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# **GLASGOW 2014 CULTURAL PROGRAMME**

**EVALUATING THE QUALITY OF ARTIST,  
PEER AND AUDIENCE EXPERIENCE**

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# EXECUTIVE SUMMARY

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In April 2014 Glasgow Life and Creative Scotland jointly commissioned a programme of evaluation to assess the outcomes of the Glasgow 2014 Commonwealth Games Cultural Programme. This analysis and report is focused on an evaluation of the artistic quality of the work presented as part of the Programme.

The evaluation is centred around the Culture Counts quality metrics that have been in development since 2010, firstly in Australia as a result of funded work by the Department of Culture and the Arts in Western Australia, and over the last two years in England, with a pilot in Manchester funded by Arts Council England and most recently through a Digital R&D Fund Award by NESTA, the Arts Council, and the Arts and Humanities Research Council. Therefore the metrics are already recognised as a robust and useful measure of the quality of cultural experiences.

Culture Counts captures feedback on the quality of a work or event from three different groups:

- The artists, curators and/or cultural organisation that created the work or produced the event (self-assessment)
- Expert peers such as other artists, people working in cultural organisations in the same field and academics; if appropriate peers can also include funders and representatives of business and political communities (peer assessment)
- Audience members and visitors (public assessment).

### **The quality metrics**

During the project initiation process, the Culture Counts team worked with the Commissioners of this evaluation, and the participating cultural organisations, to review the current metric set and identify those metrics that would work most appropriately for this evaluation given the artistic and wider aims of the Commissioners and the cultural organisations.

That process led to the creation of two bespoke metrics for the purposes of this evaluation, on 'Commonwealth' (self, peer and public metric) and 'coherence' (self and peer only).

The final metric set comprised nine core metrics to be rated by self, peer and public assessors, alongside one open text field question:

- Concept: it was an interesting idea
- Distinctiveness: it was different from things I've experienced before
- Rigour: it was well thought through and put together
- Captivation: it was absorbing and held my attention
- Relevance: it had something to say about the world in which we live
- Challenge: it was thought-provoking
- Local impact: it is important that it's happening here
- Commonwealth: It helped me to feel connected to the Commonwealth and its people
- Enthusiasm: I would come to something like this again.

And an open text field:

- What three words best describe how you felt about it?

A further five metrics were included for self and peer assessment only, alongside an additional open text field question:

- Coherence: It worked well as part of the Glasgow 2014 Cultural Programme
- Risk: the artists/curators really challenged themselves with this work
- Originality: it was ground-breaking
- Excellence (national): it is amongst the best of its type in Scotland
- Excellence (global): it is amongst the best of its type in the world.

And an open text field:

- Please provide any additional comments here.

Where audience data was collected through a post-event email survey, space for additional comments was included within public as well as self and peer assessment.

## Event selection

The Commissioners and the Culture Counts team worked together to identify a shortlist of appropriate events to review as part of the evaluation. The selection of potential events was driven by the following criteria:

- To include a diverse range of experiences including theatre, music, dance, exhibitions, installations and outdoor and participatory arts
- To create a portfolio of events that effectively represented the breadth and depth of the Commissioners' creative intentions and aims for the Glasgow 2014 Cultural Programme
- To create analytical and evaluation synergies with other commissioned evaluations of the programme (for example larger scale projects that were also being evaluated by other work streams such as GENERATION and Big Big Sing).

The agreed list of events to be included in the evaluation was confirmed as follows:

1. In My Father's Words Dundee Rep Theatre
2. The Tin Forest Show National Theatre of Scotland
3. Ubu and the Truth Commission Edinburgh International Festival
4. Neu! Reekie! East End Social/Chemikal Underground
5. Perch Conflux
6. i(Land) Marc Brew
7. The River Barrowland Ballet
8. Big Big Sing
9. Away With The Birds Hannah Tuulikki
10. GENERATION: 25 Years of Contemporary Art in Scotland (two different exhibitions at GoMA in Glasgow and RSA in Edinburgh)

## Analysing the results

For each event in the evaluation we collected survey responses from the cultural organisations themselves (self), peers, and the public across the chosen quality metrics. In the end a total of 905 surveys were completed by members of the public across the 11 events (see Table 1 below).

**TABLE 1: NUMBER OF SELF, PEER AND PUBLIC SURVEY RESPONSES RECEIVED FOR THE GLASGOW 2014 CULTURAL PROGRAMME EVALUATION**

	Before	After	Total
Self	19	23	42
Peer	27	27	54
Public		905	905
Total	46	955	1001

The resulting dataset in and of itself offers a rich account of the quality of the cultural experiences on offer, allowing us to answer how and in what ways peers and the public reacted to this sample of events within the Glasgow 2014 Cultural Programme. In addition, the data also allow us to assess how far the individual pieces of work successfully met the creative intentions and objectives of the participating cultural organisations. Comparisons of self scores against peer and public scores for particular events offer up rich insights here.

## The Findings

On the basis of the sample of events evaluated in this study, the Glasgow 2014 Cultural Programme can be regarded as a significant success when judged on the quality of the work presented and the range of cultural experiences on offer.

The analysis has evidenced how:

- The Glasgow 2014 Cultural Programme was a bold and innovative commission, producing some work of real artistic excellence, whilst offering a mix of cultural experiences that felt fresh and exciting to peers and audiences alike
- Many of the events evaluated were highly unusual and unlike anything people had experienced before
- Both peers and public enjoyed their experiences, and public scores for 'enthusiasm' were high across all 11 events in our sample
- Depth of audience engagement was strong, with particularly high average scores for 'captivation' across the performing arts events
- There were high scores for 'distinctiveness' across the 11 events, even from peers who, based on our experience of previous evaluations, are generally hard to surprise
- On a conceptual level the programme was a major success. Audiences engaged with and appreciated the artistic ideas behind the work and there were high peer and public scores for 'concept' across the board
- Some of the commissions were seen by peers as pushing the boundaries of their artform, with particularly high 'originality' ratings for *The River*, *Away With the Birds*, and *GENERATION* at RSA
- Cultural organisations had taken the chance to experiment; there were consistently high scores for 'risk', even for those events that weren't seen as being particularly 'original'
- Peers felt that the programme was highly 'coherent' - with the events they assessed making sense within the programme as a whole
- The majority of the artists and organisations involved in our sample of events did not prioritise Commonwealth connections in their work, and this was reflected in the comparatively low public scores for this dimension. The two events that did set out to explicitly create these connections (*Big Big Sing* and *The River*) received the highest public scores for the 'Commonwealth' metric
- While audience members appreciated the diverse range of settings and context, the events did not always feel particularly rooted within local areas (in terms of 'local impact' scores). This may be because many of the events in our sample were one-offs, programmed specifically for the Glasgow 2014 celebrations.

Overall, the findings also demonstrate clear synergies between the quality of Glasgow 2014 cultural events as perceived by audiences and peers, and the Programme's original artistic and cultural aims and commissioning criteria. Those synergies are particularly evident around the criteria 'ambitious, exciting and innovative work' and 'depth of audience engagement'. This is a highly credible outcome given that the events included in this evaluation came about through a mixture of both direct commissioning by Creative Scotland and Glasgow Life and an open call for applications through National Lottery funding. The events in this evaluation offered a wide range of memorable experiences that audiences responded to very positively.

## **Conclusion**

The aim of the Glasgow 2014 Cultural Programme was to create an unprecedented national programme of extraordinary work by world-leading and emerging Scottish and international artists. The cultural experiences were designed to be intimate and epic, intense and life-affirming - featuring stories of individual lives and communities, and embracing special places and moments in time. This evaluation analysis suggests that assessed through the lens of the quality of cultural experiences on offer, and the scale of creative ambition on display, the cultural sector in Scotland very successfully responded to the demands of the commissioning process, and greatly enriched the 'Games moment' across Scotland.

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# GLASGOW 2014 CULTURAL PROGRAMME

## EVALUATING THE QUALITY OF ARTIST, PEER AND AUDIENCE EXPERIENCE

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# 1. INTRODUCTION

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## About the Glasgow 2014 Cultural Programme

The Glasgow 2014 Cultural Programme is a partnership between the Glasgow 2014 Organising Committee, Glasgow Life and Creative Scotland. The 'Glasgow 2014 Vision for Culture' provided the basis for a joint Creative Scotland and Glasgow Life approach to developing the content of the Cultural Programme through direct commissioning, broadcast partnerships and a £4.5 million open fund. The total budget for the Cultural Programme was up to £13 million.

There were two key strands to the programme: a Scotland wide series of events and activities called Culture 2014 and a 'Games Time' celebration in Glasgow called Festival 2014 that ran alongside the main sporting event. The aim was to create an unprecedented national programme of extraordinary work by world-leading and emerging Scottish and international artists. The cultural experiences were designed to be intimate and epic, intense and life-affirming – featuring stories of individual lives and communities, and embracing special places and moments in time.

Some of the funded projects were specifically designed with a truly national reach, for example GENERATION: 25 Years of Contemporary Art in Scotland and large-scale participatory events such as Big Big Sing. Others such as Away with the Birds/Air falbh leis na h-eoin were intentionally intimate and unique. The desired outcome was to offer an accessible and inspirational range of cultural experiences to frame and celebrate the Games (see Figure 1 below for a more detailed outline of the aims and objectives of the Glasgow 2014 Cultural Programme). As the Official Guide to the programme notes:

‘Culture 2014 weaves together vibrant stories of people and places; it presents spectacular performances and intimate portraits, puts communities at the heart of the work, through an unprecedented range of ways to take part.’

The programme featured theatre, dance, music, visual arts, comedy and multi-media; small-scale shows and outdoor spectacles; work in theatres, community centres, by rivers, in botanic gardens, art galleries, cinemas and public spaces. This variety and scale of activity needed to be captured in this evaluation and we comment in more detail on the aims and objectives of the Commissioners in Chapter 3.

## **The role of this evaluation within the overall evaluation of the Glasgow 2014 Cultural Programme**

Glasgow Life and Creative Scotland jointly commissioned a programme of evaluation to assess the outcomes of the Glasgow 2014 Cultural Programme. The partners are interested in understanding outcomes in three broad areas:

1. The full range of outputs for projects and events, including audience numbers and levels of participation;
2. Artistic quality of presented work; and
3. The approach taken by the partners to developing and delivering the programme.

### **FIGURE 1: AIMS AND OBJECTIVES OF THE GLASGOW 2014 CULTURAL PROGRAMME**

#### **The aims of the Glasgow 2014 Cultural Programme were:**

- To create a programme of exemplary activity that has the ability to provide meaningful, enjoyable experiences for a range of audiences, including Scotland's public, international visitors and Games Family
- To strengthen, support and sustain the cultural sector by creating new opportunities, increasing profile and nurturing collaborations
- To promote and establish a fresh, sophisticated and contemporary image of Scotland throughout the Commonwealth and beyond
- To develop the audience for the Games through engagement with a wider non-sport audience in the lead up to and during 2014.

#### **The objectives of the Glasgow 2014 Cultural Programme were:**

- To use new artistic, cultural and creative experiences to reflect upon our own diversity and Commonwealth relationships
- To encourage broader and deeper engagement, involvement and participation in arts and culture and the Games
- To create new contexts, sites and settings for artistic, cultural and creative practitioners to develop their practice
- To adopt a coherent and consistent approach to all creative content within Games delivery and legacy.

The analysis in this report is focused on bullet point 2 above: an evaluation of the artistic quality of the presented work. The core requirements for the evaluation of artistic quality were that the metric framework and analysis would:

- Build on international best practice and innovative methodologies to explore conceptions of quality in the arts and cultural sector in Scotland
- Provide a robust quality framework that could have a wider applicability for both Creative Scotland and Glasgow Life
- Potentially utilise mechanisms for peer assessment, audience review and capturing the reflections of producers.

The Culture Counts system was chosen as the preferred method to deliver these outcomes.

### Overview of the Culture Counts System

Culture Counts is a tool that captures artist, peer and public feedback on the quality of arts and cultural events. Culture Counts aims to provide value to: cultural practitioners and organisations by connecting them to peer and audience feedback; funders by measuring the quality of work supported by their funding; and the public by providing a structured forum for sharing views and opinions on arts and cultural experiences.

Culture Counts captures feedback on the quality of a specific production or event from three different groups:

- The artists, curators and/or cultural organisation that created the work or produced the event (self-assessment)
- Expert peers such as other artists, people working in cultural organisations in the same field and academics; if appropriate peers can also include funders and representatives of business and political communities (peer assessment)
- Audience members and visitors (public assessment).

Quality is assessed by asking respondents to rate the work or event against a number of quality dimensions. Respondents complete a short survey in which each quality dimension is presented as a statement or 'metric' and respondents record the extent to which they agree or disagree with the metric using a sliding scale. Respondents indicate agreement by moving the slider to the right, disagreement by moving the slider to the left and a neutral response by clicking on the slider once to leave it at the mid-point of the scale. Respondents record a 'don't know' response by not moving the slider at all. As well as rating the event against the quality dimensions, respondents are asked to provide their gender, age and postcode.

Self and peer assessment is carried out both before and after an event to explore how perceptions shift and the extent to which the event matches up to expectations. Self and peer assessment takes place via an online portal, with each assessor given unique login details and emailed instructions on how to complete both 'before' and 'after' surveys.

Public assessment takes place during or just after the event itself and captures 'real-time' feedback on how the audience is responding to the work. Audience members record their ratings using a web-based survey loaded on to a smartphone or tablet computer. A screenshot is included at to show how the survey appeared to members of the public who took part in the Glasgow 2014 Cultural Programme evaluation. Data can also be collected via post event email requests to ticket holders to complete the same survey online using their own computers or phones.

