 The key lessons learned (but not necessarily disseminated) that would influence the planning of cultural provision in future were:
- time is required to develop relationships with communities, especially vulnerable communities;
 - undertaking cross-council projects can be problematic given different structures, budgets and organisational cultures. Therefore, it was difficult to attempt to have one size fits all, and there was a requirement for local variation;
 - the best way to consult with individuals in order that they can influence planning for culture and Community Planning is on an informal basis, as this well supports inclusivity;
 - creation of an informal environment with the addition of free time at the beginning of activities, allowing children to play and adults to settle in and develop personal relationships;

- successful partnership is extremely important to the overall delivery of the project on two levels; across the three local authorities and cross-council within each local authority;
- it is not always possible to undertake one generic publicity campaign as there are specific local authority guidelines to be observed; and
- an external co-ordinator rather than a staff member would be more effective in managing cross-council projects.

12 SCOTLAND'S LEARNING PARTNERSHIP (SLP)

Background and Rationale

- 12.1 *Talking 'bout my Generation* was developed by Scotland's Adult Learning Partnership (now Scotland's Learning Partnership – SLP) as a way of exploring the use of theatre as a means of giving older people a voice within their communities and local planning processes. The project was about using cultural and creative processes to deliver community learning and engagement.
- 12.2 The project was designed in two phases, each involving a different group of local authorities. Phase 1 was a pilot and involved working with local authorities and groups of adult learners in Angus, Argyll & Bute, Fife and North Lanarkshire¹⁹. Cultural Pathfinder Programme funding was secured following Phase 1, and original plans for Phase 2 were to work with a further four authorities - North and South Ayrshire Councils (and building links to East Ayrshire Council as well), Stirling, Inverclyde and Aberdeen.
- 12.3 In the end, the project worked with eight local authorities over its two phases (as discussed later): Aberdeen City; Angus; Argyll and Bute; East Ayrshire; Fife; Inverclyde; North Lanarkshire; and Stirling. The primary target group for both Phases was older people.

Aims and Objectives

- 12.4 The aims and objectives of the project were specified in the Evaluation plan submitted to the Scottish Government following confirmation of Pathfinder support for the project.
- 12.5 The overall aim of the project was *“to bring together and empower older people and improve the extent and quality of their community and cultural engagement, platformed through a national exchange network that discovers a new form of theatre over a three month engagement with their peer group, artists and each targeted local councils' Community Planning Partnership.”*
- 12.6 The Evaluation Plan detailed the following specific aims as being to:
- strengthen the voice of older people as valued citizens;
 - impact on the local Community Planning agenda in each area through cultural planning;
 - generate social capital;

¹⁹ Although the original application mentioned work in the Scottish Borders, this was subsequently changed, as SLP was already engaged in the region and wished to work with authorities with which it did not have such a strong existing relationship.

- explore the theatre arts (voice and word, image, dance, music and presentation of ideas) by exploring stories from the 'Big Lives' of the participants using drama techniques;
- explore with participants what cultural engagement means to them and the ways they might like to expand that;
- develop a community that exchanges through dialogue between geographically disparate groups and discovers its members' aspirations for cultural engagement;
- examine the political voice in art by looking at the national collections and contemporary repertoire as stimuli for creation of new theatre;
- measure the impact of the process on the well-being and connectivity of the participants;
- create digital media to transform participants' own imagery and photographs into a projection and light-scape environment for performance;
- connect older learners in the arts from other projects and initiatives from across the country by inviting them to our National Theatre of Scotland (NTS) Exchange and Cafe events;
- build professional capacity so that we widen the group of artists and educators who have confidence to work with this age group in a non-remembrance process;
- capture and share the learning using film and the evaluation toolkit provided; and
- capture reactions to participants' voices and aspirations from participating local authorities and Community Planning partners.

Funding

12.7 The total cost of Phase 1 was £26,850, and was funded by SLP (with European funds) and NTS. The budget for Phase 2 was £38,600 of which 78% (£30,000) was funded by the Cultural Pathfinder Programme. In-kind match funding provided by the local authority partners was minimal. The Scottish Arts Council's Education department made an award of £20,000 to SLP towards the development of their Creative Links programme and part of this award was used to meet the shortfall between Pathfinder funding and total costs of the project.

Strategic Fit

- 12.8 The project was developed in line with **national policy** guidance at the time relating to culture and community consultation (eg *Scotland's Culture* and the Scottish Executive Horizontal Principle) and was clearly aimed at exploring specific policy issues such as cultural entitlements and effective community engagement.
- 12.9 Despite the change in policy emphasis brought about by the new political administration in Scotland, the project remains well aligned with current policy concerns around **widening access to cultural provision** as it targets a group known to be under-represented in terms of cultural participation²⁰. It is also strongly aligned with policy interest in Community Planning as the key vehicle for local service delivery.
- 12.10 The SLP project is also well aligned with the original broad objectives of the **Cultural Pathfinder Programme**. In particular, it has a clear focus on encouraging participation in under-represented groups; working and sharing learning across authorities; exploring the benefits of cultural activity in different settings; exploring entitlements as part of cultural planning; effective community consultation and giving local people real influence; and a commitment to evaluation. These are all priority issues for the Pathfinder Programme as detailed in the stated criteria for support²¹.
- 12.11 According to the project manager, the project was developed to be consistent with each of the participating local authorities' **Community Learning and Development Strategies**. It also fits with the SLP **Inclusive Arts Strategy** and was delivered as part of SLP's Inclusive Arts Project, which is responsive to all 32 local authorities in Scotland. This strategy is currently being finalised.
- 12.12 The project aimed to impact on the local **Community Planning** agenda in each local authority area through a cultural planning process. In particular, the objectives of the project around community consultation and the engagement of a specific group (older people) in local planning are highly consistent with the aims of Community Planning in each of the participating authorities. In addition, many of the participating authorities are working to Community Plans that give explicit recognition to the demographic challenge of a declining and ageing population, and emphasise the need to ensure that local services meet the needs of a changing population. The focus of the project on older people is well aligned with these priorities. It is perhaps worth noting that of the eight participating authorities, four had Community Plans that make explicit reference to arts/culture, of which three were focussed mainly on the supply of cultural provision (ie of facilities and activities) and only one was focussed on cultural participation.

²⁰ See, for example, *People and Culture in Scotland* at <http://www.scotland.gov.uk/246871>

²¹ Cultural Pathfinders *Invitation to Apply*

- 12.13 While the aims of the projects were well aligned with the principles of priorities of Community Planning across participating areas, the level of involvement from Community Planning partners varied across the participating authorities, as described in more detail later. However, it is clear that the intention to engage Community Planning was built in from the start.
- 12.14 Overall, our view is that the objectives of the SLP project were well aligned with relevant strategy and policy guidance and that the intention was to explore issues of policy interest and address existing strategic priorities.

Activities and Processes

- 12.15 The project was developed and delivered by SLP in a funding partnership with the National Theatre of Scotland (NTS) and through a delivery partnership with Tricky Hat Productions.
- 12.16 In the first Phase, SLP did the ground work to identify authorities with an interest in participating in the Pathfinder, and assembled a core team of artists to work with participant groups in each area.
- 12.17 In six of the eight participating areas (Phases 1 and 2), the SLP partner was the local authority. The two exceptions were in Fife where the local partner was the Byre Theatre, and Argyll and Bute where the partner was the Step Up project, a cultural social enterprise funded by the CPP in the area. The local partners were responsible for identifying a group of participants (older people) and facilitating the workshops and engagement process.
- 12.18 During the first month of each local project (under both Phases 1 and 2) the project ran 'Café Culture' events where groups of adult learners were introduced to the current thinking and ambitions for widening cultural access and cultural planning. Each local group had one of the National Theatre Scotland (NTS) Associate Tutors, each running a 12 week project engaging with a group of older learners through workshops and performance work.
- 12.19 Additionally, the core group of tutors invited five additional specialist tutors to introduce new media, film-making, voice work, playwriting and design into the groups.
- 12.20 A series of workshops providing a variety of activities such as dance, music, design and playwriting were delivered. Members of the eight relevant CPPs (and local authorities) were contacted and invited to participate in the project as audiences with a view to them providing sustainability to the groups created during the Pathfinder process. The extent of their engagement was limited in most areas, as discussed below.
- 12.21 In the first phase, four authorities participated: Fife, North Lanarkshire, Angus and Argyll and Bute. According to the project's Interim Report, the project proceeded to completion in three of these, while in North Lanarkshire the group withdrew prior to the performance stage. However, consultation feedback has indicated that although the group did not feel ready for a performance at the interim stage, they did subsequently perform.

- 12.22 In the second phase, SLP chose to engage four new authorities – Aberdeen City, East Ayrshire, Stirling and Inverclyde. In two cases, the project stalled, as follows:
- 12.23 Aberdeen City – restructuring within the local authority meant that the SLP contact's role changed early in the project, and her new geographic remit (for North Aberdeen rather than city-wide) made it difficult to provide adequate support for the older people identified for the participant groups (most of whom were from the South area of the city). Earlier staffing cuts within the Community Learning and Development department meant that the officer who had taken a key responsibility for engaging older people had left and her personal contacts and network left with her. Combined with bad weather and a two venue arrangement, this led to significant drop out from the group (from 12 to 2) and the project collapsed.
- 12.24 East Ayrshire – there was a change in personnel leading to a (reported) loss of connectivity between the Council and the older people. It was also reported that the group comprised a high proportion of quite politicised men (former mining communities) and it proved challenging to engage them in theatre within a short time frame. As a result, numbers fell from 18 to four before the project collapsed.
- 12.25 With the agreement of the Scottish Government, SLP went back to the two Phase 1 projects that were felt to have been most successful (Angus and Argyll and Bute), and asked them to take part in the second phase. These two were also chosen because the groups were still active and enthusiastic meaning that the projects could be initiated quickly.
- 12.26 As reported in the Interim Report, in the second Phase, the project included an Exchange Event bringing together the representatives from participating local authority areas including elected members, heads of service, representatives from the CPPs and MSPs. However, other than this, the extent of cross-authority working appears to have been limited. This may be a result of reluctance on the part of some authorities to share learning (as reported to us) or, more likely, may reflect limited resources and relatively short timescales. There is no evidence of significant involvement of elected members in the projects other than their reported attendance at the Exchange event.
- 12.27 Similarly, the extent of engagement with CPPs was also reported to be limited. The pilot phase did not seek explicitly to engage with Community Planning, and in the Pathfinder project, some Community Planning involvement was reported in Angus, Inverclyde and Argyll and Bute (in the latter case the delivery partner was supported by the CPP), but not in Stirling. One local partner commented that engaging CPP representatives should have been the responsibility of SLP and not the local contacts, suggesting a lack of clarity over roles. In fact, SLP did make initial approaches and made regular invitations for involvement to the relevant CPPs, but ongoing engagement was the responsibility of local partners.

- 12.28 The project (Phase 2) was initially planned to run from May 2007 - 31 August 2007. However, the start of the project was delayed until August 2007 as it was felt that the school holidays would affect its success. In every authority the CLD's participation programme is launched to begin in September and changing the timeline therefore matched the regional programmes. The project finished at the end of March 2008. A final event took place in April 2008 disseminating the final inputs, outcomes and learning from the project to partners and participants.
- 12.29 The project was evaluated by external evaluators. Use of the Scottish Government Evaluation Toolkit was limited to the preparation of the evaluation plan. It was not used at interim or final evaluation stage (or at least not in the reports produced) and, as a result, it is difficult to provide a clear account of performance against the indicators set in the evaluation plan.
- 12.30 The project also adopted a creative evaluation process through which it was hoped the impacts of the project could be captured and disseminated. The outputs of this creative evaluation were disseminated through Cafe Culture events and at performances by the participating groups.

Achievements and Impacts

- 12.31 The account of the achievement and impacts of the SLP Pathfinder is based mainly on the evidence provided in the Final Report of the project, supplemented by evidence from consultation with SLP, the Project Manager and partners.
- 12.32 In line with the structure provided by the Evaluation Toolkit, the Evaluation Plan identified indicators in relation to Activities, Participation, Satisfaction, Impacts and Value for Money.
- 12.33 Clear reporting against these indicators is problematic as the submitted Evaluation Report did not make use of the Evaluation Toolkit framework. As a result, there are some gaps in the reporting of the project's processes and achievements, and the evidence base for the reported impacts is not fully transparent. Where possible, we have attempted to fill these gaps through the consultation feedback, and where no evidence of performance was provided, we have indicated that this was the case in the account presented below.

Activities

- 12.34 The Evaluation Plan specified a number of indicators relating to activities to be delivered during the project. These covered the various process elements of the project including workshops and the involvement of tutors as well as engagement of wider Community Planning partners.
- 12.35 According to information supplied, the project delivered the targeted activities, including:
- launch events (Cafe Culture events) in each area;

- workshops in each area in which participants were provided with an opportunity to discuss and input to local planning processes;
- engagement of digital artists and specialist tutors covering dance, music, theatre and playwriting;
- an Exchange Event to share learning across the participating areas; and
- a local performance platform in each area for an invited audience of CPPs and local authorities at which the participating groups performed.

12.36 The Evaluation Plan also identified the development of a 'project passport' for each participant, containing baseline data. This was to be the responsibility of the key (local) contacts and was only completed in Inverclyde.

12.37 Overall, the evidence suggests that the SLP Pathfinder by and large delivered the range of activities as detailed in the application and Evaluation Plan. It is also worth noting that when difficulties were encountered in two areas, the project was sufficiently flexible to bring on board two groups from the previous phase to ensure that the project could continue as planned.

Participation

12.38 In the Evaluation Plan, the project identified indicators in relation to the participation of local authority officers, older people, national cultural organisations and Community Planning groups. However, the indicators identified in the Plan refer only to Phase 2 of the project, and the Final Evaluation report provides only limited information on participant, particularly in relation to wider partners, and has been supplemented through the consultation feedback.

12.39 A total of 90 older people took part in the project across the eight participating authority areas although, as noted, two groups closed, and two others experienced some drop off in participation. Therefore, the number of regular participants was 49 across six authority areas.

12.40 In relation to the participation of wider partners, although not reported in the Evaluation report, consultation input suggests that Council officers attended Cafe Culture events and that a range of national organisations also contributed, including the NTS, Dancebase and National Galleries Scotland. However, the engagement of CPP officers was more patchy, and only in Argyll and Bute did the CPP input to the workshops.

12.41 Overall, reporting on these measures was patchy, and as a result it is difficult to provide a clear assessment of performance in this respect. However, based on the consultation feedback, the overall impression is that the project did involve a range of partners, with the exception of CPPs. The depth of this engagement, and its results, are less clear.

Satisfaction

- 12.42 The Evaluation Plan specified five indicators of satisfaction with the project relating to the satisfaction of both participants and wider partners. However, the Evaluation report offers little clear reporting of performance against these indicators other than anecdotal comment from participants.
- 12.43 Evidence from the consultations suggests that satisfaction with the workshops was high. In particular, the tutors received much praise from consultees, and the quotations supplied in the final report provide an often powerful indication of the value that participants attached to the project.
- 12.44 The Evaluation Plan set an indicator relating to the extent to which the project had developed participants' involvement with culture, and the ongoing involvement of all of the Phase 2 participant groups in cultural activity would suggest that breadth of involvement with culture has indeed developed.
- 12.45 Where there is less evidence of satisfaction is in relation to the wider partners, and it is clear that CP partners in particular have not been engaged to a significant extent. The extent of the buy-in to the project by local authority partners is also questionable. In two areas, the project folded, and in one other (Stirling) the level of local authority buy-in was questioned by some of the consultees. In the other three areas, strong local authority support was reported, and this was largely attributed to the work of key individuals at the local level. The extent of local authority engagement in the other two projects has not been reported.

Impacts

- 12.46 The impacts identified for the SLP Pathfinder combined activity measures (eg creation of the Cafe Culture and Exchange activities) with impacts such as the effects of the projects on participants' well being. Reported achievement against the identified measures is discussed below.
- 12.47 The evidence presented in the Evaluation Report and gathered through the consultation programme suggests strong impacts on participants. In particular, the feedback was that their engagement in creative activity helped to build confidence and allowed participants to express their views in a new way. It was also reported (in the consultations) that this was the first time many had participated in creative activity. Although the Evaluation Plan set a target of improving participants well being, no clear evidence was provided to demonstrate this effect. However, the impacts noted could be considered likely to benefit well being in a broad sense.
- 12.48 The project also set an objective to connect together groups of older people through a national network, and while the project did create a network, the sustainability of this beyond the project is uncertain. However, an important legacy of the SLP Pathfinder is a new project to create a National Theatre of Scotland for older people. This involves the four Phase 2 authorities along with an additional eight authorities that have shown interest. As the development of follow-on projects was identified as an objective in the

Evaluation Plan, this has been achieved, and it is possible that the new project may help to support ongoing networks across the participating groups.

- 12.49 Although the project did not report a record of participants who have signed up to ongoing cultural planning or cultural activity (as identified in the Evaluation Plan) the ongoing involvement of four of the participating groups in cultural activities is a positive indication of progress in this area.
- 12.50 Other impacts identified included the creation of a Cafe Culture to bring together local authority services with a connection to older people and the delivery of exchange events to link each of the groups into the wider peer network. Although these are arguably activity measures rather than impacts, both were achieved. In particular, the Exchange Events were reported to have been important in giving participants a sense of being involved in a bigger, national initiative.
- 12.51 The production of footage for the project's docu-film that evidences the process was also identified as an impact and was delivered, although this is again more of an activity measure than an impact.
- 12.52 Finally, the project identified indicators relating to the impact of the project on future planning activities and on CPPs. Although CPP representatives did attend performance events, there is less evidence of impact on planning activities.

Value for Money

- 12.53 The SLP Evaluation Plan did not specify any indicators to assess value for money, but rather noted that this would be reported by the external evaluator. The Final Report does not provide any assessment of the value for money achieved by the project. However, we would note that, in financial terms, the SLP project was one of the smallest Pathfinders.

Contribution to Strategic Objectives

- 12.54 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the SLP project has successfully:
- engaged under-represented groups in arts/cultural activities;
 - encouraged collaborative working within and/or across authorities;
 - engaged CPPs and other partners/stakeholders;
 - delivered effective consultation with communities;
 - delivered something that is truly new and additional; and
 - considered and ensures the sustainability and impacts.

12.55 This section draws on the feedback from the evaluation fieldwork as well as lessons reported by the projects through their interim and final evaluation reports.

Engaging Under-Represented Groups

12.56 The evidence demonstrates that the SLP project did successfully engage a group known to be under-represented in their participation in cultural activity – older people (50+). The projects (Phases 1 and 2) engaged a total of 70 older people, of which 20 were core (regular) participants. However, the SLP model is less about the volume of participation, and more about its quality.

12.57 Participants were engaged in a wide range of artistic and cultural activities with a core focus on theatre. For most, this was a new experience, and one that clearly delivered benefits in terms of confidence and self-expression, encouraging previously disconnected individuals to feel that they had a valuable contribution to make to their communities.

12.58 The project worked through local partners to identify participants and these were mainly existing groups of adult learners. The primary relationships with the participant groups were with the local partners rather than SLP and, as a result, the role of the local partners was critical in facilitating and supporting ongoing participation.

12.59 In some areas, this was challenging, and less well established relationships between the local partners and older people in the community were reported to be a contributing factor in the failure of two local projects (Aberdeen City and East Ayrshire). The experience of Aberdeen City is also instructive in this respect. The collapse of the project was the result of a combination of factors, many beyond the control of the project and the local partner. For example, a spell of bad weather discouraged some participants, and the use of two rather than one venue caused confusion and again led to a decline in participation. Restructuring and uncertainty within the local authority was a further contributing factor.

12.60 It is clear from the SLP evaluation reports and from the consultation feedback that where the project was most successful, local partners played an active role in facilitating and supporting ongoing participation. This included publicising the project to potential participants and supporting group members to attend. Crucially it also involved ongoing communication with group members between sessions and working to address any problems and barriers that arose. The success of this was largely attributed to the experience, sensitivity and commitment of the local partners.

12.61 The consultation feedback and evaluation evidence also identified the critical role of the artistic tutors in engaging the participants. There was uniformly positive feedback on the quality of the artistic process and the skills of the tutors from NTS and Tricky Hat in working sensitively with the groups. In particular, there was recognition of the time needed to build trust and establish relationships, and of the need to work at a pace that suits the groups.