Data from all respondents for every event is stored in a single database and exported to Excel files for analysis.

**FIGURE 2: SCREENSHOT OF THE CULTURE COUNTS SURVEY**

The screenshot displays a survey interface titled "Glasgow Test". At the top, it indicates "Page 4/13" with a progress bar. The main question is "DISTINCTIVENESS" with the statement "It was different from things I've experienced before". Below the statement is a horizontal slider scale ranging from "Strongly Disagree" on the left to "Strongly Agree" on the right, with "Neutral" in the center. A white circular slider knob is positioned approximately three-quarters of the way towards "Strongly Agree". Below the slider is a fine-grained vertical scale and the instruction "Move the slider to record your selection". At the bottom, there are two buttons: a black "Back" button with a left arrow and an orange "Next" button with a right arrow.

## Culture Counts quality metrics and the Glasgow 2014 Cultural Programme

The Culture Counts quality metrics have been in development since 2010, firstly in Australia as a result of work funded by the Department of Culture and the Arts in Western Australia, then over the last two years in England, with a pilot in Manchester funded by Arts Council England<sup>1</sup>, and most recently through a Digital R&D Fund Award by NESTA, the Arts Council and the Arts and Humanities Research Council.

Therefore the metrics are already recognised as a robust and useful measure of the quality of cultural experiences. During the project initiation process, the Culture Counts team worked with the Commissioners of this evaluation and the participating cultural organisations, to review the current metric set and identify those metrics that would work most appropriately for this evaluation given the artistic and wider aims of the Commissioners and the participating cultural organisations.

That process led to the creation of two bespoke metrics for the purposes of this evaluation, on 'Commonwealth' (self, peer and public metric) and 'coherence' (self and peer only).

The final metric set comprised nine core metrics to be rated by self, peer and public assessors, alongside one open text field question:

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- Challenge: it was thought-provoking
- Local impact: it is important that it's happening here
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And an open text field:

- What three words best describe how you felt about it?

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- Coherence: It worked well as part of the Glasgow 2014 Cultural Programme
- Risk: the artists/curators really challenged themselves with this work
- Originality: it was ground-breaking
- Excellence (national): it is amongst the best of its type in Scotland
- Excellence (global): it is amongst the best of its type in the world.

<sup>1</sup> [www.artscouncil.org.uk/what-we-do/research-and-data/quality-work/quality-metrics/](http://www.artscouncil.org.uk/what-we-do/research-and-data/quality-work/quality-metrics/)

And an open text field:

- Please provide any additional comments here

Where audience data was collected through a post-event email survey, space for additional comments was included within public as well as self and peer assessment.

### **Event selection**

The Commissioners and the Culture Counts team worked together to identify a shortlist of appropriate events to review as part of the evaluation. The selection of potential events was driven by the following criteria:

- To include a diverse range of experiences including theatre, music, dance, exhibitions, installations and outdoor and participatory arts
- To create a portfolio of events that effectively represented the breadth and depth of the Commissioners' creative intentions and aims for the Glasgow 2014 Cultural Programme
- To create analytical and evaluation synergies with other commissioned evaluations of the programme (for example larger scale projects that were also being evaluated by other work streams such as GENERATION and Big Big Sing).

After this shortlisting process all of the relevant cultural organisations were then approached in order to secure their agreement to take part in the evaluation.

The agreed list of events to be included in the evaluation was confirmed as shown in Table 2.

**TABLE 2: EVENTS INCLUDED IN EVALUATION**

EVENT NAME	ARTIST/ ORGANISATION	LOCATION	WIDER PROJECT
In My Father's Words	Dundee Rep Theatre	Dundee Rep Theatre	Play toured to a number of locations around Scotland
The Tin Forest Show	National Theatre of Scotland	South Rotunda, Glasgow	Finalé to an eight month project across Glasgow and the Commonwealth
Ubu and the Truth Commission	Handspring Puppet Company in partnership with Edinburgh International Festival	Royal Lyceum Theatre, Edinburgh	An international co-producing partnership to remount the play as part of the Edinburgh International Festival
Neu! Reekie!	Hosts Kevin Williamson and Michael Pedersen, programmed by Chemikal Underground	Platform, Glasgow	Part of Chemikal Underground's East End Social, a music and community-engagement project to bring events to locations in the East of Glasgow
Perch	Conflux	Rottenrow Gardens, Glasgow	Partnership with companies in Australia and Brazil to create a performance taking place simultaneously in Glasgow and Campinas, Brazil.
i(Land)	Marc Brew, produced by David Morgan	South Brunswick Street, Glasgow	New work touring to a number of outdoor locations from summer 2014
The River	Barrowland Ballet	The Briggait, Glasgow	Also performed at Greenwich and Docklands International Festival in June 2014
Big Big Sing	Produced by Glasgow UNESCO City of Music	Glasgow Green	Part of a nationwide project to inspire people to get singing, running since autumn 2013 and supported by Spirit of 21012 funding to produce events across the UK until the end of 2015
Away With the Birds/ Air falbh leis na h-eoin	Hannah Tuulikki, produced by Suzy Glass	Isle of Canna	
GENERATION	Collaboration between Creative Scotland, Glasgow Life and the National Galleries of Scotland	GoMA, Glasgow and Scottish National Gallery, Edinburgh	Part of a nationwide exhibition of over 100 artists taking place in over 60 galleries around Scotland

### Self-assessors

Each organisation that participated in the quality evaluation was asked to nominate a number of people to provide a self-assessment for the event being evaluated. There was no limit to the number of self-assessors that could be nominated but we recommended that each organisation invite up to five people to participate. In total 19 self-assessors completed a 'before' survey, and 23 completed an 'after' survey (see Table 3 below).

### Identifying peers

The cultural organisations were invited to nominate their own peers, enabling them to select people with specialist expertise in the relevant artistic or cultural form and knowledge of the organisation and its previous work, and whose views they felt would be particularly meaningful and useful. Creative Scotland and Glasgow Life also suggested a number of peers that they felt would add value to the assessment of particular events. In total 27 peer assessors took part in the pilot and completed a 'before' survey, an 'after' survey or both (see Table 3 below).

### Public assessment

For most events surveys with audience members and visitors were carried out by interviewers recruited by the Culture Counts team. All those involved in interviewing attended an initial two-hour training session. Two events (In My Father's Words and Perch) collected data via a post-event email survey, while data for Ubu and the Truth Commission were collected using both interviewers and an email survey. Away With the Birds took place on the remote Isle of Canna and the most practical data collection option for this event was for members of the Away With the Birds team to carry out a paper-based survey after the event and send the completed surveys to the Culture Counts team for data entry and analysis.

Interviewers were instructed to approach audience members and visitors at each event and ask them to give their feedback on the quality of the event by completing a short survey downloaded to a tablet computer. Interviewers were not given demographic quotas to meet but tried to ensure that their samples of respondents were reasonably representative of the audience as a whole in terms of age and gender. We aimed to achieve at least 50 public responses per event.

In the end a total of 905 surveys were completed by members of the public across the 11 events (see Table 3 below).

**TABLE 3: NUMBER OF SELF, PEER AND PUBLIC SURVEY RESPONSES RECEIVED FOR THE GLASGOW 2014 CULTURAL PROGRAMME EVALUATION**

	Before	After	Total
Self	19	23	42
Peer	27	27	54
Public	n/a	905	905
Total	46	955	1001

## Analysing the results

This vital self, peer and public data across the quality metrics provides the foundation of our analysis of the quality of the presented work in Chapters 2 and 3. The dataset offers a rich account of the quality of the cultural experiences on offer, allowing us to answer how and in what ways peers and the public reacted to this sample of events within the Glasgow 2014 Cultural Programme. In addition, the data also allow us to make judgements as to how far the individual pieces of work successfully met the creative intentions and objectives of the participating cultural organisations. Comparisons of self-assessment scores against peer and public scores for particular events offer up rich insights here.

In addition to this an important part of the evaluation process is the structured reflection undertaken by the participating cultural organisations in which they critically review the self, peer and public responses for their event in relation to their original creative ambitions. We asked each organisation that participated in the quality evaluation to produce a 'creative intention statement' for their event. Having been given a summary of the self, peer and public results for their event, we asked them to respond to the following questions:

- What were you hoping to achieve with your event (ideally referring back to any objectives and expected outcomes set out in your original application for funding)?
- Which of the quality dimensions were most important to you given your intentions for the work and where you were expecting to achieve the highest scores?
- What were you hoping for in terms of peer and audience response?
- What is your response to the results? Did they make sense to you in the context of your original aims and your own judgements of the work?
- What did you think were the most interesting and insightful aspects of the data?

The process of writing a creative intention statement allows organisations to make their own judgements on how far their event met their expectations in terms of quality and audience response. The full set of statements is provided in Appendix A.

Similarly, we have also assessed how far the overall range of experiences on offer in this sample of events within the 2014 Cultural Programme met the original commissioning aims and objectives for the programme. As with the participating cultural organisations we have encouraged the Commissioners to consider the self, peer and public responses and undertake a similarly structured reflection process. The Commissioners' creative intention statement is also included in Appendix A.

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## 2. ARTISTIC INTENTION AND AUDIENCE RESPONSE: DID GLASGOW 2014 CULTURAL EVENTS ACHIEVE THEIR OBJECTIVES?

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In this chapter we explore the extent to which the projects included in the Glasgow 2014 quality evaluation met their artistic objectives. We do this by drawing on three main types of insight generated by the evaluation.

First, we analyse the scores awarded to events by their self-assessors. As discussed in the introduction, each project nominated as self-assessors up to five people who had been involved in a professional capacity in putting together the event that was included in the quality evaluation. These self-assessors were asked to evaluate the event from their perspective as the artists, curators and representatives of cultural organisations responsible for the work. For all events except the GENERATION exhibitions, self-assessors were asked to complete a pre-event survey to record what they hoped the event would achieve and a post-event survey to record what they thought it achieved in reality. (As both GENERATION exhibitions were already open when the quality evaluation began, self-assessors for these events completed a post-event survey only.) Comparing the average pre and post event scores of self-assessors allows us to explore whether those delivering projects felt that their events met, exceeded or fell short of their original objectives. Where available we draw on any additional comments made by self-assessors to help explain any differences between expectations and reality. In feedback sessions projects told us that they took slightly different approaches to selecting self-assessors and where relevant the implications of this are considered in the interpretation of results below.

This chapter also analyses differences between what the projects themselves thought they had achieved (as indicated by post-event self-assessment scores) and how the events were received by both expert peers and regular audience members and visitors. As with self-assessment, peers were asked to complete both pre and post-event surveys and here we highlight any notable differences between what peers were expecting an event to be like and how they thought it performed in reality. Again, there was some variation in how peers were identified and recruited and where relevant we comment on the potential impact of this on the comparability of results.

Finally, this chapter draws on the creative intention statements produced by each of the projects that took part in the quality evaluation. These creative intention statements serve two main purposes. First, they provide a useful narrative description of the nature and scale of each event and the kinds of experiences that projects were hoping to create for their audiences. Second, they give projects an opportunity to make sense of and explain the results for their events and ensure that our interpretation of the data as researchers is informed by the views of those who produced the artistic works we are evaluating.

The remainder of this chapter presents the evaluation findings on an event-by-event basis. Cross-event analysis is considered in more detail in the following chapter but here we point out any interesting similarities and differences between events in terms of the relationship between the original artistic intention behind a work and how it was received by audience members and peers.

The charts included here show mean scores awarded by particular groups (public, peers and self) for each quality dimension included in the survey on a scale of 0 to 1, where a score of 1 represents the strongest agreement, a score of 0 the strongest disagreement and a score of 0.5 is neutral. The public survey contained questions on ten dimensions and the survey for self and peer assessors included an additional five dimensions giving a total of 15. Comparisons across groups are only made for the ten dimensions common to all reviewers.

Where 'average score' is shown for a particular group this is the mean score awarded to the event across all dimensions by all respondents in the group. In some cases sample standard deviations are reported to give an indication of the level of variation in the views of audience members and visitors at particular events. The sample standard deviation reported for a given event is the standard deviation of the individual ratings across all dimensions awarded by members of the public surveyed at that event.

This chapter also presents the word clouds produced for individual events using self, peer and public responses to the question 'what three words best describe how you felt about it?' These word clouds provide a more qualitative illustration of the insights gained through quantitative analysis and help to reveal the mix of thoughts and emotions, both positive and negative, provided by different cultural experiences within the Glasgow 2014 Programme. We have only included a word cloud for an event if it is particularly pertinent to the interpretation of the other data presented for that event.