- 12.62 It was also reported that the fact that the projects were part of a national initiative (the SLP project *and* the Pathfinder Programme) and involved a national performing arts company (NTS) was important to participants. This provided a sense of being part of something bigger and more prestigious, (reportedly) contributing to feelings of self-worth and confidence.
- 12.63 Finally, the evaluation evidence suggests that the projects had powerful impacts on the participants in that the experience of expressing themselves in this way, through drama, had:
- enhanced their self-confidence;
 - allowed them to share experiences and form new bonds and friendships through this shared experience;
 - enabled them to express views, fears and aspirations in a new way that allowed their voice to be heard (in many cases, for the first time); and
 - inspired participants to do other things and to make a more active contribution to their communities.
- 12.64 In large part, this was achieved as a result of the quality and sensitivity of the creative process, and the support and encouragement of the local partners.
- 12.65 However, despite the positive outcomes reported by the project and its partners, the overall timescale was considered too short. 20 weeks was felt to be too short a time frame in which to establish groups, introduce theatre skills and processes and achieve the desired outcomes. Subsequent projects (see below) have incorporated this learning and have adopted longer time frames (typically a year rather than three months).

Collaborative Working

- 12.66 The SLP project provided an opportunity to compare and contrast an identical method or process across different local authority areas. It was also expected that the project might encourage some collaborative working and sharing of experiences across authorities.
- 12.67 However, the consultation feedback did not suggest that this had been the case to any significant degree. Phase 2 did include an Exchange Event at which participating areas presented the outputs of their projects. Beyond this, there was little evidence of collaborative working or sharing across the participating authorities, and although the national event was well received, there was a feeling that more could have been done to encourage this collaboration.
- 12.68 This should not be seen as a serious criticism of the project for two reasons. First, the project had limited resources and a relatively short time frame within which to engage the participants and deliver the creative process. The scope for collaborative working across the authority areas was almost certainly constrained by both of these factors. Secondly, while cross-authority

collaboration was a key interest for the Scottish Government, it was not an explicit objective of the SLP project.

12.69 Similarly, there was little in the way of cross-service working across the project beyond attendance at events. SLP's primary relationships are with Community Learning Strategy Groups across the local authorities, and the key contacts for the projects were typically in these areas or in arts development or related functions. The notable exception to this was in Argyll and Bute where the Step Up project was the local partner.

12.70 In addition, the extent of cross-service engagement will often depend on the local partner, and local delivery partners may not always have been sufficiently senior to engage at a more strategic level within authorities. Consultation feedback suggested that in some cases this had been an issue.

Engaging Community Planning and other Partners

12.71 As reported above, the evidence suggests that the project did not achieve widespread engagement with CPPs, and various reasons were reported for why this was the case, including:

- Community Planning structures at local level were still in the process of being established;
- confusion over responsibility for engaging CPPs;
- changes in local authority personnel; and
- variable levels of interest in culture within Community Planning.

12.72 In relation to the last of these, the evaluation report records patchy understanding of the wider role of culture across local authorities and CPPs. In particular, it was reported that there is a persistent perception of culture as being equivalent to the arts, and of the arts as an additional extra rather than core to the work of local authorities and CPPs. This is in marked contrast to the reported feedback that participants and agencies involved in the SLP project shared a definition of culture not as arts but as 'way of life', of which the arts are a part.

12.73 It was reported that some SLP contacts (typically from local authority Community Learning and Development Departments, and not those that took part in the Pathfinder) saw the Pathfinder as not for them and as something that arts officers would be better placed to facilitate. This suggests ongoing issues with the perception of the arts as self-contained, and of only peripheral relevance to other contexts such as community learning and development.

- 12.74 However, it was also reported that in some areas, there was greater potential for engagement with Community Planning. In Angus, links between the participant group (part of the Angus Gold initiative) and Community Planning were already established through the local officer contact who, although part of the Community Learning team, had understanding of the wider role that culture can play, and broad experience of working in arts and cultural contexts. In Argyll and Bute, the partner organisation (Step Up) had links to Community Planning and was funded through the CPP. It was also reported that the CPP in that area was becoming more open to the idea of culture as having a wider role across different Community Planning priorities and concerns.
- 12.75 Finally, the SLP Final Report notes that in Inverclyde, the CPP has been engaged and is exploring the use of cultural processes in planning contexts. This has been driven in large part by an arts development officer with a broad understanding of the cross-service potential of culture and direct experience of working in different service departments. The longer term impacts of this engagement are not yet clear, although the SLP report is optimistic about the potential for a broader approach to culture in Inverclyde.
- 12.76 It is also true that the project did manage to get Community Planning contacts to attend events and as a result the project has probably been noticed. Whether or not this is likely to lead to future change is far less clear.
- 12.77 It is important to note that while the project as a whole may have fallen short of its original ambition to influence Community Planning, this should be seen in the context of the limited time frame for the project and the highly variable levels of interest in culture across CPPs. It may be that practice in this respect could not meet with aspiration.

Effective Consultation with Communities

- 12.78 The evidence and consultation feedback suggests that the SLP project did indeed develop an effective method of consulting with a specific group within the community. At one level, the reported impacts on participants provide further confirmation of the role that cultural participation can play in developing self-confidence and building community cohesion. Therefore, the SLP project is further evidence of the way in which culture can engage communities.
- 12.79 More specifically, the project made use of theatre as a way of unlocking participants' creativity and allowing them to express themselves in a different medium. As reported above, the sensitivity with which the tutors approached the sessions, and the quality of the artistic process were identified as key factors in the success of the consultation process.
- 12.80 Again, however, there are lessons here in relation to timescales and working with existing groups with supportive local partners.

Additionality

- 12.81 The feedback from consultees suggests that without Pathfinder support, SLP may have taken forward a project in some form, possibly backing the stronger local authorities. It was reported that European funding may have been available to support a similar project (as supported Phase 1). Without Pathfinder funding (via SLP) the local partners that contributed to the evaluation reported that they would not have undertaken the projects at all or not on the same scale.
- 12.82 It was also reported that without the Pathfinder funding, it would have been unlikely that the NTS would have participated to the same extent as it was felt that the involvement of the Scottish Government has been important to them. In addition, the Pathfinder Project Manager was a key driver within SLP for the project, and without her, the project may not have happened at all.
- 12.83 In terms of the extent to which the project delivered something that is genuinely new, the evidence is somewhat mixed. According to the Final Report, the project took a 'cultural planning' approach (although there was no evidence of a cultural mapping being undertaken) and sought to use cultural activity as a way of engaging the community and inputting to wider planning activity. This is still a developing area, although it is not new. However, the attempt to run a similar process simultaneously across a number of different local authority areas is new, and it is clear from the participant feedback reported by the project that the experience was, for participants, genuinely new.
- 12.84 Therefore, our overall assessment is that the SLP project did deliver something that was additional and new. Although some of the activity supported by the project may have taken place anyway, it would not have been on the same scale, and may not have been of the same quality.

Sustainability and Legacies

- 12.85 At one level, the SLP Pathfinder is inherently unsustainable, as the project came to an end and with no further Pathfinder funding, SLP was not in a position to continue the project immediately, and the Project Manager has also now left SLP.
- 12.86 However, there is evidence of sustained activity on two main levels:
- all of the groups supported through Phase 2 (in Stirling, Inverclyde, Angus and Argyll and Bute) are continuing to meet and at least one is now seeking funding for ongoing cultural activity; and
 - the SLP project experience has fed into planning for future activities and has influenced two successful applications to the Scottish Arts Council Inspire Fund – one of which is for another SLP project.

- 12.87 In the case of the former legacy, this approach is strongly aligned with an approach that seeks to build community capacity and empowerment to build sustainability at grass roots level. This in turn requires ongoing commitment from the local partner and a willingness to provide support and facilitation for the community groups to support them in accessing funding and developing sustainable activities.
- 12.88 One issue that was raised regarding sustainability was the fees paid to the artistic tutors and partners. While these were not considered excessive in light of the quality of their input, the rates were considered to be beyond the reach of most voluntary and community organisations, suggesting that a sustainability model needs to be developed based on salaried positions rather than consultancy fees. This would bring projects such as this more within the financial reach of community organisations and groups.
- 12.89 The second legacy above is a more strategic impact in that the learning from the SLP project has informed the design of future interventions, and participants and partners have continued their involvement. The project is to explore the formation of a new National Theatre of Scotland for older people as a way of continuing to ensure that older people's voices are heard, and can influence and input to the planning process. The fact that this project has secured wider local authority involvement is also very positive and it represents a truly exciting development. As such, it is a significant legacy of the Pathfinder project.
- 12.90 The strategic level sustainability of the SLP project in relation to Community Planning is less clear and may be restricted by the variable engagement with Community Planning partners across the project. In part this may be a function of the limited time available to the project and will almost certainly reflect the variable levels of existing commitment to culture across CPPs. Where links have been made, this appears to have been due to the influence of local partners and their existing links rather than the activities of the Pathfinder project.

Overall Assessment and Key Lessons

- 12.91 The SLP project was broad and ambitious in its scope and its aspirations to work across a range of local authority areas and to engage and influence Community Planning processes on limited resources and within a relatively short timescale.
- 12.92 The evidence suggests that the project has largely delivered what it set out to, but that some aspects have been more effective than others. In particular, the evidence suggests that the project has been successful in providing older people with a platform to voice their views and express themselves and has contributed to personal and community development by enhancing self-confidence and self-expression. These impacts are manifest in the ongoing involvement of participant groups in cultural activity.

- 12.93 Here the role of the local partners has been critical in terms of the facilitating role that they played in engaging and supporting the participant groups during and beyond the project lifespan. This people-led approach is very much one based on facilitation rather than service delivery and was identified as a key factor in the project's success in engaging older people.
- 12.94 Where the project has perhaps had less impact is in influencing Community Planning processes. While the project did manage to secure the attention of Community Planning contacts (mainly through attendance at performance events), there is less evidence of sustained engagement, or of significant change in practice or approach by the CPPs as a result.
- 12.95 There are a number of reasons why this might be the case. First, while SLP made initial contact with CPPs, the responsibility for ongoing engagement lay with local partners, some of whom may not be in sufficiently senior or strategic positions to influence at the required strategic level. In particular, the experience of the Pathfinder highlighted the extent to which community learning functions are marginalised in some areas with respect to Community Planning. Secondly, the scale of the challenge in influencing Community Planning may have been considerable, particularly in areas in which culture currently has a low level of strategic profile. Finally, the project had limited resources, and a stronger, national role for SLP in managing the engagement with CPPs, while maybe required, was beyond the resources available to the project.
- 12.96 Finally, the project adopted a creative evaluation process, which was widely felt to have been effective and useful. In particular, it was reported that participants felt very engaged by this process, feeling that their account of the impacts of participation in the project would be of direct benefit to others. It was also felt that the filmed output of the creative evaluation process was a powerful way of demonstrating the personal and community development impacts of the project. These complex impacts were felt to be difficult to capture on paper.
- 12.97 However, the creative evaluation outputs are not readily accessible, and the more 'formal' evaluation process was less complete, at least in relation to the reporting of the project's achievements against its original objectives. This is not to dismiss the value of creative evaluation, but rather to highlight its usefulness as a *supplement* to more formal and robust evaluation.

13 SOUTH AYRSHIRE

Project Background and Rationale

Background

- 13.1 The Creative Nurseries Pathfinder developed an approach to cultural entitlements for pre-5s and their parents/carers in rural, isolated regeneration areas, and coalfields (pockets of deprivation) using cultural planning maps. Through three creative artistic residencies, the Pathfinder aimed to increase cultural participation, empowerment, influence and an overall improvement in participants' lives. The project used creative mediums to open up dialogues where people felt comfortable and knowledgeable about what they would like to see as cultural entitlements. Artists were placed in nurseries and were provided with creative activities to interact with the children, but also with the parents/carers.
- 13.2 A second element of the Programme involved developing cross-department working by setting up a cultural steering group which consisted of a range of services such as health, Community Planning, libraries, Community Learning and Development, Museums and Galleries, Integrated Children's Services and Economic Development and Culture. The purpose of the steering group was to explore cultural planning, to establish cultural infrastructures and for cultural value and awareness to be promoted amongst a wide range of council departments and services with a view to influencing cultural strategy and Community Planning.

Aims and Objectives

- 13.3 The primary goal of Creative Nurseries, as set out in the evaluation plan was to investigate cultural entitlements for pre-5s and their parents/carers, through participation in creative activity, resulting in an improvement to participants' lives through engagement with creative activities. More detailed aims were as follows:
- influence target groups' attitudes to culture and creative expression;
 - improve their knowledge and understanding about cultural entitlements;
 - increase their participation in creative activities;
 - enhance creative skills amongst participants;
 - deliver greater motivation to learning and attainment amongst pre-5s; and
 - develop definitions of cultural entitlement across the Local Authority.
- 13.4 Consultation with the project managers also identified a range of other aims and objectives, which included: establishing a cultural infrastructure, exploring cultural impact and accessibility and assessing the value of creative activity to nursery learning.

Funding

- 13.5 The total cost of the project was £35,263 of which 58% (£20,263) was funded by the Cultural Pathfinders programme. Match funding of £15,000 was provided by the Local Authority.

Strategic Fit

- 13.6 The project was developed in line with **national cultural policy**. In particular, at the start, the project was developed with a strong focus on cultural entitlements and cultural planning (elements of developing cultural policy at that time²²). It concentrated on delivering cultural entitlements to the young citizens of South Ayrshire and in investigating the potential of a cultural planning approach to discovering what cultural entitlements might mean for pre-5 children and their parents and carers. However, the shift in policy emphasis to widening access to cultural provision half way through the process resulted in the cultural entitlements element of the Pathfinder being marginalised.
- 13.7 At the **local level**, it was intended that the project would feed into the strategy development process rather than respond to a particular strategy. The Pathfinder aimed to explore cultural planning and cultural infrastructures and to develop definitions of cultural entitlements across the Local Authority. It was the aim that the findings and outcomes from the project would establish the need for a cultural strategy and feed into the form that the strategy would take.
- 13.8 The project aimed to impact on the local **Community Planning agenda** in South Ayrshire and engage with the Local CPP. A key aim was to assess the value of creative activity in nursery learning and this fits most closely with the aim of Learning and Achieving in the Community Plan, where the objective is for everyone to have access to a wide range of learning opportunities and to develop skills, interests and ability. However, there is currently a lack of focus on culture within the Community Plan.
- 13.9 The Pathfinder was also well aligned with the objectives of the **Cultural Pathfinder Programme**. In particular, it targets nurseries in rurally isolated deprived communities who are underrepresented in terms of access to cultural activity. The project steering group comprised a wide range of partners across various council delivery services, and the project aimed to widen their knowledge and understanding of cultural entitlements fitting with the objective of exploring culture's benefits across the Local Authority. It also looked at exploring entitlements as part of Community Planning. The project set out to consult with children and parents/carers in order to articulate key elements of entitlements and influence attitudes to creative expression, fitting with the objective of effective community consultation and giving people real influence in developing the project/entitlements/access opportunities. Fablevision, the delivery agent, has experience of delivering cultural mappings

²² *Scotland's Culture*, Scottish Executive, 2006

and regeneration projects in disadvantaged communities, and uses high quality artists contributing to the aim of delivering high quality community engagement.

Activities and Processes

- 13.10 The Creative Nurseries Pathfinder was led by the arts manager in South Ayrshire Council (in post at the time). It was delivered in partnership with Fablevision, who provided the high quality artists and expertise for the workshops in the nurseries and also with the pre-5 development officers and the education department in the Council.
- 13.11 Three individual creative artist residencies were put in place (a dramatist, a visual artist and a musician) over a period of nine months. A total of 88 workshops were delivered across nine nurseries in South Ayrshire. Some 288 children were involved in these workshops. This was slightly less than the targeted number of workshops due to operational issues on the nurseries behalf such as in-service days and voting. The creative team/artists were fully trained and prepared before undertaking the project. Fablevision organised four half-day training sessions for the creative teams before the project started, followed by weekly de-brief sessions.
- 13.12 The children's imaginations were explored using arts such as drama and music and other creative approaches in teaching the curriculum itself. The artists took an approach to creative learning which sought to influence teachers' approaches to learning.
- 13.13 In addition, throughout the process, consultations with parents/carers were carried out and they were invited to get involved in some of the creative sessions. These consultations were carried out in an informal basis as the demands of the curriculum did not allow time for more detailed discussions
- 13.14 Qualitative research with regards to perceptions and views on culture and its meaning (particularly relevant to pre-5 children) was carried out throughout the project. The artist worked with young children, parents and nursery staff to engage and discuss what culture means to them in a creative and innovative manner (specific to their art form). This was a form of cultural planning mapping methodology, recognising all local cultural resources and seeking to utilise these in a positive manner. Qualitative evidence of the outcomes from the project was gathered through artists completing record sheets as well as responses to their sessions in creative workshops.
- 13.15 A further key element of the project involved establishing a project steering group, comprising key representatives from the Council across a range of sectors including Health, Community Planning, Libraries, Community Learning and Development, Museums and Galleries, Integrated Children's Services, early years, Quality Improvement and Economic Development and Culture. The original intention was for the steering group to guide the project and its delivery at the Local Authority level. However, their role became wider and they became involved in promoting and raising awareness of the value of culture across council departments and services as well as Community

Planning. The meetings also became discussion and information sharing sessions, providing a potential route by which information could be fed back into the Community Planning process through attendance of the acting Community Planning manager at the meetings. The steering group meetings involved talking about how they could be involved in culture, what it means for them and exploring how it could be used to explore their goals. What worked well in this respect was asking individuals to join the group who were at a level where they could have strategic influence.

- 13.16 There was a public display of the work created by the children at the main council office which elected members, council officers, parents, staff, carers and other stakeholders attended. It was anticipated that the final presentation would be a large scale event bringing together nursery staff, participants, carers, Local Authority, education representatives and other stakeholders. The plan was for young people to present their work and open up a discussion on policy looking at the potential of integrating cultural planning within education in South Ayrshire.
- 13.17 The final stage of the process involved reviewing the project through the evaluation and producing recommendations with regards to future planning for cultural provision. The intention was to influence and contribute to cultural plans within the Council.
- 13.18 A key activity of the project involved engaging with the Local CPP. Consultation evidence would suggest that this was achieved to a very limited extent. At the time of the Pathfinder, there was only an acting Community Planning manager in place who attended some of the steering group meetings and was not involved in the project planning phase. Therefore, there was limited means in place by which the results and recommendations could be fed back into Community Planning structures and processes.

Achievements and Impacts

Activities

- 13.19 In general, the project was delivered as set out in the evaluation plan and most of the following target activities were delivered:
- convene project steering group;
 - organise in-house training / de-brief;
 - appoint three artists to lead sessions;
 - consultation with parents / carers / staff; and
 - gather qualitative evidence.
- 13.20 The steering group, which consisted of various officers within the council such as lifelong learning, community health, social work, early years and lifelong learning met frequently to discuss their notion of cultural entitlements,

resulting in awareness of the notion being raised across the Local Authority. The steering groups were initially set up to guide the project but actually became wider and more important and turned into guidance/information sharing sessions.

- 13.21 Four half day training sessions for the creative team were organised prior to commencement of the project, this was followed by weekly de-brief sessions and separate weekly planning sessions. On completion of the work a full de-brief session was undertaken.
- 13.22 Three artists - a dramatist, a visual artist and a musician - were appointed to deliver the nursery workshops.
- 13.23 Parental participation in the creative sessions became a smaller element of the programme than anticipated due to space and time restrictions. The large scale event planned to present the young people's work did not go ahead as it was found to be logistically impossible. It took the form of an exhibition at council headquarters rather than being performance based as originally planned and parents, staff, carers and other stakeholders were invited to attend.
- 13.24 Consultations with parents/carers and nursery staff were carried out in a more ad hoc informal basis due to time constraints and demands of the nursery timetable.
- 13.25 Qualitative research was gathered through artist session sheets, nursery evaluation reports, artist evaluation reports and steering group discussion reports. Gathering feedback directly from the young participants was very difficult due to their age.

Participation

- 13.26 The project broadly met its targets in relation to participation, which included the following:
 - deliver a total of 95 hour long workshops in nine nurseries;
 - engage 270 young participants;
 - parents/carers involvement; and
 - present young people's work.
- 13.27 Some 88 of the targeted 95 sessions were delivered and a greater number of young people were engaged than anticipated (288). A small number of workshops had to be cancelled due to factors such as in- service days and elections. The larger scale performance and discussion based event did not go ahead as planned and instead the children were given the opportunity to present their work at an exhibition to parents/staff and carers and council staff. Parents/carers were involved in informal discussions rather than creative sessions, which did not take place due to time constraints.

Satisfaction

13.28 The evaluation evidence indicated that generally everyone involved with the Pathfinder was satisfied with the range and organisation of the sessions and activities, including children, parents/carers, staff and Local Authority officers. However, there were a number of issues and challenges encountered along the way. Some teachers felt that more information should have been provided on the methodology and rationale for the project beforehand so that they could fully understand the project. It was also the case that some staff felt the sessions were too long and that it was difficult for the children to remain engaged.