## 2.1 In My Father's Words

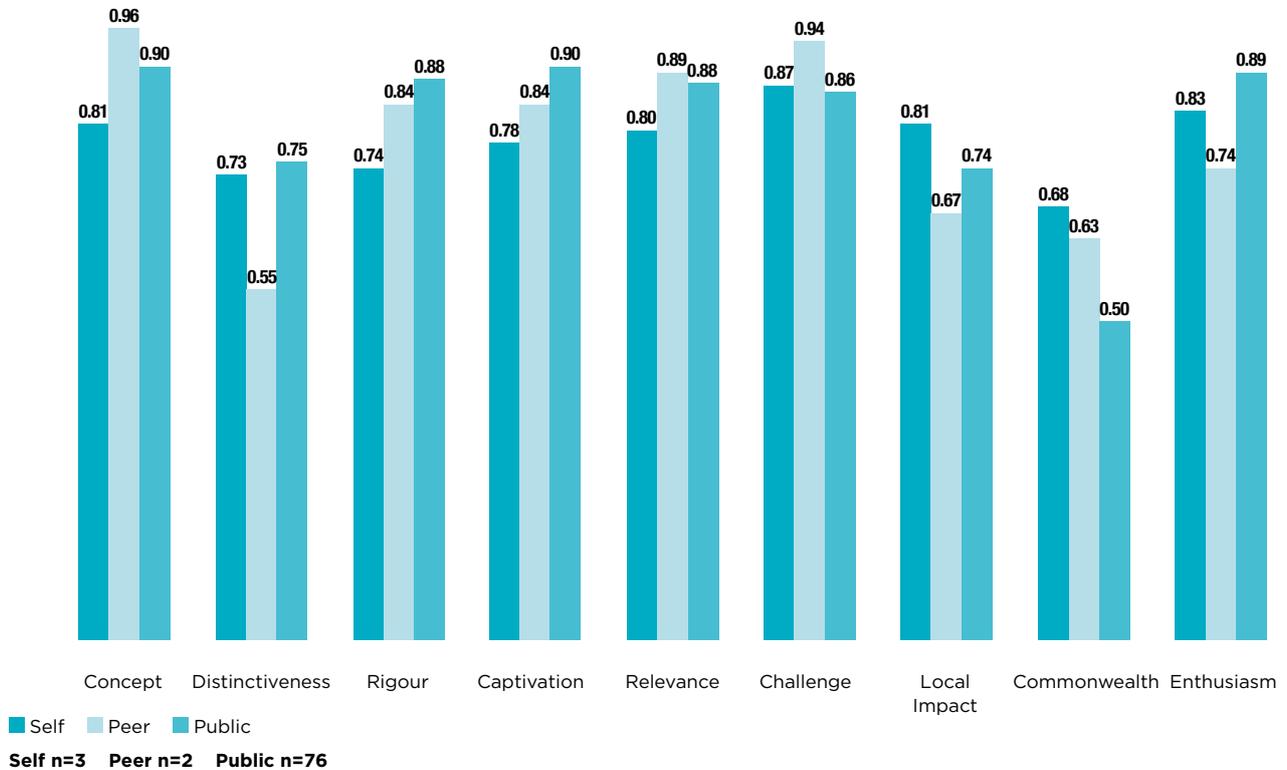
For the Glasgow 2014 Cultural Programme Dundee Rep Theatre produced *In My Father's Words*, a world premiere of a play by Justin Young with Gaelic by Iain F. MacLeod. The play explored the themes of identity and language by telling the story of an elderly Scottish emigrant living in Canada, his struggle with dementia and his relationships with his son and Gaelic-speaking carer. Most of the evaluation data for this production was collected when it was performed at Dundee Rep, but the play toured to a number of places in Scotland including more rural locations such as the Isles of Skye and Lewis.

Before *In My Father's Words* opened at Dundee Rep the most significant quality dimension for the play's self-assessors was 'captivation'. The company aimed to engage audience members at an emotional level and to enable people to connect with the play's themes. As Dundee Rep explained in its creative intention statement:

'We wanted the audience and our peers to engage with the story and ideas behind it, and embrace the issues of identity and language.'

In this context *In My Father's Words* can be seen as an artistic success. The comparison of self, peer and public scores in Figure 3 shows the high correlation of views across the three groups. Public and peer scores were particularly high for the dimensions of most importance to Dundee Rep - 'captivation', 'concept', 'relevance' and 'challenge'. In fact, *In My Father's Words* received the highest average public score for 'relevance' across all 11 events included in the quality evaluation.

**FIGURE 3: AVERAGE SELF, PEER AND PUBLIC SCORES FOR  
IN MY FATHER'S WORDS (SCORED AFTER THE EVENT)**



As audience data for *In My Father's Words* was collected via a post-event email survey, rather than through interviewers, there was space for members of the public to make more detailed comments about their experience. Several people commented on the depth of their emotional engagement with the play and felt that they would think about it for a long time to come:

'It was a haunting exploration of the nature of identity, memory and relationships, and of the essence of personality seen through the destructive lens of dementia. It is a performance that will stay with you for a long time.'

'I was gripped all the way through...it had a timeless quality and relevance in that the issues of coming to terms with all that old age brings - whatever our circumstances - must be faced by all of us.'

Some audience members had experience of the issues explored in the play and felt that *In My Father's Words* had helped them to engage with powerful and sometimes painful memories and feelings:

'As someone whose mother had Alzheimer's and father dementia, it brought back painful memories - however, theatre should challenge and provoke, which it did.'

Peer and public scores were relatively low for the dimensions 'distinctiveness' and 'Commonwealth' - but these were not particular areas of focus for Dundee Rep with this production and neither self or peer assessors had particularly high expectations for these dimensions prior to the event. Dundee Rep concluded:

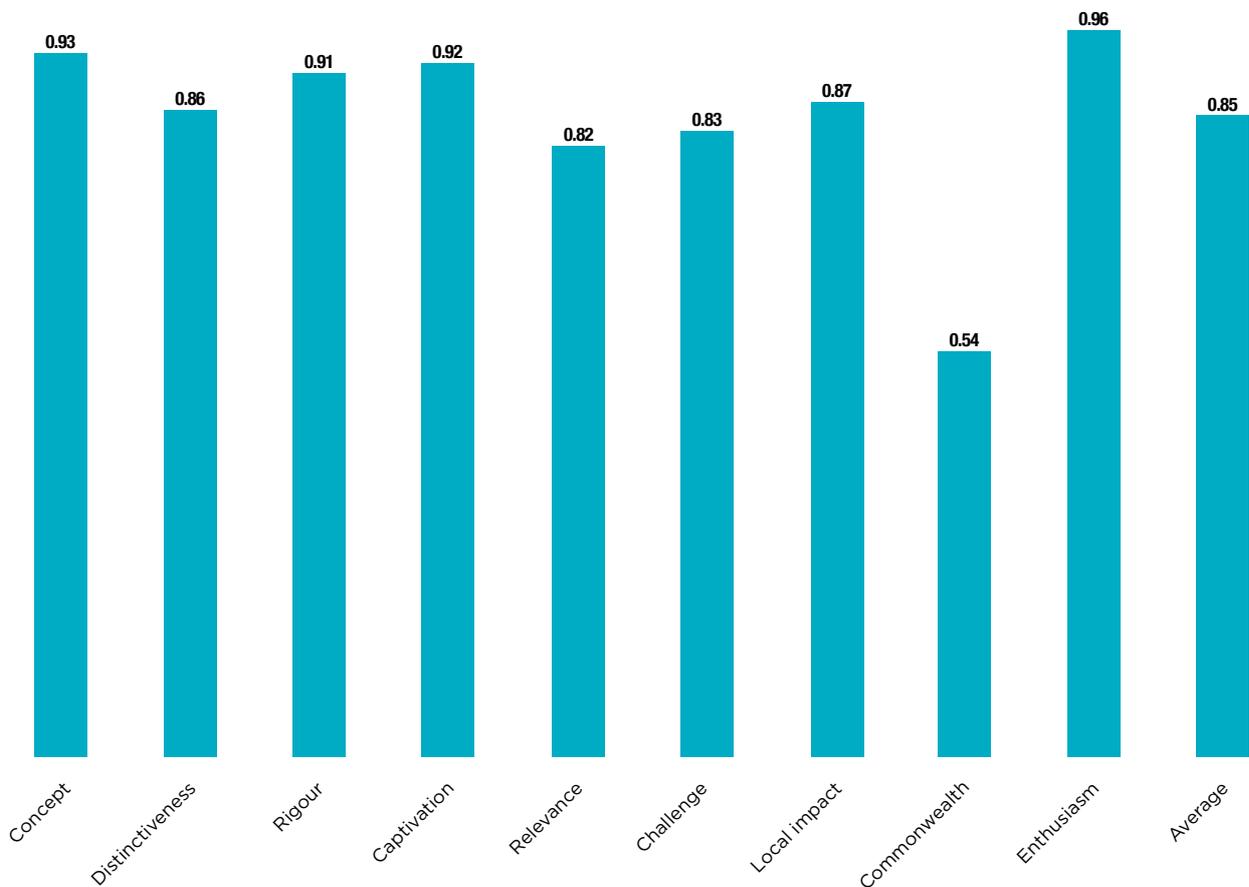
'Overall, we were struck by how much correlation there was between our view of our work and the public's response. We are pleased with our own levels of self-awareness and that our vision and hopes are in the same place as our audiences.'

## 2.2 Tin Forest

In 2014 the National Theatre of Scotland produced Tin Forest, a nine-month programme of participatory projects and events taking place in various communities around Glasgow. The event chosen for inclusion in the evaluation was The Tin Forest Show, an immersive puppet experience based on a children's picture book that was installed and performed at the South Rotunda in Glasgow.

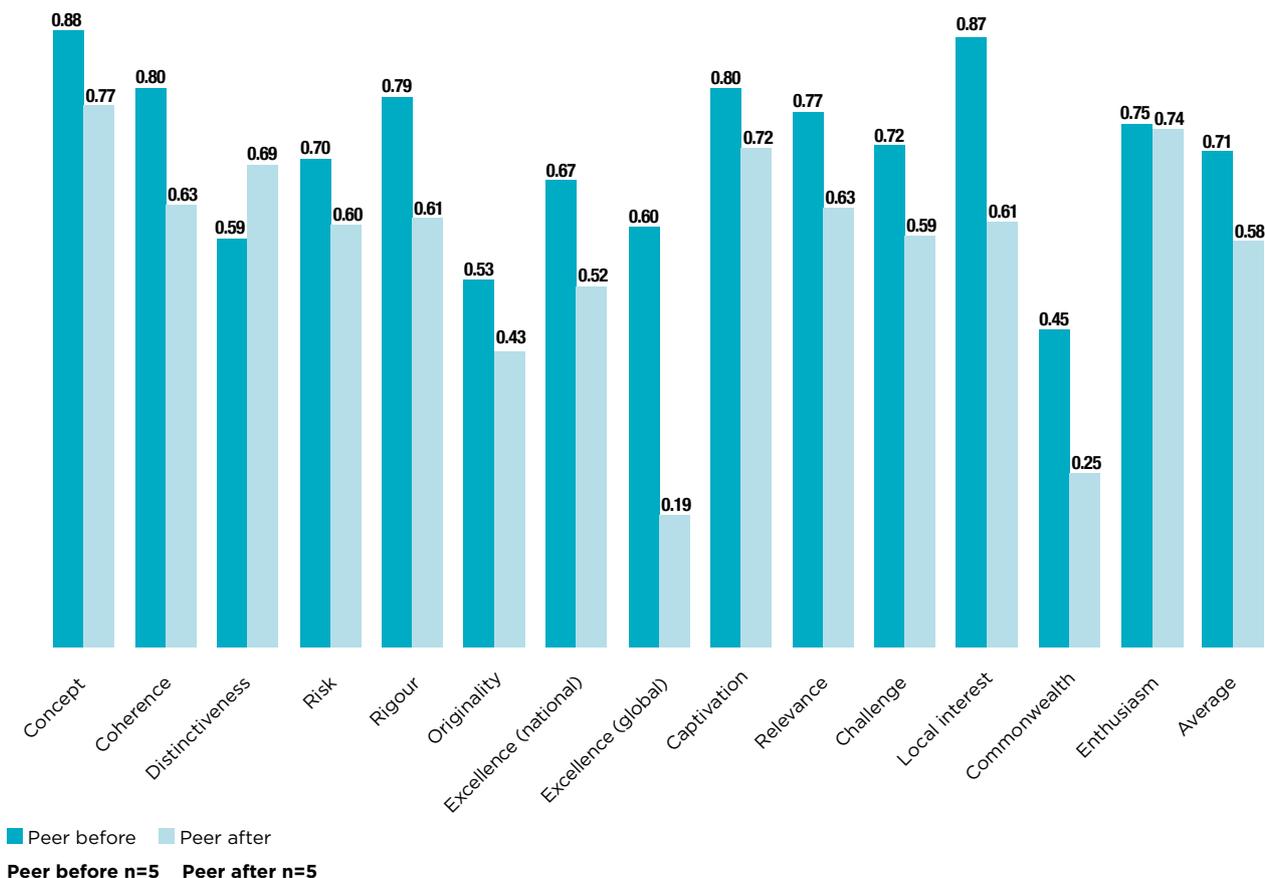
For the National Theatre of Scotland, The Tin Forest Show was an opportunity to connect with and engage Glasgow communities by telling a story that reflected the city's industrial past and modern regeneration to both visitors and locals. Figure 4 shows that The Tin Forest Show evoked a very positive response from its audience and the event achieved the highest average public scores for both 'captivation' and 'enthusiasm' of any event in the evaluation. The only area where The Tin Forest Show did not perform well in terms of public response was 'Commonwealth'; however, the emphasis of the work was on Glasgow as a city rather than Scotland's connections with the wider Commonwealth and the National Theatre of Scotland explained there were other elements within the wider Tin Forest programme that had more of an explicit focus on Commonwealth participation.

**FIGURE 4: AVERAGE PUBLIC SCORES FOR *THE TIN FOREST SHOW***



While The Tin Forest Show was popular among its general audience, its expert peer reviewers were less positive. As shown in Figure 5, the event had a relatively large number of peer reviewers who were prepared to offer a critical assessment and who perhaps felt that the work did not match up to the high artistic standards they expect of a renowned company such as the National Theatre of Scotland.