Impacts

13.29 The evaluation plan set out to achieve the following impacts from the Pathfinder:

- generate enhanced attitudes to creative activities;
 - improve knowledge and understanding of cultural entitlements;
 - participation in creative activities increased, particularly outwith the project's operating area but still within its influence;
 - enhanced creative skills of participants;
 - improved motivation, learning and behaviour of participants; and
 - define the provision of cultural activity across the Local Authority.
- The evaluation evidence would suggest that some but not all of the targeted impacts were achieved.

13.30 The Pathfinder was successful in generating commitment and a high level of interest in developing creative learning from pre through to secondary school. However, the problem was that this Pathfinder was an isolated project with no follow-up or back-up support and support for teachers to help them mainstream this way of working. Therefore there was no way to build on the momentum created.

13.31 The project encountered difficulties with changing parents/carers attitudes toward creative learning due to time pressures and difficulties with parents/carers allowing time for out of school learning. Other South Ayrshire education department staff also confirmed teacher observations of low prioritisation of cultural and sporting activities amongst parents/carers.

13.32 The evaluation presented little evidence to suggest that the project successfully contributed toward the target of increased openness to creative approaches amongst steering group members or staff within the council, as it was reported that members were self selected and had a pre-disposed openness to creative approaches. However, the steering group was found to

be invaluable in terms of making progress towards introducing cultural planning approaches across the various departments of the council. The group were all of the view that every service area of the council could deliver cultural entitlements if creative approaches to service delivery were adopted. There was also broad agreement that the obligation to deliver cultural entitlements could not be left to individual departments tasked with developing the arts or education. The evaluation suggested that South Ayrshire Council should explore this further but that the steering group (which enhanced scope and remit) may well be the ideal vehicle for taking it forward through looking at how delivery of cultural entitlements might work in practice across the authority.

- 13.33 Evaluation evidence supports the view that the creative skills of participants were enhanced. Staff, teachers and advisors reported taking inspiration from the sessions with the artists and using their ideas in their own work. Parents reported their children taking part in more imaginative play at home. Steering group members felt that their creative skills were not being fully utilised beforehand and the Pathfinder had developed their enthusiasm for future cultural planning projects and helped them to develop their creative skills.
- 13.34 Teachers reported that the project had resulted in some of the children having improved memory, increased confidence, enhanced creativity, more patience and greater ability to express ideas. This demonstrates the impact of the Pathfinder on the motivation, learning and behaviour of participants.
- 13.35 A further important impact was teachers' reporting young people's progress with language and communication skills, particular those who were particularly shy, starting to blossom. It was also found that attitudes to creative learning activities were held in high regard by parents/carers and teachers.
- 13.36 The Pathfinder failed to define the definition of cultural activity across the Local Authority. This was mainly due to the fact that there was no structure within the project to carry out a baseline audit of cultural activity. This is now being rectified within the council as they have now commissioned a cultural strategy. A further issue is that there is a low level of understanding of the potential for cultural planning across the various departments of the council (outside the Pathfinder steering group).
- 13.37 The project proposal identified that the Pathfinder set out to use a form of cultural planning mapping methodology which involved the artists working with the young children, parents and nursery staff to engage and discuss cultural entitlements in a creative and innovative manner. It was anticipated that this process, which recognizes all local cultural resources and seeks to utilise these in a positive manner would contribute to the culture plan for the nurseries. There was no evidence provided within the evaluation or consultations of cultural mapping being undertaken and it was reported that parental involvement in the creative sessions became a smaller element of the project than anticipated due to the restrictions in space and parent/staff time.

13.38 All representatives within the steering group, including regeneration, health promotion, planning and Community Learning and Development were enthusiastic and open to developing pilot projects within their own service areas, which would test the Community Planning model. There was also widespread commitment towards supporting the development of creative approaches to learning in the school system.

Value for Money

13.39 Evaluators found it difficult to demonstrate progress against the following value for money targets:

- impact on nursery staff/costs etc. (through changes in motivation/behaviour);
- increased use of Local Authority facilities;
- impact on local authority cross-departmental working and on Community Planning; and
- commitment by local authority to deliver sustainable cultural entitlements.
- The average cost of each workshop was estimated at £323; it is unclear whether this is good or bad as there were no benchmarks provided to compare.

13.40 It proved too difficult for the evaluators to quantify whether the results had an impact on nursery spending so soon after the project finished. There were also no systems introduced to measure the impact of the project on the use of South Ayrshire's facilities and income at various venues. However, the evaluation did report that the main value for money of the Pathfinder has been the spin-off outcomes that have arisen as a result including the following:

- the broader education aspects from the implications of implementing creative learning at nursery;
- the emergence of the cultural planning steering group which if developed and strengthened could in time potentially inform the Community Planning process; and
- the realisation by the council of the need for a cultural strategy and the commissioning of a cultural strategy to look at the potential of cultural planning.

Contribution to Strategic Objectives

13.41 We have identified a number of key strategic objectives to which each of the projects would be expected to contribute. Here we provide an assessment of the extent to which the Creative Nurseries project has successfully:

- engaged under-represented groups in arts/cultural activities;

- encouraged collaborative working within and/or across authorities;
- engaged CPPs and other partners/stakeholders;
- delivered effective consultation with communities;
- delivered something that is truly new and additional; and
- considered and ensures the sustainability and impacts.

Engaging Under-Represented Groups

13.42 The project has succeeded in engaging under-represented groups through consultation and participatory methods. In doing so some challenges were encountered and it would seem that there is limited scope for building on some of the momentum created. Pre-5 children, parents/carers and staff within nurseries in rural regeneration communities who often face barriers to participation in culture were engaged in the following ways:

- **parents/carers** were asked informally the nurseries what culture meant to them and also asked to explore the issue at the exhibition which took place at the end of the project;
- conversations with **staff** before and after the sessions were undertaken on an informal basis and the artists introduced them to and taught them new creative approaches to teaching; and
- creative approaches such as music, dance and drama were used as a way for the **young people** to learn. They were applied across the whole curriculum from maths, science and technology to social/political/moral and religious studies.

13.43 Feedback from this process and qualitative evidence on the outcomes and impacts on the young people from the parents/carers was gathered on an informal basis and reported formally in the evaluation document. In total some 233 parents/carers were questioned and their views recorded, 88 artist sessions record sheets were completed as well as 6 nursery evaluation reports.

13.44 The project was an effective and easy way of engaging the children as the artist took the young people out of their daily routine to explore culture and gave them the time to embrace it enthusiastically. It did not require any additional time or commitment from the parents or the young people.

13.45 Although the Pathfinder satisfied project objectives in terms of the number of workshops delivered and participation achieved, evaluation evidence and discussions with the project manager would suggest that the project perhaps did not achieve significant depth of engagement with these underrepresented groups. Each nursery received an average of 9 sessions each and there was no resource available for the project to be continued through nursery and

onwards into primary and high school with a consistent set of young people, so as to have a sustained impact or influence on the young people.

- 13.46 The success of engaging with the groups was found to be highly dependent on the nursery staff and in occasional cases staff showed a lack of understanding of the importance of the methodology and approach and nervousness about participating in cultural activity. This impacted significantly on the engagement and enjoyment of the sessions by the children. Fablevision attempted to overcome this issue by using their expertise and knowledge to explain the purpose and benefits to the staff, hence sharing knowledge and attempting to influence opinions on the benefits of creative learning.
- 13.47 The fact that the target group were very young was an important aspect of the Pathfinder, it provided an opportunity to influence the children at an early stage and also their parents at a time when adults take a strong interest in what their children are doing and how they are learning. There was a level of responsiveness there that could be built on and a means by which parents could encourage their children to continue to participate in cultural activities. However, there were a small number of parents who had no interest whatsoever in creative learning methods and it would not appear that the project succeeded in challenging these views. Although the project had good intentions and a good process in place for creating impact on these under-represented groups, there is a limited sustained impact on them.

Collaborative Working

- 13.48 The South Ayrshire Pathfinder did not seek to work with other Local Authorities or (extensively) with partners in other areas. It did, however, develop strong links across different service areas *within* the Council through establishing the Steering group structure.
- 13.49 The project was delivered by the arts department in collaboration with pre-5 education. The steering group was responsible for supporting the smooth delivery of the Pathfinder as well as exploring the concept of cultural planning.
- 13.50 Evaluation evidence suggested that there was limited evidence to suggest that the project significantly increased openness to creative activities as the members were self-selected and they already had a pre-disposed openness to creative approaches. There was also an issue in that there were difficulties in making progress towards cultural planning approaches due to budget constraints.
- 13.51 The steering group ensured that the project had greater scope and impact. The structure was also a crucial starting point for making progress towards introducing cultural planning approaches across the council, where previously there has been no focus on the issue. Most of those chosen realised the potential value of culture and how it can work within services and having suitable champions with the ability to influence resources was very important. Therefore, there is now a structure in place for taking on the remit and promoting the agenda and there was a high level of commitment on the

steering group. However, this was not reflected in the council and there was no immediate process in place for it to be followed through. As a result, the project just stopped and is not being rolled out. The discussion also highlighted that the steering group also did not engage any cultural groups to promote the principle of creative nurseries and this affected the extent to which it was embedded in the local community. The steering group is established but at the moment its future role is unclear and much of its future position will be determined by the cultural strategy.

Engaging Community Planning and Other Partners

13.52 Consultation and evaluation evidence would suggest that the Pathfinder failed to engage CPPs or influence Community Planning structures to any significant degree. There were a number of reasons for this:

- a key contact from Community Planning did not get involved in the project until after the project planning stage;
- the representative from the CPP on the steering group was at the time acting Community Planning manager on a part time basis therefore there were limited means by which Community Planning processes and structures could be influenced. In fact this key contact was only made aware of the evaluation several months after it became available;
- at the time of the project, Community Planning was undergoing considerable restructuring. On one hand this could be viewed as an opportunity to influence new structures. However, it would not seem that this has been achieved as it was reported that the project did not achieve a significant level of status or awareness in Community Planning circles;
- South Ayrshire has a strong focus on sports development in their agenda, whilst culture is lower down the scale in terms of priority; and
- it is difficult to encourage mainstream services to adopt arts/culture related methods as at the moment there are no individuals with an incentive or willingness to discuss the potential.

13.53 The project did not have any fit with Community Planning structures, funding, management arrangements or funding streams. Other than targeting regeneration areas in South Ayrshire, it did not have any strong links with the regeneration outcome agreement targets. Community Planning was very much on the periphery during the whole process of the Pathfinder and there was no real link between the project and the Community Planning process.

13.54 The Local Authority of South Ayrshire faces significant challenges in terms of integrating culture into the Community Planning processes, the most significant of which is resources and funding. As there has typically and consistently been no resource available, there has been a lack of commitment or focus on arts/cultural activity amongst key CPPs. There are also no projects with arts as a priority and no arts/culture theme groups on the CPP. If the steering group is not formalised and taken forward, as discussed above,

there exists no other champions for promoting the agenda in South Ayrshire, making it difficult to get culture on the agenda and influence key decision makers.

- 13.55 A further difficulty in South Ayrshire, is that there is less of a focus on arts/cultural activity and more on physical activity, which is viewed as being in direct competition. Where there is cross-over between the two and partners have a common set of objectives, a cultural project is more likely to work. However, the problem is again that there are no key individuals, resources or policy drivers pushing the agenda.
- 13.56 The main outcome of the evaluation report was that it assessed and demonstrated the achievements of the Pathfinder. However, it also provided hard evidence demonstrating the benefits and the process of how such a cultural project could be delivered in practice, thus providing a starting point or stimulus for exploring cultural planning through the Community Planning process.

Effective Consultation with Communities

- 13.57 The project consulted with parents/carers, nursery staff and pre-5 children in terms of their attitude to culture and creative expression to an extent. The project made initial steps in considering what culture means to parents/carers and nursery staff through informal conversations and did go some way towards influencing attitudes. However, it did not succeed in going much further.
- 13.58 Informal consultations on what culture means to parents/carers and staff were carried out. Parents were spoken to at the end of the project and staff, before and after the sessions in the classroom. This part of the project was given less emphasis than was originally intended due to the change in government priorities half way through the project. The main focus of the Pathfinder became mainly an investigation of the potential of cultural planning methodology in early year education. There were also restrictions in parent/staff time which prevented them from taking part in creative sessions, again making the consultation side smaller than first anticipated. Again, although qualitative evidence was collected on an informal basis, responses were formally recorded on questionnaires, record sheets and evaluation reports and reported in the evaluation
- 13.59 Prior to the project taking place, there was evidence of a low level of understanding and confidence amongst teaching staff in delivering creative learning. Artists working directly with the nurseries successfully raised awareness of pre-5 creative learning within the curriculum and influenced them to think more strategically in this area.
- 13.60 A large participatory event was planned for the end of the project which aimed to engage parents, participants, council representatives, councillors and other key stakeholders in a discussion of cultural planning and presentation of the findings. It was envisaged that this would have a major impact on policy. However, this was not achieved due to logistical problems and the final event

took the form of an exhibition with lower levels of attendance than originally planned.

13.61 Key lessons in engaging with the various groups were that:

- engaging with and influencing parents on the benefits of creative learning, when their children are at an early stage of their development can be effective as they have a high level of involvement and interest in the child's progress and development. This gives the project more potential to influence future decisions;
- support for the project amongst staff was mixed and in cases they showed a lack of understanding of the importance of the methodology and approach, suggesting that more information and time needed to be allocated to explaining these benefits in the initial stages.
- the nursery setting was an easy way of getting the groups engaged as it involved taking the young children out of their daily routine to explore culture and gave them time to embrace it enthusiastically; and
- the young age of the participants made it very difficult to measure impacts, which was mainly done through talking to the teachers and parents.

Additionality

13.62 The feedback from consultees suggests that without Pathfinder support, the Creative Nurseries project would not have gone ahead as there are no resources at the disposal of South Ayrshire Council to carry out such a project. The funding was a vehicle for encouraging key individuals and strategic decision makers to take notice of the benefits of culture and to discuss the issue.

13.63 In addition, had it not been for the project and the fact that it put culture on the agenda in the area, it is very unlikely that the commissioning of the culture strategy would have gone ahead. In this respect, the Cultural Strategy Development can be seen as a important legacy of the Pathfinder.

13.64 The funding that was provided by the council for this particular project would have alternatively been used for carrying out smaller individual projects, perhaps in a community setting. Pathfinder funding allowed South Ayrshire Council to experiment with a larger, more strategic project involving a wider range of council departments.

13.65 The steering group infrastructure would not have been set up and the benefits of integrated working demonstrated. The evaluation and consultation process has demonstrated the benefits of cultural planning, which would not have happened in the area without Pathfinder funding.

13.66 In our opinion, this project is new to South Ayrshire Council in that cultural planning has never had any strong priority on the agenda in the area. National funding has given the project profile backing and status within the authority. It

offered a chance to explore the potential of taking a cultural planning approach to pre-5 education; it would not seem that the potential of cultural planning in the area has been looked at on such a scale before.

- 13.67 At the time of implementing the Pathfinder there was no structure through which to carry out an audit of existing cultural provision, venues, facilities and artists. As a result of the Pathfinder, this is being rectified by the commissioning of a cultural strategy.
- 13.68 However, there is an issue in that the project existed in a vacuum with no plans to continue or mainstream any of the activities. In addition, outside the members of the steering group, there was limited understanding of the potential of cultural planning across all departments in the council.

Project Sustainability and Legacies

- 13.69 The main legacy of the Pathfinder is the development of a new Cultural Strategy that is intended to be influenced by the findings, lessons and recommendations of the evaluation report. National backing for a project of this nature, the development of the steering group and the evaluation has highlighted that there is a need for a cultural strategy and for key individuals to take responsibility in the area of cultural planning (not just those tasked with developing the arts or education).
- 13.70 Pathfinder funding allowed South Ayrshire Council to bring in specialist support and artists from Fablevision and it is unlikely that the council would have the resource and skills in house to be able to carry out similar activities in the future without further support. Ideally the project would have been continued through primary and secondary school with the same cohort of young people engaged to keep the momentum going. However, this has not been possible due to a lack of funding and the fact that young people move schools.
- 13.71 In addition, the project was established in isolation with no means in place for the activities to be continued following Pathfinder funding or support for teachers in continuing the activities. It took the form of a one off intervention, from which it is difficult to develop a legacy. The steering group did not develop any formal status or remit and so there was limited scope for them to have any real influence on wider planning.
- 13.72 The consultations revealed scepticism about the extent to which the Pathfinder has had a long lasting impact on the young people and parents' attitudes towards culture and future participation in cultural activities. The intervention was not considered to be sufficiently intensive and long lasting to achieve this.
- 13.73 South Ayrshire Council has historically had no focus on arts and culture. At the moment, sport is very much on the agenda and culture is in competition with this.

- 13.74 The project built up momentum, which was dissolved at the end. Despite national level attention and policy support for widening access through Community Planning, the project coincided with the reorganisation of leisure and culture within the Local Authority and where before there was an arts officer, no individual was given a specific remit for culture. The project ended at the exact time when cultural planning was being given less emphasis within the Local Authority, making it difficult to take forward the lessons learned.
- 13.75 The entire project and its findings have now been entrusted into the arts and culture strategy, and there is some optimism that the aspirations and recommendations will be integrated. At the moment, resources for culture are distributed around different departments, and there remains a need to rationalise them.
- 13.76 It is a very early stage to assess whether the project will have an influence on Community Planning structures or processes as this is unlikely to happen until the cultural strategy is produced and there are some outcomes from it. There is no evidence that this has occurred as yet.

Overall Assessment and Key Lessons

- 13.77 The evidence would suggest that overall the South Ayrshire Pathfinder was successful in delivering what it set out to do in terms of targets set in relation to activities, participation and engaging children, parents and nursery staff in cultural activities.
- 13.78 Despite this, the project was not designed at the outset to be sustainable and the intervention took place on a one off basis. A total of 88 one hour workshops were delivered in 9 nurseries resulting in the intensity of the interaction being low (less than 10 one hour workshops per nursery). In addition, there were no ways by which the activities could be continued on a more permanent basis or with the same cohort of young people. This was due to a number of reasons, firstly the young children would move into various primary schools making it very difficult to track and ensure that the same young children were engaged with more permanently, secondly there were no resources available within the council to employ the high quality artists that the pathfinder funding allowed for.
- 13.79 In addition, no linkages with the CPP were established at the project design phase, resulting in the partnership remaining on the periphery throughout the duration of the project. Other than attempting to integrate some of the findings into the new cultural strategy, this Pathfinder has failed to put structures or processes in place to take the project forward in any way. Unfortunately adding to this is the fact that the project took place at a time when the Local Authority were actually undertaking measures to reduce their focus on arts and culture making it more difficult to generate a legacy.
- 13.80 The main achievement of this Pathfinder was the emphasis on cross-service engagement and on the practical demonstration of the value of cultural participation across service areas such as health and education through the

steering group structure. The project has made progress towards raising the profile of culture when previously there has never been any strong priority on the agenda in the area. National funding has given the project backing and status within the authority and allowed the region to explore an area that they otherwise would not have. This Pathfinder offers the following lessons:

- the importance of ensuring sustainability at the project outset in order for such a project to be successful in the long term;
- the value of having a structure (i.e. steering group in this case) in place for taking on the remit for promoting the value of culture amongst decision makers and funders; and
- the evaluation process and report was a useful means of demonstrating benefits and practical methods for delivering a cultural project, thus providing a starting point or stimulus for exploring cultural planning through the Community Planning process.

APPENDIX 2: INTERVIEW TOPIC GUIDES

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1 CONSULTATION WITH PROJECT MANAGERS

Section 1: Project Background and Rationale

1. Please describe your Pathfinder project in terms of its objectives, structure, activities and target groups?
2. How was the project structured and managed within your organisation? (probe for extent and nature of cross service working and cross authority collaboration)
3. How does the project fit with existing strategic guidance in relation to cultural provision in your area(s)? (probe for whether the project was developed within the context of an existing strategy or if it was intended to develop strategic guidance)
4. At a *strategic* level, what was the project intended to achieve? (probe here for links to Community Planning, engagement of specific under-represented target groups, policy issues around widening access to culture etc)
5. How is the project being evaluated? What stage is the evaluation process at and are there any issues with collecting suitable data? What kinds of issues will it address (e.g. impacts on beneficiaries, policy influence, impacts on partners etc)?