**FIGURE 5: AVERAGE 'BEFORE' AND 'AFTER' PEER SCORES FOR THE TIN FOREST SHOW**

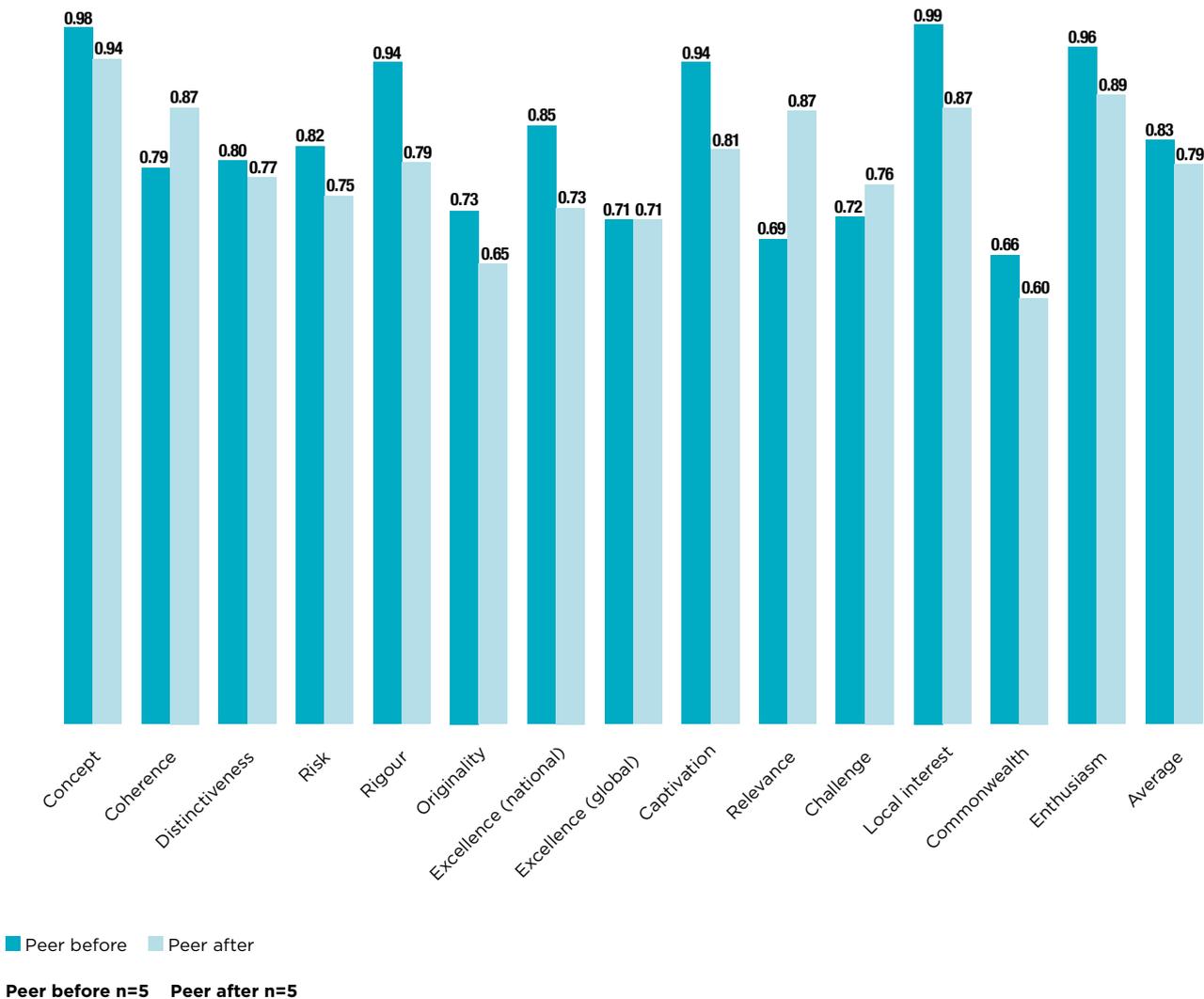


In their comments peers explained that while they appreciated the beauty and craftsmanship of the installation, they felt that there was something missing in narrative terms:

‘The design was truly breath-taking and even more so was the attention to detail. The first room actually gave me goose bumps. Sadly the storytelling did not live up to the design and as a whole it felt unfinished. Going up the spiral staircase at the end was exciting as it built expectation as to what we might discover so the big empty space was disappointing. However the skill of the performers, the exquisite model making, set design and craftsmanship is a lasting memory.’

The National Theatre of Scotland took a slightly different approach to self-assessment to other organisations involved in the evaluation by nominating staff members who had not been directly involved in the production. As shown in Figure 6, these relatively detached self-assessors were overall more positive about the production than peers, but shared their view that the event did not live up to their prior expectations.

**FIGURE 6: AVERAGE 'BEFORE' AND 'AFTER' SELF-ASSESSMENT SCORES FOR THE TIN FOREST SHOW**



The quality evaluation of The Tin Forest Show illustrates the ongoing challenge for organisations like the National Theatre of Scotland to produce work to the high standard expected of a national company in terms of the development and execution of ambitious artistic ideas, while also engaging and enthusing new audiences. As the National Theatre of Scotland explained, in the context of the city-wide 2014 celebrations it was the latter objective that took precedence for this event:

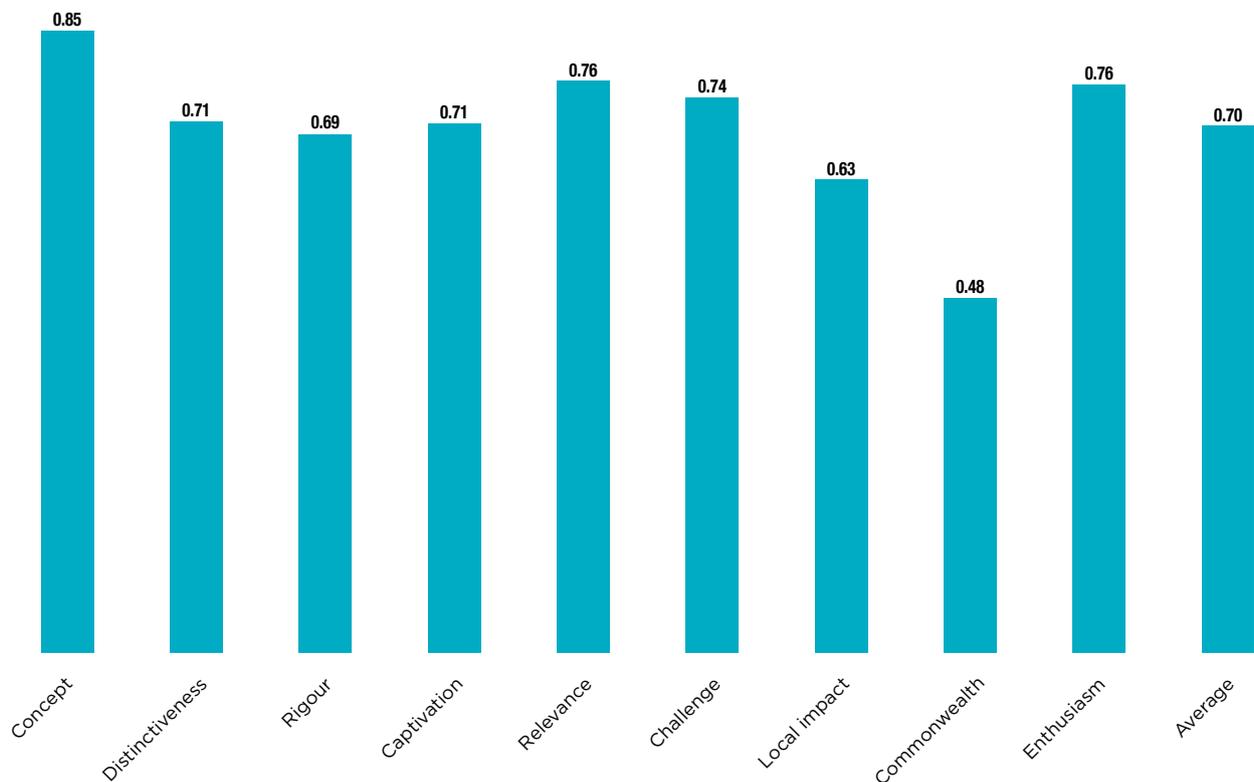
‘We were pleased that our highest attaining scores tended to be from the public response as the project as a whole was about public and community engagement. The most insightful aspect of the results was that our highest responses within the survey were around enthusiasm, captivation and concept. This highlighted to us that the approach we took was appropriate for the intended audience.’

### 2.3 Ubu and the Truth Commission

Ubu and the Truth Commission was a singular event within the quality evaluation in that while it was supported by the Glasgow 2014 Cultural Programme it was also staged as part of Edinburgh International Festival, which in 2014 focused on the theme of conflict and culture. As part of a season of work from South Africa, the Festival worked in partnership to remount Ubu and the Truth Commission, Handspring Puppet Company's fusion of the tale of Ubu Roi with hearings of South Africa's Truth and Reconciliation Commission, which was first performed in 1997. Reflecting the international nature of the co-production partnership, Edinburgh International Festival nominated a member of Handspring Puppet Company (who had travelled from South Africa to be part of the Festival) to act as self-assessor and representatives of two overseas festivals to provide peer reviews.

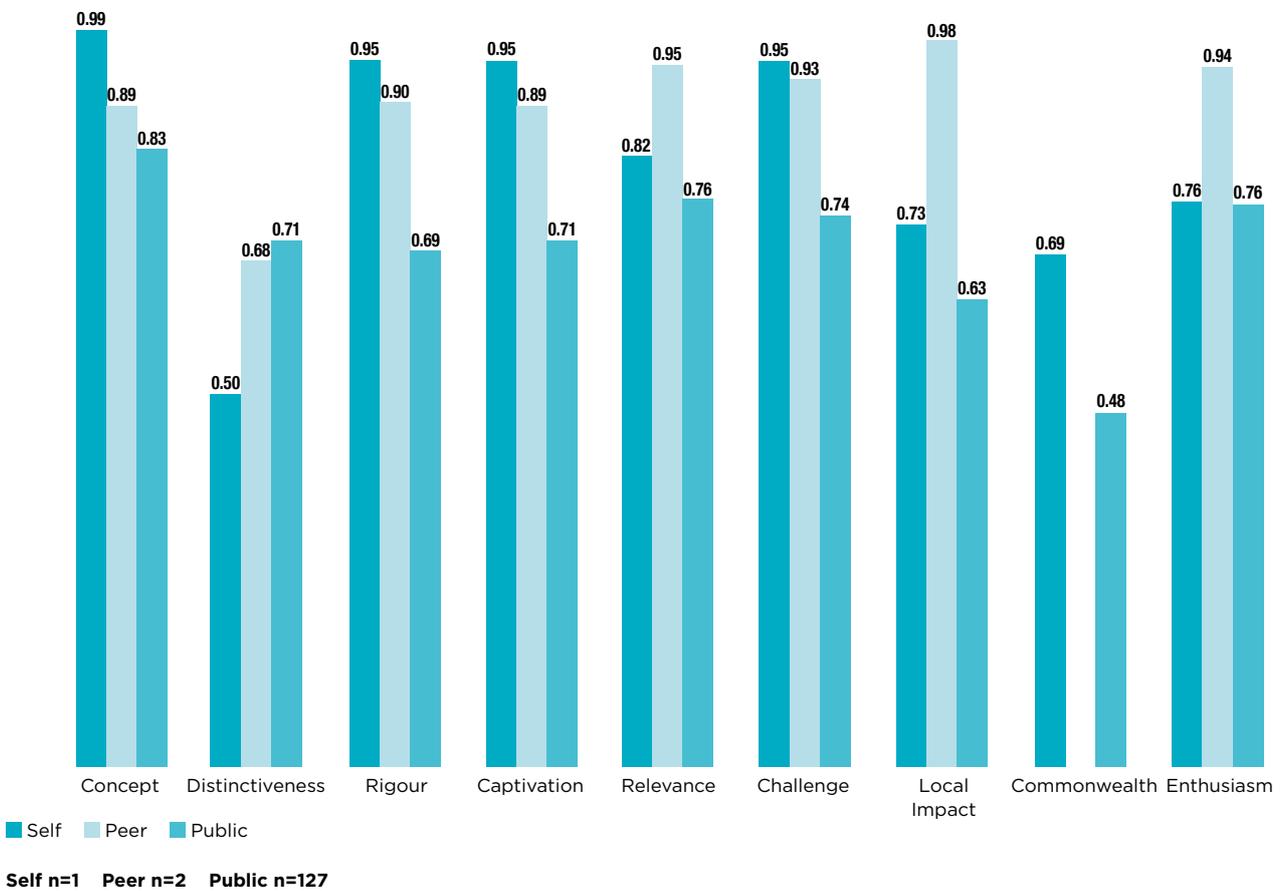
Ubu and the Truth Commission was a challenging work in terms of both content and form, combining puppetry, live actors, music, animation and documentary footage to explore often dark and controversial themes. The Festival aimed to 'present works that provoke ideas through an innovative approach' and it was therefore hoping to receive high scores for the dimensions 'concept', 'distinctiveness' and 'challenge'. Given the provocative nature of the production it is perhaps unsurprising that the audience response was mixed. As shown in Figure 7, Ubu and the Truth Commission received a high average public score for 'concept' but relatively low scores elsewhere. The sample standard deviation was 0.25, reflecting a relatively high level of variation in public response compared to other events in the evaluation.