Section 2: Activities and Processes

6. Please describe the means by which your project engaged with:
 - a. under-represented target groups within the local community (may be different approaches that worked for different marginalised groups)
 - b. other departments within the local authority
 - c. Community Planning partners
 - d. Other stakeholders (e.g. national agencies such as Scottish Arts Council and local stakeholders e.g. NHS – specify who)
7. What worked well in this respect, and what did not? (probe for key points of learning around means of engagement across each of the stakeholder groups and for mitigating actions taken to overcome issues etc.)
8. To what extent, and in what ways, will these lessons influence the planning of cultural provision in future?
9. How important has partnership been to the overall running of the project and what issues or challenges did you encounter in working with partners? How were these addressed?

Section 3: Achievements and Impacts

10. Please comment in the extent to which you think the project has been successful in:

- a. engaging with Community Planning processes and structures
- b. encouraging participation in cultural activity, particularly amongst 'hard to reach' groups
- c. encouraging participation and input to planning future cultural provision
- d. influencing key partners/ stakeholders (specify who) and raising the profile of culture across other service/ policy areas (e.g. regeneration, education etc)

11. What have been the impacts of the project on:

- a. your organisation (e.g. raised profile of culture, enhanced buy-in/ support etc)
- b. key partners/ stakeholders (e.g. raised profile of culture, broadened understanding of role of culture across service/ policy areas etc)
- c. participants (e.g. personal benefits, increased interest in local neighbourhood, increased interest in culture etc)
- d. the cultural sector in your area(s)

12. Have there been other benefits of the project not mentioned so far? Please describe.

13. What would have happened *without* the Pathfinder project? Would these impacts have been realised in other ways? Please expand.

14. Has the Pathfinder project meant that other activity could not be delivered? What has been the impact of that?

15. What elements of the project did not work so well, and what actions were taken to address these issues – what are the key lessons?

16. Taking into account the cost of the project (including Scottish Government funding, match funding and in-kind support) do you believe it has offered value for money? Why do you say this? (and how was match funding levered?)

17. What do you believe will be the longer-term legacy/ legacies of the project (if any)? Please expand.

Section 4: The Pathfinder Programme

18. How clear and efficient was the application and assessment process for the Cultural Pathfinders Programme? Any issues/ suggestions for improvement?

19. What are your views on the role of the Scottish Government in the management of the Programme? Any issues/ suggestions for improvement?
20. What are your overall views on the strengths and weaknesses of the Cultural Pathfinder Programme *as a whole*? (probe for policy rationale/ relevance, suitability of objectives and funding criteria etc)
21. Did you find the Cultural Pathfinder Learning Collaborative useful? Please expand – any issues/ suggestions for improvement?
22. Have you made use of the Scottish Government's Evaluation Toolkit? Has that been useful? Please expand – any issues/ suggestions for improvement?
23. Any final comments/ issues not covered in our discussion?

2 CONSULTATION WITH COMMUNITY PLANNING CONTACTS

Section 1: Project Background and Rationale

1. Please describe the Pathfinder project with which you have been involved in terms of its objectives, structure, activities and target groups?
2. What was the extent and nature of your involvement in the development of the project idea/ concept (i.e. prior to application)?
3. At a *strategic* level, what do you think the project intended to achieve? (probe here for links to Community Planning priorities, engagement of specific target groups, policy issues around widening access to culture etc)
4. Why did you (Community Planning) get involved in the Pathfinder? What did you expect/ hope to get from the project?

Section 2: Activities and Processes

5. Was the project connected into the Community Planning structures, budgets, and processes in your area? Probe for fit with Community Planning working groups, reporting structures, management arrangements, funding streams, etc. If project was connected, were these connections there at the outset or did they develop during the Pathfinder?
6. Was there an explicit fit with the Regeneration Outcome Agreement (ROA) for your area, or actions targeted towards areas of multiple deprivation locally?
7. How well has the project fitted with the cultural activity being promoted or delivered by individual Community Planning partners? (statutory and voluntary sector)
8. As far as you are aware, has the project been implemented effectively and in the spirit of partnership? Probe for feedback on joint working, management, activities, etc.
9. What worked particularly well in this respect, and what did not? (probe for key points of learning around means of engagement and fit with Community Planning priorities, examples of good practice etc.)
10. Which elements, if any, do you think might be successfully replicated or transferred to other Community Planning Partnerships? What factors would be necessary to ensure success elsewhere?

11. To what extent, and in what ways, will the learning from the Pathfinder influence future activity in your area? Are there any specific plans in place at this stage to continue or mainstream any aspects of the Pathfinder?

Section 3: Achievements and Impacts

12. Please comment in the extent to which you think the Pathfinder project has been successful in:

- a. engaging with Community Planning processes and structures
- b. encouraging participation in cultural activity, particularly amongst 'hard to reach' groups
- c. encouraging participation and input to the planning of future cultural provision
- d. influencing key partners/ stakeholders (specify who) and raising the profile of culture across other service/ policy areas (e.g. regeneration, education etc)

13. What have been the impacts of the project on:

- a. the Community Planning Partnership (e.g. raised profile of culture, increased use and participation in cultural provision, increased awareness of the benefits of working through and with the arts/ culture, enhanced buy-in/ support etc)
- b. other key partners/ stakeholders (e.g. raised profile of culture, broadened understanding of role of culture across service/ policy areas etc)
- c. participants (e.g. personal benefits, increased interest in culture etc)
- d. the cultural sector in your area(s)

14. Have there been other benefits of the project not mentioned so far? Please describe.

15. What would have happened *without* the Pathfinder project? Would these impacts have been realised in other ways? Please expand.

16. Taking into account the cost of the project (including Scottish Government funding, match funding and in-kind support) do you believe it has offered value for money? Why do you say this?

17. What do you believe will be the longer-term legacy/ legacies of the project (if any)? Please expand.

Section 4: Final Comments

18. How appropriate is Community Planning as a vehicle for the delivery of planning for cultural provision in ways that address the interests of Community Planning partners (e.g. skills/ economic development, promoting health and well-being, community safety etc?)
19. What are the barriers (if any) to the effective integration of planning for cultural provision with Community Planning? How might these be overcome, and are there any lessons from the Pathfinder project?
20. Any final comments/ issues not covered in our discussion?

3 CONSULTATION WITH LOCAL AUTHORITY CONTACTS

Section 1: Project Background and Rationale

1. Please describe the Pathfinder project with which you have been involved in terms of its objectives, structure, activities and target groups?
2. What was the extent and nature of your involvement in the development of the project idea/ concept (i.e. prior to application)?
3. At a *strategic* level, what do you think the project intended to achieve? (probe here for cross-service working, cross authority collaboration, links to Community Planning, engagement of specific target groups, policy issues around widening access to culture etc)
4. Why did you get involved in the Pathfinder? What did you expect/ hope to get from the project?

Section 2: Activities and Processes

5. Please describe the means by which the Pathfinder project worked across the authority and with external partners. Probe for the range of partners involved and the means of engagement.
6. What worked well in this respect, and what did not? (probe for key points of learning around means of engagement with under-represented groups, and engagement and fit with local authority and Community Planning priorities, examples of good practice etc.)
7. To what extent, and in what ways, will these lessons influence future activity?

Section 3: Achievements and Impacts

8. Please comment in the extent to which you think the Pathfinder project has been successful in:
 - a. engaging with Community Planning processes and structures
 - b. encouraging participation in cultural activity, particularly amongst 'hard to reach' groups
 - c. influencing planning for future cultural provision in ways that address identified community needs and aspirations
 - d. encouraging participation and input to the planning of future cultural provision
 - e. influencing key partners/ stakeholders and raising the profile of culture across other service/ policy areas (e.g. regeneration, education etc)

9. What have been the impacts of the project on:
- a. your organisation (e.g. raised profile of culture, enhanced buy-in/ support etc)
 - b. other key partners/ stakeholders (e.g. raised profile of culture, broadened understanding of role of culture across service/ policy areas etc)
 - c. participants (e.g. personal benefits, increased interest in local community life and active involvement in culture etc)
 - d. the cultural sector in your area(s)
10. Have there been other benefits of the project not mentioned so far? Please describe.
11. What would have happened *without* the Pathfinder project? Would these impacts have been realised in other ways? Please expand.
12. Taking into account the cost of the project (including Scottish Government funding, match funding and in-kind support) do you believe it has offered value for money? Why do you say this?
13. What do you believe will be the longer-term legacy/ legacies of the project (if any)? Please expand.

Section 4: Final Comments

14. How appropriate is Community Planning as a vehicle for the delivery of planning for cultural provision?
15. What are the barriers (if any) to the effective integration of planning for cultural provision with Community Planning? How might these be overcome, and are there any lessons from the Pathfinder project?
16. Any final comments/ issues not covered in our discussion?

4 CONSULTATION WITH WIDER STAKEHOLDERS

Section 1: Project Background and Rationale

1. What has been the nature of your involvement with/ interest in the Scottish Government's Cultural Pathfinders programme?
2. What is your understanding of the aims and objectives of the Programme? (probe here for policy drivers, planning for culture and Community Planning, engagement of specific target groups, widening access to culture etc)

Section 2: Supported Activities and Processes

3. What is your understanding of the kinds of projects supported by the Programme (probe for aims and objectives of supported projects, nature of project activities etc)
4. To what extent do you think the projects are well aligned with the objectives of the programme?

Section 3: Achievements and Impacts

5. Please comment in the extent to which you think the Pathfinder projects have been successful in:
 - a. engaging with Community Planning processes, structures and partners
 - b. engaging marginalised groups and encouraging their involvement with their local community through their participation in cultural activity
 - c. encouraging active participation in culture by those groups who had not taken part previously, and/or their input to the planning of future cultural provision
 - d. influencing key partners/ stakeholders and raising the profile of culture across other service/ policy areas (e.g. regeneration, education etc)
6. What have been the impacts of the Programme on:
 - a. your organisation (e.g. raised profile of culture, enhanced buy-in/ support, learning gains etc)
 - b. other key partners/ stakeholders (e.g. raised profile of culture, broadened understanding of role of culture across service/ policy areas etc)
 - c. participants (e.g. personal benefits, increased interest in culture, increased interest in local neighbourhood etc)
 - d. the cultural sector more widely
7. Have there been other benefits not mentioned so far? Please describe.

8. What would have happened *without* the Pathfinder Programme? Would these impacts have been realised in other ways? Please expand.
9. What elements of the project did not work so well, and what actions were taken to address these issues – what are the key lessons?
10. Taking into account the cost of the project (including Scottish Government funding, match funding and in-kind support) do you believe it has offered value for money? Why do you say this? (and how was match funding levered?)
11. What do you believe will be the longer-term legacy/ legacies of the project (if any)? Please expand.