**FIGURE 7: AVERAGE PUBLIC SCORES FOR *UBU AND THE TRUTH COMMISSION***



In contrast to The Tin Forest Show, where audiences were more positive than self and peer assessors, the comparison of self, peer and public scores in Figure 8 shows that Ubu and the Truth Commission was more of a critical hit than a public success. Post-event peer scores were high for most dimensions except ‘distinctiveness’ and ‘originality’, which was perhaps to be expected given that the work was a restaging of an existing piece, and ‘Commonwealth’, where these international peers felt unable to express a view.

**FIGURE 8: AVERAGE SELF, PEER AND PUBLIC SCORES FOR *UBU AND THE TRUTH COMMISSION* (SCORED AFTER THE EVENT)**





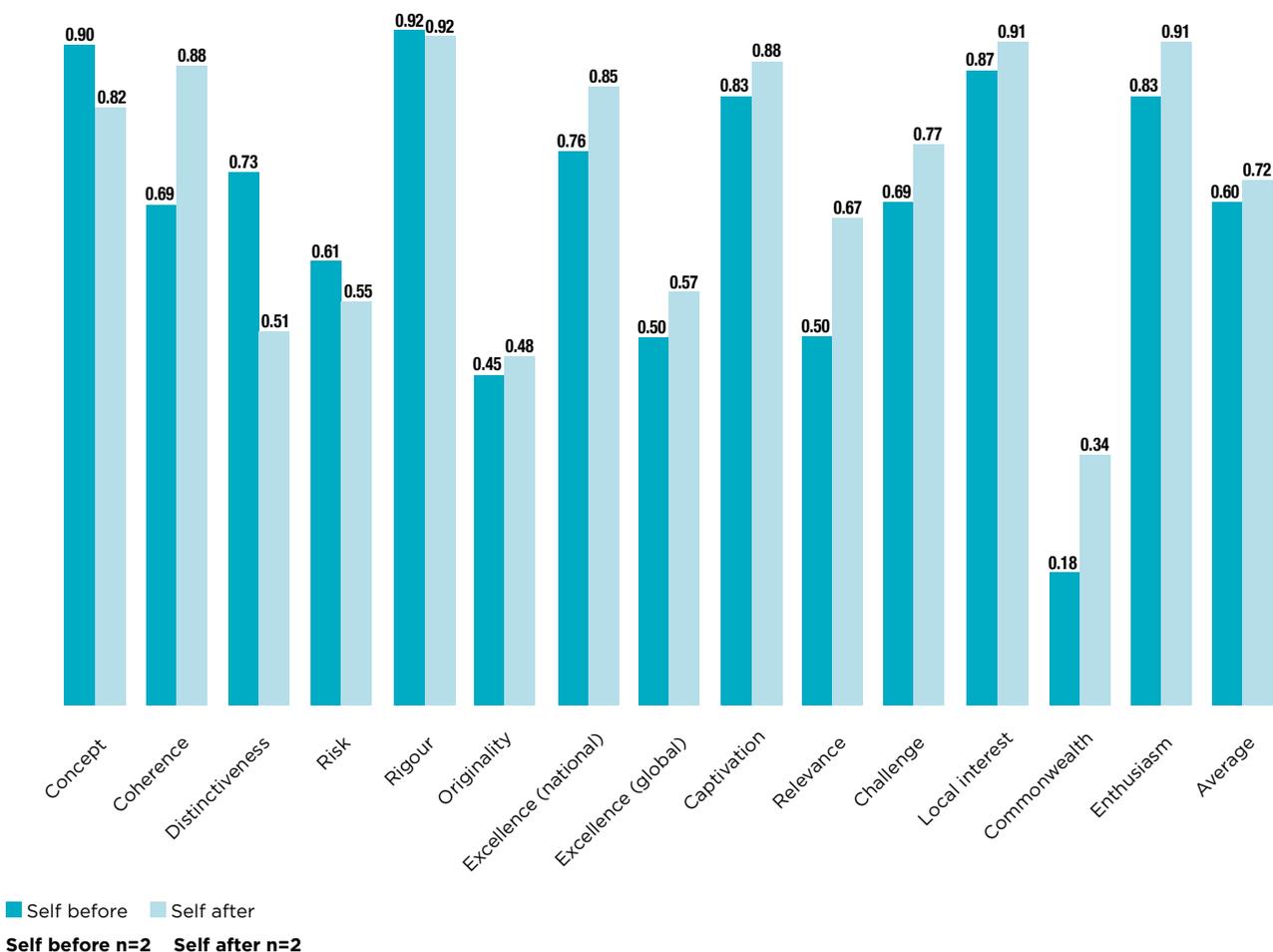
## 2.4 Neu! Reekie!

Neu! Reekie! took place as part of East End Social, a project by record label Chemikal Underground to bring a range of concerts, events and workshops to the East end of Glasgow. Neu! Reekie! was not a new commission but represented an innovation in programming by bringing an established multi artform event to a new location and audience. As Chemikal Underground explained:

‘With Neu! Reekie! and the East End Social in general, our aim was to bring bold and eclectic music and arts events to the East of the city. Neu! Reekie! itself was already a well-established and respected literary/music/film event in its own right...our aspiration for The East End Social was that we would be able to attract events of the calibre of Neu! Reekie! to our programme and, in so doing, place them within an East end venue and on the doorstep of communities not accustomed to shows of this nature.’

The self-assessment scores in Figure 10 show that the programming of Neu! Reekie! was not an attempt to do something risky or highly original in purely artistic terms. Rather Chemikal Underground were aiming to offer a highly engaging and well put together event for a particular audience, as indicated by the high pre and post-event self-assessment scores for ‘rigour’, ‘concept’, ‘local impact’ and ‘enthusiasm’.

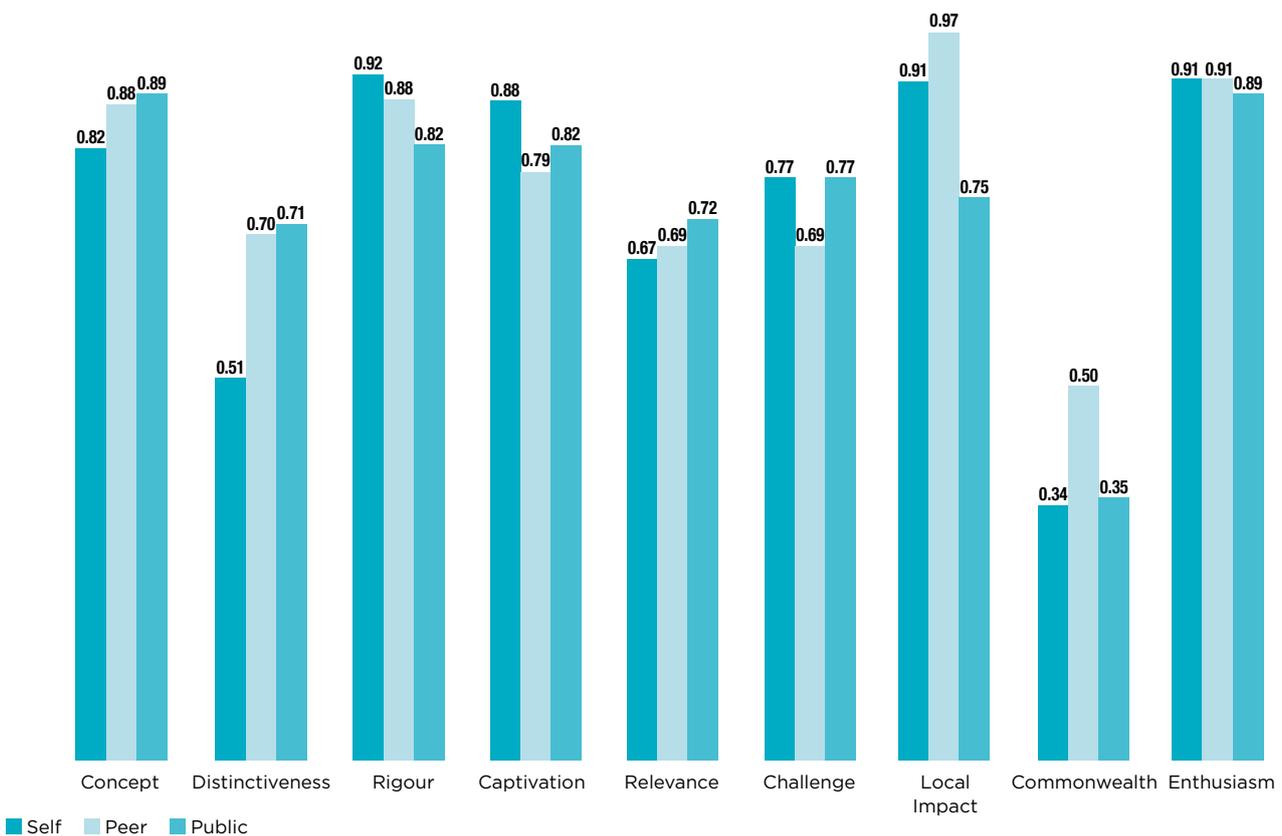
**FIGURE 10: AVERAGE ‘BEFORE’ AND ‘AFTER’ SELF-ASSESSMENT SCORES FOR NEU! REEKIE!**



The close correlation between self, peer and public scores shown in Figure 11 suggests that these objectives were largely achieved. Neu! Reekie! received one of the highest peer scores for 'local impact' across the events in the evaluation, suggesting that peers recognised the significance of bringing an acclaimed spoken word, film and music showcase to Platform in Easterhouse. Chemikal Underground concluded:

'We were satisfied with the scores we received for 'concept', 'rigour', 'local impact' and in particular 'enthusiasm'. This highlighted the appreciation of how rare events of this nature were in the area and in many respects confirmed (and validated) our assertion that the East end would benefit from programming of this nature on a more regular basis.'

**FIGURE 11: AVERAGE SELF, PEER AND PUBLIC SCORES FOR NEU! REEKIE! (SCORED AFTER THE EVENT)**



Self n=2 Peer n=2 Public n=45

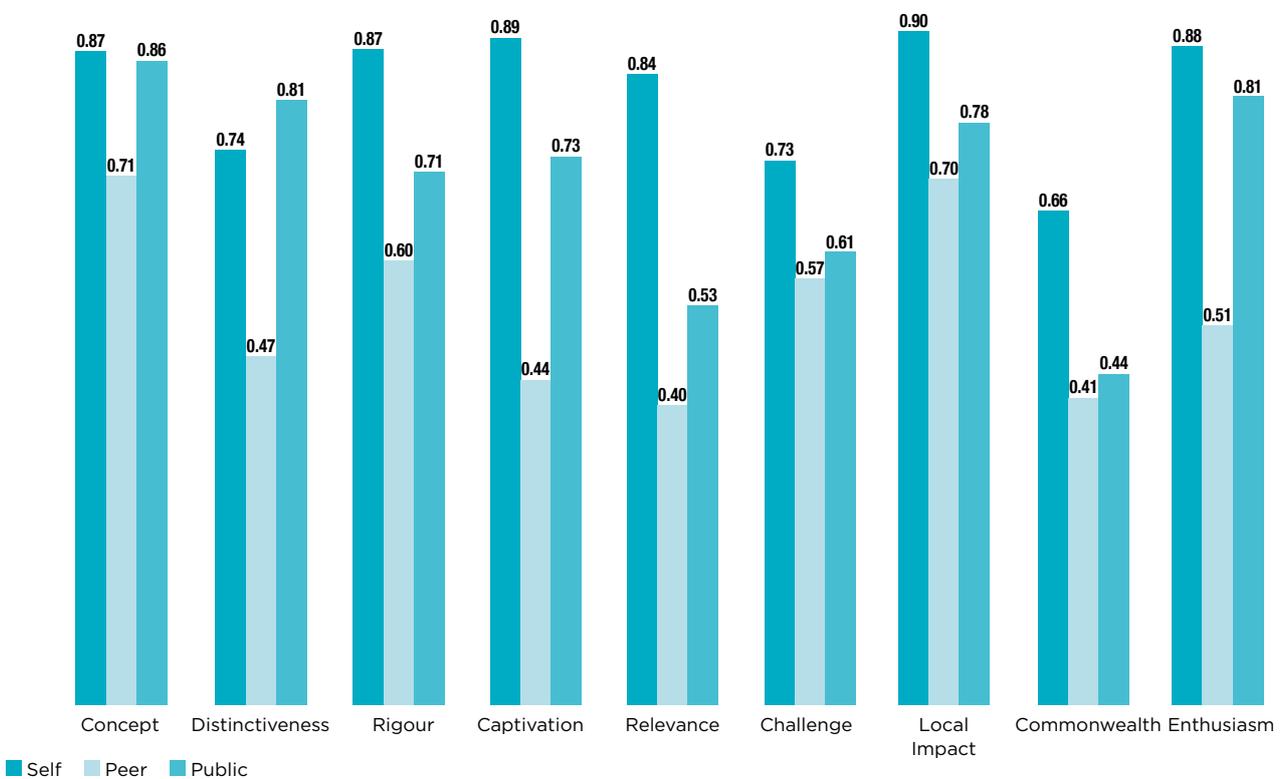
## 2.5 Perch

Perch offered a very different kind of artistic experience to the venue-based events considered above. Collaborating with companies in Australia and Brazil, Conflux used aerial and street theatre, music and live video to create a performance taking place simultaneously in Rottenrow Gardens in Glasgow and in Campinas in Brazil.

Perch represented a highly ambitious artistic idea and an imaginative approach to engaging audiences via a large-scale, outdoor event. The Perch self-assessor had high expectations of the event and Conflux were hoping to score particularly well against dimensions such as 'concept', 'distinctiveness', 'captivation' and 'enthusiasm'.

Figure 12 compares self, peer and public responses to Perch and suggests that the event didn't work quite as well as Conflux might have hoped for audience members and peers. Audience members had very different experiences of Perch, reflected in the relatively high sample standard deviation of 0.27 and in the wide range of additional comments provided via the audience email survey.

**FIGURE 12: AVERAGE SELF, PEER AND PUBLIC SCORES FOR PERCH (SCORED AFTER THE EVENT)**



Self n=1 Peer n=2 Public n=151

Many people thought that Perch was an exciting, inventive and unusual idea, as indicated by the relatively high average public scores for 'concept' and 'distinctiveness'. One audience member described it as:

'A wonderful evening that captured my imagination and that of my children. We all skipped home full of chat and excitement...a magnificent performance!'

People were struck by the visual beauty of the event, particularly the projections and the aerial dance, and the unusual use of a familiar space:

'Really enjoyed the beauty, fragility and comic pathos expressed in the performance.'

'I saw a part of the city I know very well in a whole new way.'

However some felt that the performance lacked narrative and coherence, and would have benefited from a compere to bring different elements of the experience together. There were several comments that helped to explain the lower scores for 'rigour' and 'concept':

'Lack of interesting choreography or narrative - it needed something to pull the pieces together. It had the chance to be spectacular but was often just confusing as to where to look or you just couldn't see anything.'

Some audience members enjoyed being able to interact with Perch performers while others found this aspect of the event confusing or off-putting. In their creative intention statement Conflux recognised that:

'...this type of interactive street theatre is not for everyone and that audiences can choose to what level they wish to engage with the performers. The confusion felt by some audience members was, to some extent, to be expected given the physical layout of the event and the sheer quantity of performers and activity taking place at once. The very nature of the show being a "360 degree carousel" in a non-traditional venue was a challenging, but hopefully delightful, one. Audience members were able to move around freely in the audience arena and encouraged to do so by performers; however, this could have been a challenge in itself to first time street theatre goers.'

However a comment made by a peer reviewer suggested that even those with considerable knowledge and experience of street theatre might have found the performance difficult to follow at times:

'...whilst I appreciated the world class talent of all involved and the incredible logistical execution I found myself really wanting some kind of story to hold the whole thing together. Also, I did not feel very well looked after as an audience member and was unsure of my role, where I should stand, where I should look, why I was there (in a narrative sense).'

Perch received its highest post-event peer scores for 'concept' and 'risk', suggesting that peers appreciated the level of ambition and degree of stretch involved for Conflux and those performing on the night. In future Conflux may wish to consider how they can better guide and support audience members through their experience of such imaginative and unusual events.

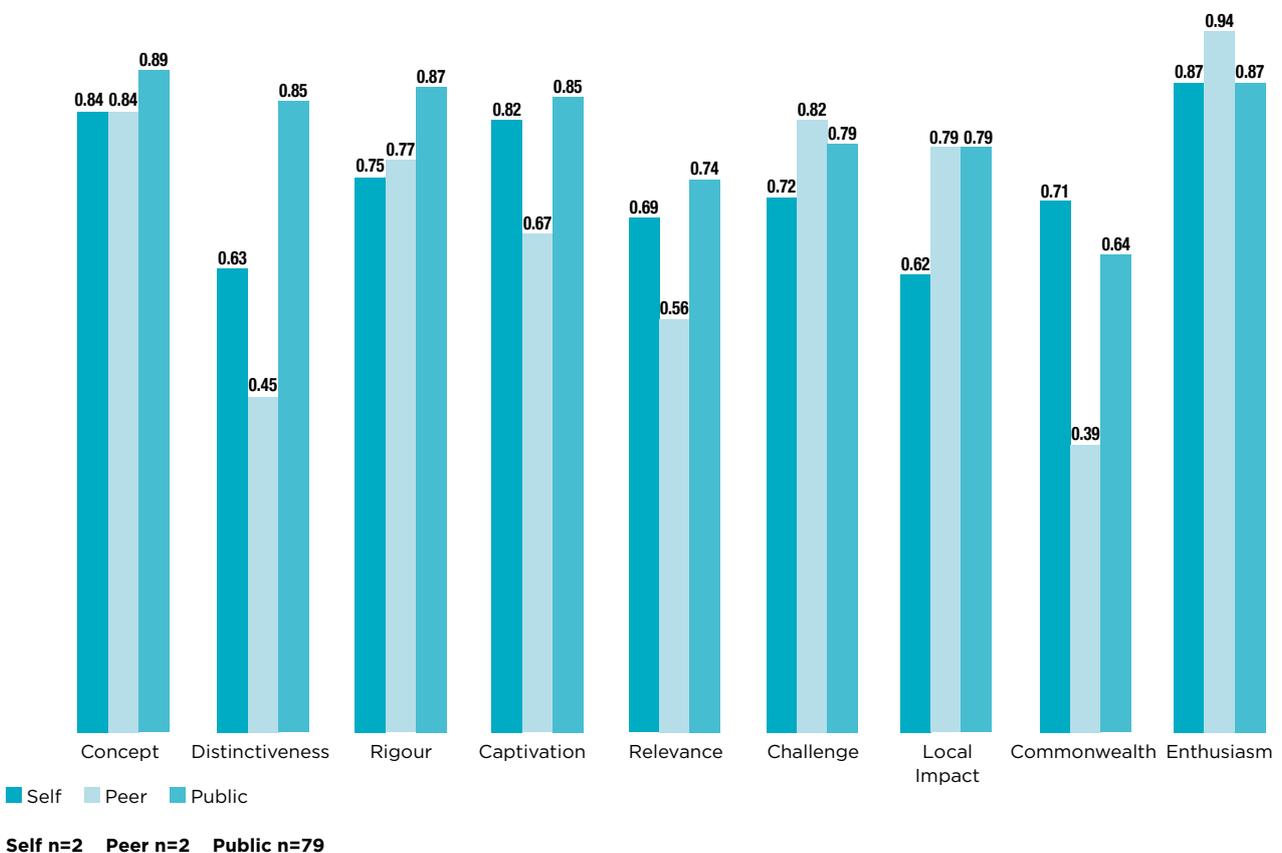
## 2.6 i(land)

i(land) was an outdoor integrated dance performance, created and choreographed by Marc Brew, that took place in a central Glasgow street as part of the Merchant City Festival. The company explained that:

‘The starting point for the work is the theme of isolation, considering what it is like to be cut-off from society. (i)land explores themes of humanity, ingenuity and invention as three characters come together to own, belong in and leave the island.’

The setting of the work meant that of all events in the evaluation it was perhaps most challenging for i(land) to draw in, connect with and engage an audience. The 30-minute performances took place outdoors and were unticketed, so that many people in the audience would have been passers-by with no prior expectations and potentially no particular interest in dance. Given this context, the audience scores for i(land) were impressive, particularly in relation to the expectations of the artists themselves. Figure 13 shows that for almost all dimensions the audience scores surpassed those of the self-assessors.

**FIGURE 13: AVERAGE SELF, PEER AND PUBLIC SCORES FOR I(LAND)  
(AWARDED AFTER THE EVENT)**



It seems that both audience members and peers were able to connect with the work's underlying themes. (i)land achieved the fourth highest public score in the evaluation for 'challenge' and was one of the few events to receive a high score for this dimension from both public and peers. The island setting and the exploration of concepts of humanity and isolation seem to have resonated to some extent with the broader Commonwealth context, with (i)land receiving the third highest public score in the evaluation for the dimension 'Commonwealth'. This dimension may also have been more top of mind for audience members given that the event took place in a Commonwealth Games Live Zone during Games time, as crowds were coming to and from the sporting events. Peers didn't recognise the Commonwealth connection to the same degree, but did feel that the event worked well as part of the Glasgow 2014 Cultural Programme, and gave (i)land the third highest peer score in the evaluation for 'coherence'. Peers and public also seemed to appreciate the significance of the work taking place outdoors in central Glasgow, with (i)land receiving high 'local impact' scores relative to the expectations of self-assessors.

Perhaps unsurprisingly the general public audience (who were unlikely to have had much prior experience of contemporary dance) found the event to be much more 'distinctive' than the expert peer reviewers. Nonetheless, the post-event score awarded by peers for 'enthusiasm' was high and this was reflected in their additional comments:

'Beautifully performed, and very engaging, in a challenging space.'

'This piece was exquisite, challenging and refreshing...Marc Brew is a world class dance maker and performer whose work is articulate, challenging and accessible to a wide ranging audience.'

Marc Brew and his company concluded that:

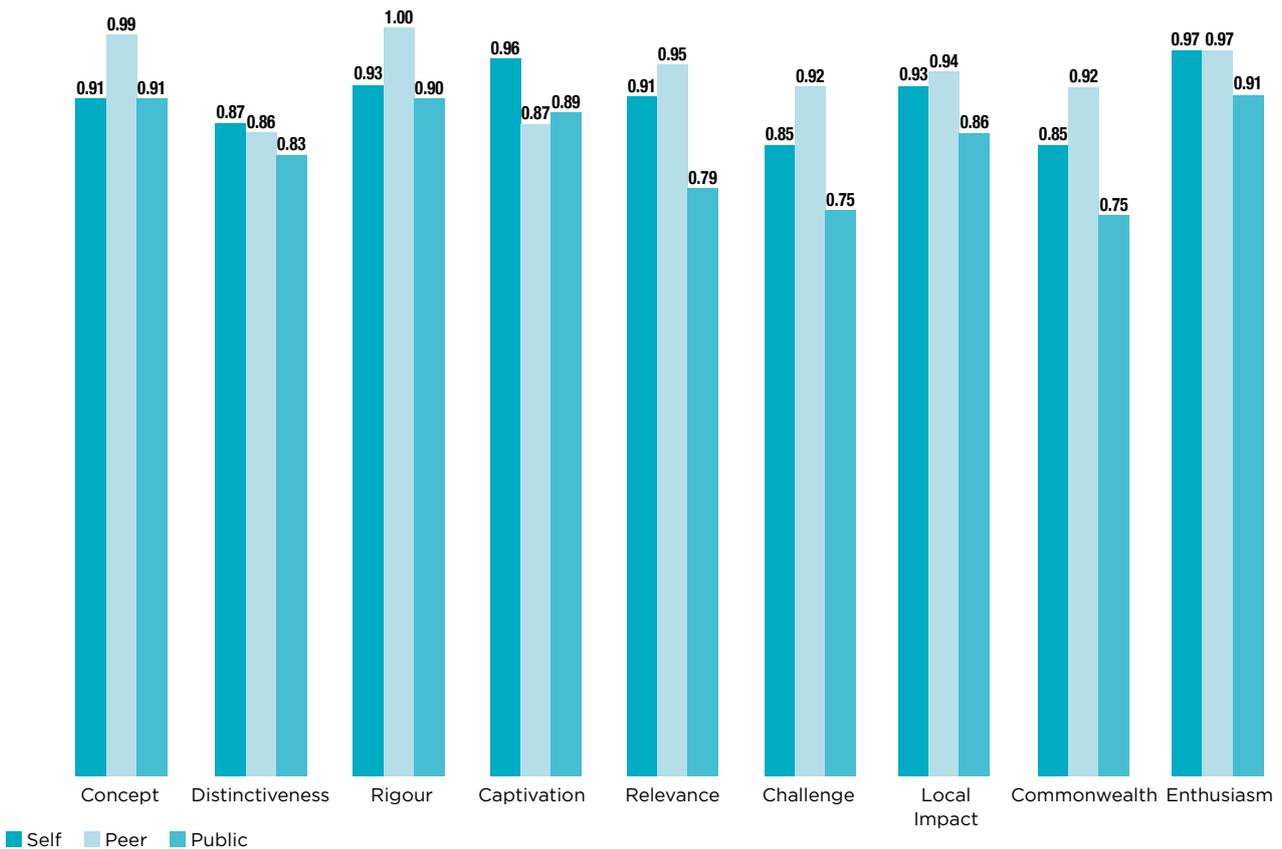
'Overall we were pleased with how well audiences responded to the work since in most cases their scores surpassed the hopes that we set for ourselves. [...] It was interesting to see how highly both groups rated their 'enthusiasm' for the work, and also how much they valued the 'local impact' of the work as we were uncertain as to how highly this would come across. It was good to know that both peers and audiences thought that it was important that the work was taking place in Glasgow.'

## 2.7 The River

The River was a large-scale professional and participatory project produced by Barrowland Ballet. The event began and ended at The Briggait in Glasgow, with the audience following the performance alongside the Clyde and celebrating the river’s stories through dance, music and song. Non-professional participation was a significant element of the project for Barrowland Ballet, who were hoping to deepen relationships with participants from previous shows as well as involving new people. The participatory element of The River was not captured in this evaluation but it is interesting to see how audience members and peers responded to an event where many of the performers had little or no experience.

The comparison of self, peer and public scores in Figure 14 indicates that Barrowland Ballet largely achieved their own ambitious objectives for the work, with The River receiving high peer and public scores across the board.