Section 4: Final Comments

12. How appropriate is Community Planning as a vehicle for the delivery of planning for cultural provision?
13. What are the barriers (if any) to the effective integration of planning for cultural provision with Community Planning? How might these be overcome, and are there any lessons from the Pathfinder Programme?
14. Any final comments/ issues not covered in our discussion?

APPENDIX 3: LIST OF ORGANISATIONS CONSULTED

Aberdeenshire Council
Aberdeenshire CPP
An Lanntair
Angus Council
BookStart in Scotland
City of Aberdeen CPP
City of Aberdeen Council
City of Edinburgh Council
Clackmannanshire Council
Clackmannanshire Health Plus
Comhairle nan Eilean Siar
Creative Services (consultancy)
Culture & Sport Glasgow
Dumfries and Galloway Council
Dundee City Council
Dundee CPP
Dundee Contemporary Arts
East Renfrewshire Council
Edinburgh Arts and Social Information Forum
ESAR Consultants
Fablevision
Fife Council
Genesis Consulting
Glasgow CPP
Glasgow School of Art
Highland 2007
Highland Council
Highland Wellbeing Alliance
Inverclyde Council
Museums & Galleries Scotland
Noema Consultants
Perth & Kinross Council
Perth & Kinross CPP
Renfrewshire Council
Scotland's Learning Partnership
Scottish Arts Council
Scottish Government
Scottish Screen
Service Manager Cultural Services
South Ayrshire Council
South Ayrshire CPP
Step Up Project
Taigh Chearsabhaigh
Voluntary Arts Scotland

SOCIAL RESEARCH PUBLICATIONS LIST – 2008 ONWARDS

The Effectiveness of Housing Land Audits in Monitoring Housing Land Supply in Scotland: Robin Holder and Helen Pickles (Turley Associates). (2008) (Web only)

Summary available: Housing, Regeneration and Planning Research Findings No.8/2008

Review of Sheltered Housing in Scotland: Karen Croucher (Centre for Housing Policy), Diana Sanderson, Stephen Chaplin, Dianne Wright, Karin Lowson (York Health Economics Consortium). (2008) (Web only)

Summary available: Housing, Regeneration and Planning Research Findings No.9/2008

Matters of Judicial Appointments, Conduct and Removals in Commonwealth Jurisdictions: Julie Chalmers (Justice Analytical Services, Scottish Government). (2008) (Free)

Summary only available: Crime and Justice: Civil Justice Research Findings No.8/2008

Effectiveness of Interventions to Prevent Suicide and Suicidal Behaviour: A Systematic Review (Report and Annotated Bibliography): Maria Leitner, Wally Barr and Lindsay Hobby. (2008) (Web only)

Summary available: Health and Community Care: Research Findings No.60/2008

An Evaluation and Assessment of Deferred Payment Agreements: Mari Mair and Barry McLeod (RP&M Associates Ltd). (2008) (Web only)

Summary available: Health and Community Care Research Findings No.61/2008 (Web only)

Housing Issues for Older People in Rural Areas: Mark Bevan and Karen Croucher (Centre for Housing Policy, University of York). (2008) (Web only)

Evaluation of ERDF Supported Venture Capital and Loan Funds: Centre for Strategy & Evaluation Services. (2008) (Web only)

International Review of Recycling Policies: Helen Fogarty, Louise Reid and Hugh Sprott (Environment Social Research, Scottish Government Rural and Environment Research and Analysis Directorate). (2008) (Web only)

Millennium Cohort Study: Exploration of Some Distinctive Results for Scotland: Edited by Shirley Dex (Centre for Longitudinal Studies, University of London). (2008) (Web only)

Millennium Cohort Study: A User Guide Focussing on Families in Scotland: Edited by Shirley Dex (Centre for Longitudinal Studies, University of London). (2008) (Web only)

Implementing the Action Programme for Nitrate Vulnerable Zones in Scotland: Farming Practices and Awareness: Andrew Barnes, Luiza Toma, Clare Hall (Scottish Agricultural College) and Joyce Willock (Queen Margaret University College). (2008) (Web only)

Summary available: Environment Research Findings No.2/2007

Scottish Household Survey: Analytical Topic Report: Volunteering: Norma Hurley, Lindsay Wilson, Ian Christie (Blake Stevenson Ltd). (2008) (Web only)

Summary available: Voluntary Issues Research Findings No.1/2008

Implementation of Aspects of SPP17 Planning for Transport: WSP Development & Transportation. (2008) (Web only)

Summary available: Housing, Regeneration and Planning Research Findings No.10/2008

Drivers of Youth Out-Migration from Rural Scotland. Key Issues and Annotated Bibliography: Professor Lynn Jamieson and Dr Leslie Groves (Centre for Research on Families and Relationships). (2008) (Web only)

Closing the Opportunity Gap Programme: Phase 1 Evaluation (Report and Annexes): John H McKendrick & Stephen Sinclair (Scottish Poverty Information Unit); Danielle Mason & Nicola Smith (Centre for Economic and Social Inclusion); Morag Gillespie (Scottish Poverty Information Unit) and Paul Bivand, Sean Moley & Daniel Tyler (Centre for Economic and Social Inclusion). (2008) (Web only)

Summary available: Poverty Research Findings No.1/2007

Evaluation of the Implementation and Impact of the Glasgow Antisocial Behaviour Taskforce: Social Development Direct Ltd. (2008) (Web only).

Analysis of Consultation – Responses to the Homelessness Etc (Scotland) Act 2003 – Implementation of Section 11: Housing & Planning Research Branch (Communities Analytical Services, Scottish Government). (2008) (Web only)

Turning Up the Volume: The Vulnerable Witness Officer Pilots: Sue Morris, Patsy Richards and Eddie Richards. (2008) (Web only)

Summary available: Crime and Justice Research Findings No.9/2008

Scottish Government Employee Survey 2007: Results Report: ORC International. (2008) (Web only)

Drinking and Driving 2007: Prevalence, Decision Making and Attitudes: Emma Collins, Nicola Dickson, Chris Eynon, Andrea Kinver and Pat MacLeod (TNS System Three). (2008) (Web only)
Summary available: Transport Research Findings No.8/2008

Public Value and Participation: A Literature Review for the Scottish Government: Alexandra Albert and Eleanor Passmore (The Work Foundation). (2008) (Web only)

Individual Learning Accounts (ILA) Scotland - Learners Study: BMRB Social Research. (2008) (Web only)
Summary available: Education and Training Research Findings No.5/2008

2007 Scottish Child Contact Survey: mruc research Ltd. (2008) (Web only)

Firm Foundations: The Future of Housing in Scotland: An Analysis of Responses: Valerie Strachan/Tribal Consulting. (2008) (Web only)
Summary available: Housing, Regeneration and Planning Research Findings No.13/2008

Evaluation of the National Network of Child Pedestrian Training Pilot Projects in Scotland: Kirstie Whelan, Elizabeth Towner, Gail Errington, Jane Powell (Centre for Child and Adolescent Health, University of the West of England). (2008) (£5.00)

Evaluation of Regional Selective Assistance (RSA) in Scotland: 2000-2004: Mark Hart (Kingston University), Nigel Driffield (Aston University), Stephen Roper (Aston University) and Kevin Mole (University of Warwick). (2008) (Web only)
Summary available: Business and Industry Research Findings No.1/2008

Safety, Risks and Outcomes from the Use of Injecting Paraphernalia: Jenny Scott (University of Bath). (2008) (Web only)
Summary available: Crime and Justice Research Findings No.10/2008

Cognitive Question Testing Scotland's Census Ethnicity Classification: Amy Homes and Lorraine Murray (Ipsos MORI Scotland). (2008) (Web only)
Summary available: Equalities Research Findings No.2/2008

Estimating the Cost of Child Poverty in Scotland – Approaches and Evidence: Donald Hirsch. (2008) (Web only)

Evaluation of Well Men Health Service Pilots: Flora Douglas, Mabel Amaya, Joe Greener, Anne Ludbrook, Garth Reid, Lynn Robertson and Edwin van Teijlingen (Aberdeen University). (2008) (Web only)
Summary available: Health and Community Care Research Findings No.62/2008

Householder Permitted Development: User/Design Code Scoping Study: Aileen Grant & Graham U'ren (Dundas & Wilson), Brendan Diamond & David Edwards (Michael Laird Architects). (2008) (Web only)
Summary available: Housing, Regeneration and Planning Research Findings No.12/2008

An Evaluation of the Structured Deferred Sentence Pilots: Katherine Macdivitt (Justice Analytical Services). (2008) (Web only)
Summary available: Crime and Justice Research Findings No.11/2008

National Survey of Local Government Candidates, 2007: Local Government & Public Service Reform Research Branch. (2008) (Web only)
Summary available: Public Services and Government Research Findings No.3/2008

Public Attitudes to Broadcasting in Scotland: Catriona West and Ruth Stevenson (TNS System Three). (2008) (Web only)
Summary available: International Research Findings No.13/2008

An Assessment of the Value of Planning Agreements in Scotland: Raymond McMaster, Graham U'ren, John Carnie, Gilmour Strang and Steven Cooper (2008) (Web only)
Summary available: Housing, Regeneration and Planning Research Findings No. 11/2008

The Use and Impact of Applied Suicide Intervention Skills Training (ASIST) in Scotland: An Evaluation: Dawn Griesbach, Patricia Russell, Rona Dolev, Clare Lardner (Griesbach and Associates). (2008) (£5.00)
Summary available: Health and Community Care Research Findings No.63/2008

Scottish Social Attitudes Survey 2007 Core Module Report 1: Attitudes to Government in Scotland: Rachel Ormston (Scottish Centre for Social Research) (2008) (Web only)

Summary available: Public Services and Government Research Findings No.4/2008

The Annual Survey of Small Businesses' Opinions 2006: Scotland (ASBS 2006): IFF Research Ltd. (2008) (Web only)

Evaluation of the Pilot Relocation Advisory Service: Phase 2: Jane MacLardie and Lorraine Murray (Ipsos MORI). (2008) (Web only)

Summary available: International Research Findings No.12/2008

Evaluation of the Accreditation Framework for the Scottish National Standards for Information and Advice Services: Report and Case Study Report: Anna Agustsdottir, James Crawford, Steven Reid and John Scott (ODS Consulting). (2008) (Web only)

Summary available: Housing, Regeneration and Planning Research Findings No.14/2008

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