**FIGURE 14: AVERAGE SELF, PEER AND PUBLIC SCORES FOR THE RIVER (AWARDED AFTER THE EVENT)**



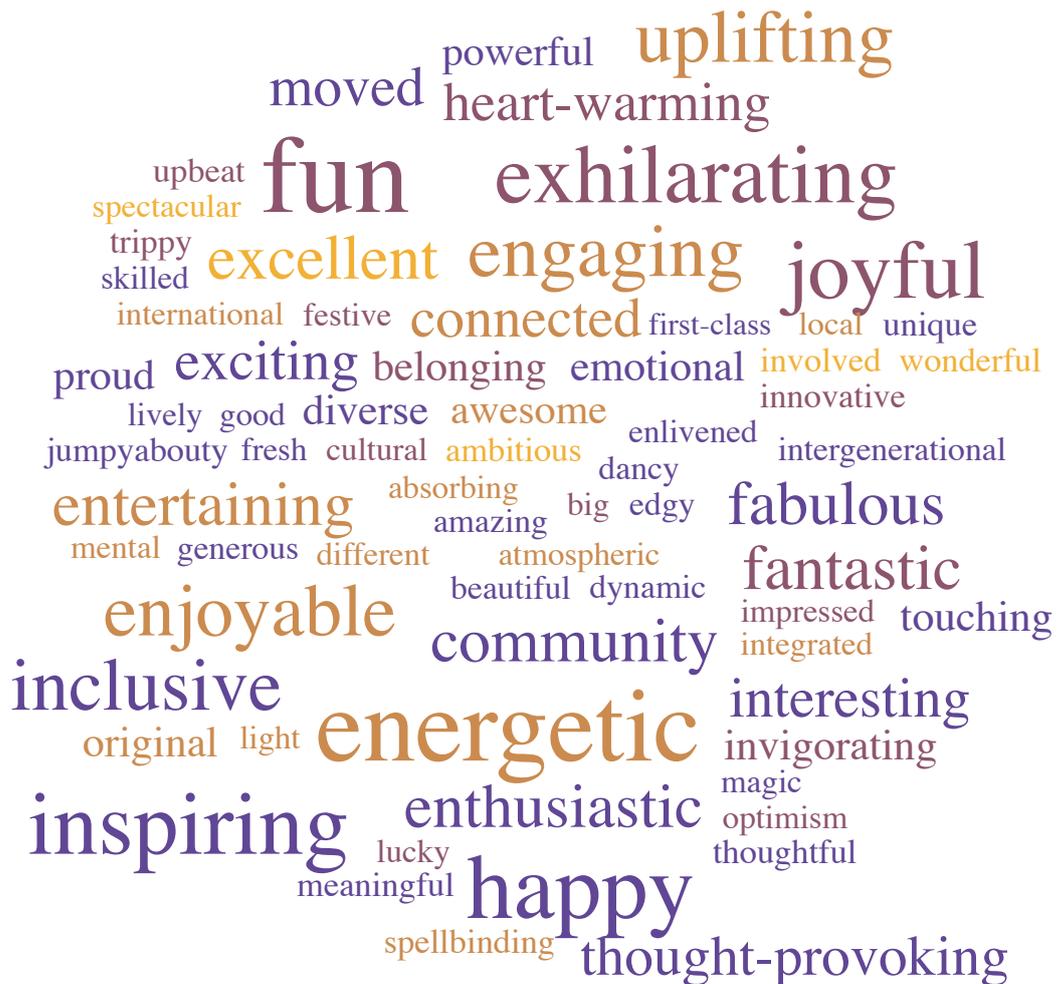
Self n=2 Peer n=1 Public n=107

Barrowland Ballet were pleased with the evaluation findings:

‘The results from the evaluation of the River reinforced our sense that we had achieved what we intended with the project and final performances. The response from the public and peers is what we had hoped for but it was gratifying to see the strength of their enjoyment of the work.’

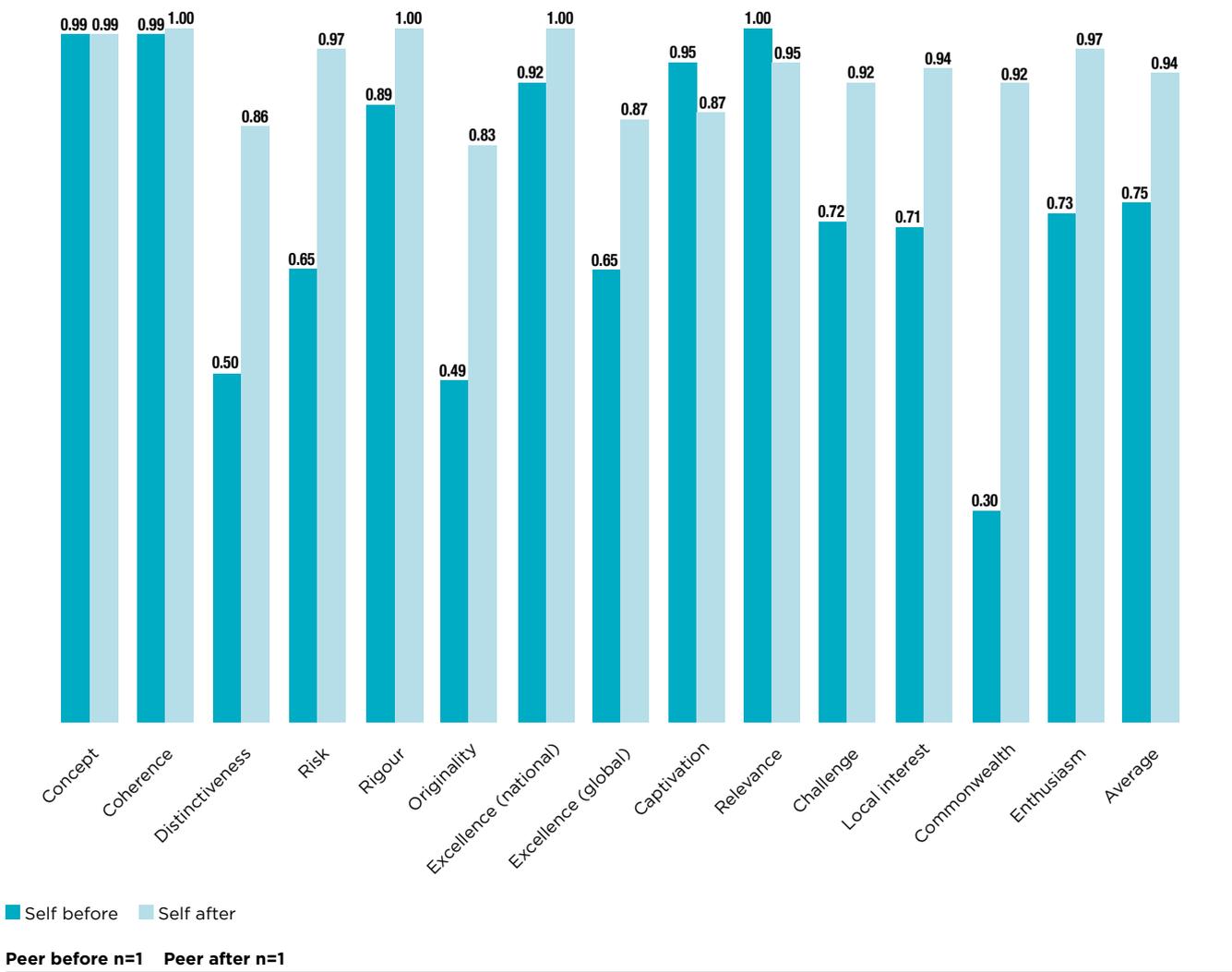
The company were hoping to create a piece of work that was 'of high quality, inclusive, accessible, exciting and fun' and the word cloud for the event in Figure 15 illustrates how artistic intention flowed through into audience response:

**FIGURE 15: THE RIVER WORD CLOUD FROM SELF, PEER AND PUBLIC RESPONSES**



The River had just one peer reviewer who clearly had a very positive experience of the work. It is possible that with a larger number of peers the responses would have been more varied and the event would not have achieved such high peer scores across the board. Nonetheless, it is worth noting the extent to which The River exceeded the expectations of its peer reviewer, particularly in relation to 'distinctiveness', 'risk' and 'originality', as shown in Figure 16.

**FIGURE 16: AVERAGE 'BEFORE' AND 'AFTER' PEER SCORES FOR *THE RIVER***



As Barrowland Ballet concluded:

‘An insightful discovery from the data is how an idea on paper or in conversation cannot give depth or capture the essence of what performers and location bring to a performance. The leap in the recognition of the idea by peers in terms of originality and distinctiveness from before to after the performance was huge.’

## 2.8 Big Big Sing

Big Big Sing is a major nationwide project to inspire people to get singing. It is produced by Glasgow UNESCO City of Music and was part of the Glasgow 2014 Cultural Programme but has been running events and workshops around the UK since autumn 2013.

The Big Big Sing event selected for inclusion in the quality evaluation was a day-long celebration of song at Glasgow Green in July 2014. The event included a range of activities including family workshops and 'Come and Try' sessions, but the focus of the evaluation was on the Main Stage activity in the afternoon, involving choir performances and collective singing. There were a number of practical challenges for the Big Big Sing team to contend with on the day, including poor weather and technical issues such as noise bleed from other, unrelated activities taking place on Glasgow Green.

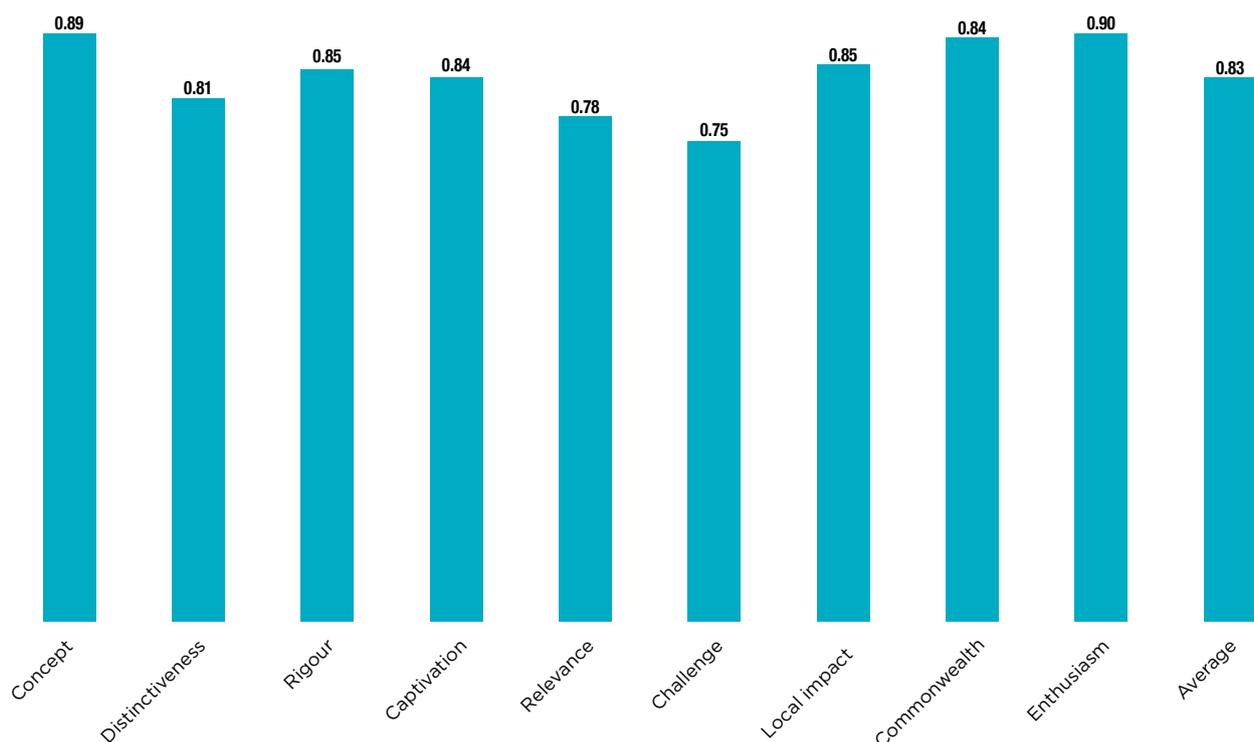
The Big Big Sing team explained that:

'Our primary aim of this event and the project in general is to get more people singing because it makes you feel good. In order to achieve this, we needed to create an opportunity for people to experience singing, love it, and try it again.'

As such the team were most concerned with achieving a positive response from the audience, particularly for 'enthusiasm', and a high public score for 'distinctiveness' would indicate that the event had enabled people to try something new.

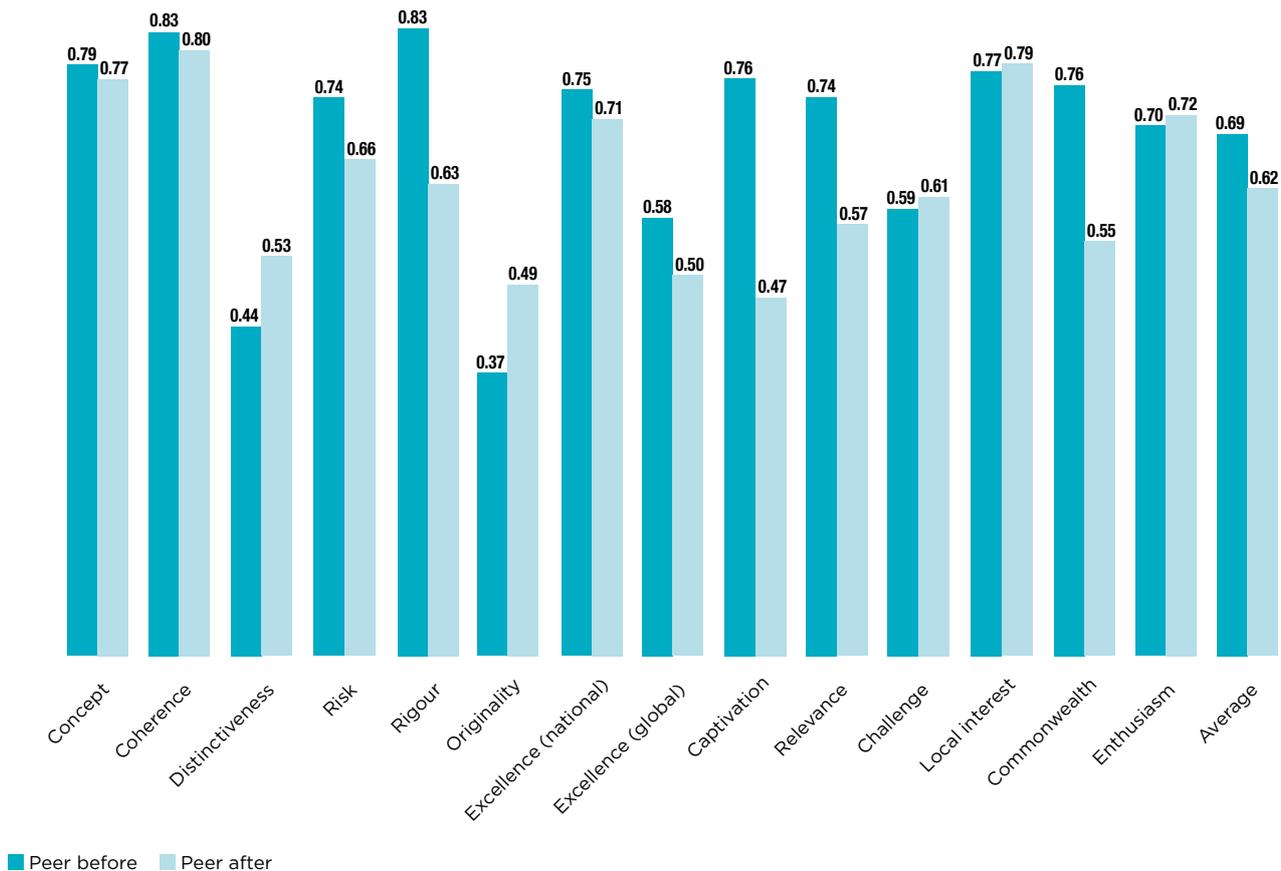
The public results in Figure 17 show that the event was broadly successful in achieving these objectives, with Big Big Sing achieving relatively high public scores across the board and its highest public rating for 'enthusiasm'. Big Big Sing created an explicit connection to the Commonwealth through its choice of songs and diversity of performers, and the event achieved the highest public score for 'Commonwealth' of any event in the evaluation.

**FIGURE 17: AVERAGE PUBLIC SCORES FOR BIG BIG SING**



Peer reviewers had a more mixed response. Figure 18 shows that the event was more 'distinctive' and 'original' than peers expected, and they were positive about its 'local impact'. However peers were disappointed in some regards, particularly in relation to the dimensions 'captivation' and 'rigour'.

**FIGURE 18: AVERAGE 'BEFORE' AND 'AFTER' PEER SCORES FOR *BIG BIG SING***



Peer before n=4 Peer after n=4

Among the group of four peers there were some quite different views of the event. This variation may have been because there were a lot of different activities taking place during the day and a number of components to the Main Stage element itself; some peers may have come away with a good understanding of the breadth and diversity of the overall event, while others may not have been aware of the full range of participatory activities that the public were able to enjoy throughout the day.

Generally peers complimented the choice of repertoire, as demonstrated by this reviewer, who had a very positive experience overall:

'I thought it was a really well-balanced programme, with a good mix of performance and participation, and also of songs that were familiar to some as well as songs that were familiar to almost everyone. The programme had been very well thought-through, and engaged the audience throughout as a result. The mix of musical styles and cultural backgrounds within the programme made it a particularly inspiring event for people of all ages.'

Other peers noted that their enjoyment of the event was marred by technical problems affecting sound quality, and two of the four were expecting a more participatory feel to the day:

‘In general the audience was a lot of singing groups, so I felt more could have been done to actually get them singing in harmony - coming together as one - rather than singing along/watching what was happening on stage...I thought it was fun, enjoyable and an inclusive way to get people involved. It was well done - but just something missing for me to make it a really memorable experience.’

Overall peers felt that audience members were engaged and enjoying themselves despite the bad weather and the Big Big Sing team concluded that:

‘The weather was always a risk we had to contend with and we were overjoyed to learn that the rain appeared to have very little impact of the public’s experience on the day - which is always at the heart of what we do.’

## 2.9 Away With the Birds/Air falbh leis na h-eoin

Away With the Birds was a unique event within the Glasgow 2014 Cultural Programme. Created by Hanna Tuulikki, Away With the Birds was a sited performance on the Isle of Canna that was conceived for and in relation to the island’s history, ecology and community. The work was performed by a female vocal ensemble and wove together archive material, traditional music and bird calls to explore the representation of birds in Gaelic song. For audience members not based on Canna, the experience involved a ferry ride to the remote island, a tour of Canna house and, for some, overnight accommodation in a specially created campsite.

The Away With the Birds team explained their ambitious and complex objectives for the project:

‘To develop a process and piece that creates a broad and deep engagement between the project and the audience in terms of place, language and landscape.’

‘To create a high quality cross-artform, cross-discipline collaborative project that weaves together folk traditions with contemporary experimental practice, appealing to a broad and diverse range of audiences.’

‘To explore, understand, contribute to and communicate research into Canna and the Hebridean island context. In turn to communicate these contexts and sites through different artists across the team in Hanna Tuulikki’s composition, birdsong, film and textiles.’

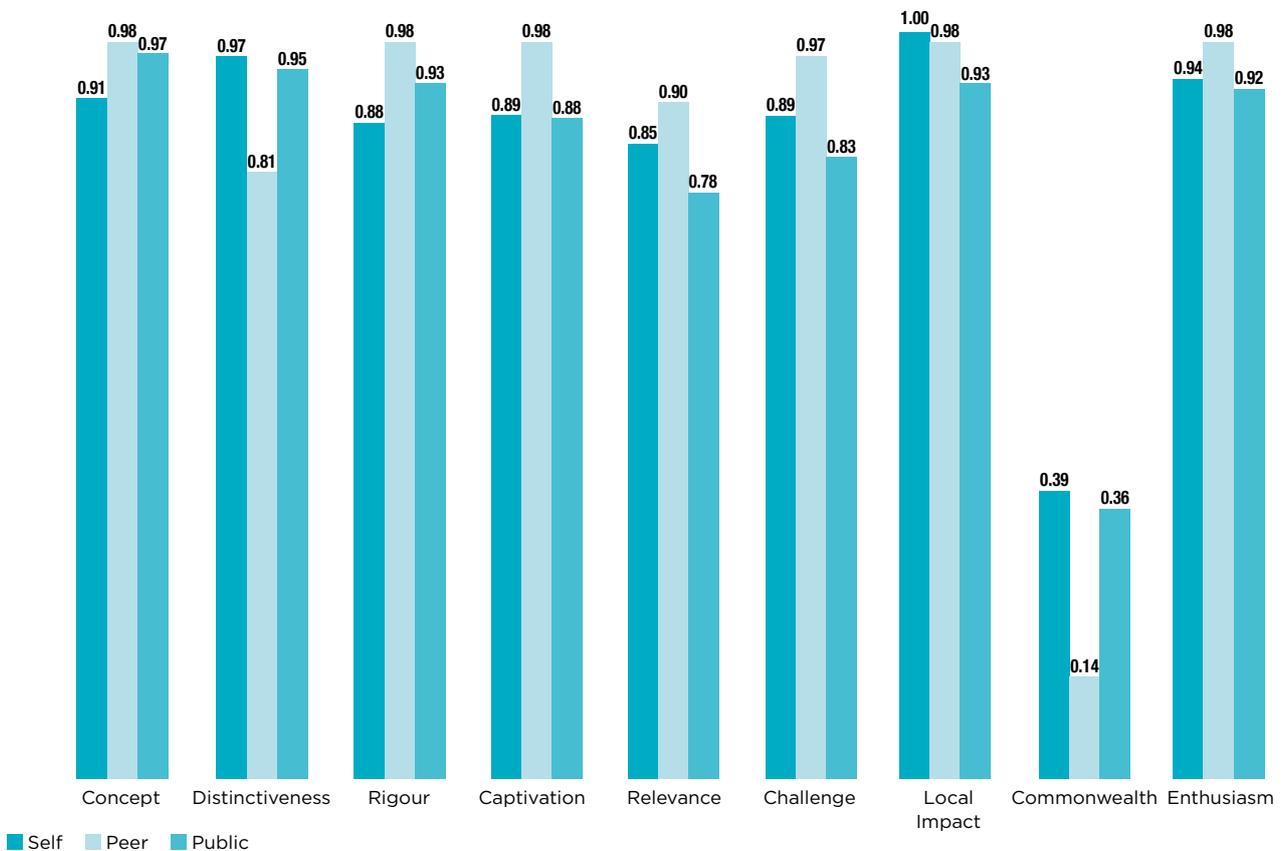
‘To develop and communicate a deeper understanding of how and why birds are reflected in Gaelic song, through the creation of a vocal score that inspires all other aspects of the project.’

A captivating and deeply moving experience, *Away With the Birds* was one of the highest rated events in the evaluation across self, peer and public assessors, as shown in Figure 19. The event received the highest public scores in the evaluation for 'concept' and 'distinctiveness', suggesting that people responded to *Away With the Birds* as an extraordinary artistic idea that was like nothing they had experienced before. The event also received the highest public score for 'rigour', which may have reflected not just quality in the execution of the work but also the careful planning required integrating travel and accommodation within the overall experience. Perhaps unsurprisingly *Away With the Birds* received the highest public score in the evaluation for 'local impact' and comments from audience members indicate that people recognised and responded to the deep connection with place:

'Feel connected to people of Canna and small isles Gaelic culture.'

'It's changed and deepened my relationship with the island.'

**FIGURE 19: AVERAGE SELF, PEER AND PUBLIC SCORES FOR AWAY WITH THE BIRDS (SCORED AFTER THE EVENT)**



Self n=2 Peer n=3 Public n=34

As the Away With the Birds team pointed out, the low scores for 'Commonwealth' were 'jarring' but perhaps not surprising given the highly site-specific nature of the work and its exploration of Hebridean life.

The word cloud in Figure 20 illustrates the depth of audience response to Away With the Birds. The production team were hoping to achieve particularly high scores for the dimensions 'relevance' and 'challenge' but the qualitative data suggests that people may have engaged more on an emotional than intellectual level.

**FIGURE 18: AWAY WITH THE BIRDS WORD CLOUD FROM SELF, PEER AND PUBLIC RESPONSES**



Away With the Birds was extremely well-received by its peer reviewers who perhaps connected more with the work's underlying themes, awarding higher scores than regular audience members for both 'relevance' and 'challenge'. One peer described it as an:

'Absolutely wonderful piece of work. Deeply moving and an exemplary example of how ideas, research and artistic talent can combine to explore and deepen connections between people, landscape and place. It was fundamental that the work was performed and experienced in that landscape which gave it a far deeper resonance. Expertly realised, all details were considered, from the journey being an integral part of the experience, to the hospitality prior to the performance, to the involvement of the community on Canna, to the deeper understanding of place experienced by being there. It was deep, visceral and moved me immensely. This is the kind of work that should be being funded.'

The production team explained that they were aiming to create a seamless, integrated experience in which the detail of the travel, sound, set and costume design and hospitality on the island were absorbed within the whole piece rather than stand-alone elements. Peer and audience comments suggested that this aim was achieved. One peer explained that:

'Performing Away With the Birds on Canna was clearly a very ambitious and complex undertaking. All the supporting activities and organisation around bringing the company and audience to the island seemed to be handled extremely well - with great care and sensitivity. As an audience member, I felt very supported and welcomed to the event. The information leading up to the event was really clear and had a lovely, friendly and welcoming tone. The journey felt like an exciting and important part of the event. The facilities that had been laid on in Canna were great and felt like they were really integrated into the island - the campsite, the bonfires at night, the 'ticket' tent. Most impressively, it felt like the people who live on Canna year round were part of the event - that they had some ownership of it and that holding it on Canna would have a lasting effect.'

Given the nature of the experience, Away With the Birds clearly involved a degree of commitment on the part of all those who attended. Despite efforts by the Away With the Birds team to make the event as accessible as possible, it is likely that the audience was mostly made up of knowledgeable and experienced cultural attenders who had some previous connection with the artist, the performers, the island or the subject matter of the work. The majority of audience members not based on the island would have invested considerable time and effort to travel to see the work and are likely to have had well-informed expectations of the kind of experience they would have and what it would mean to them. For this event, then, there was probably little difference in the backgrounds and prior experiences of peer reviewers compared with 'regular' audience members.

The demographic of the audience did not go unnoticed by survey respondents. One peer reviewer recognised that the 'long and expensive journey to Canna' would have excluded many people from being able to experience the work and a public respondent commented on the make-up of the audience:

'Great range of ages but not backgrounds. Very white middle-class.'

For those who were there, however, Away With the Birds was clearly a powerful and memorable experience and, as one peer reviewer described it, a 'once in a lifetime performance'.

## 2.10 GENERATION; 25 Years of Contemporary Art in Scotland

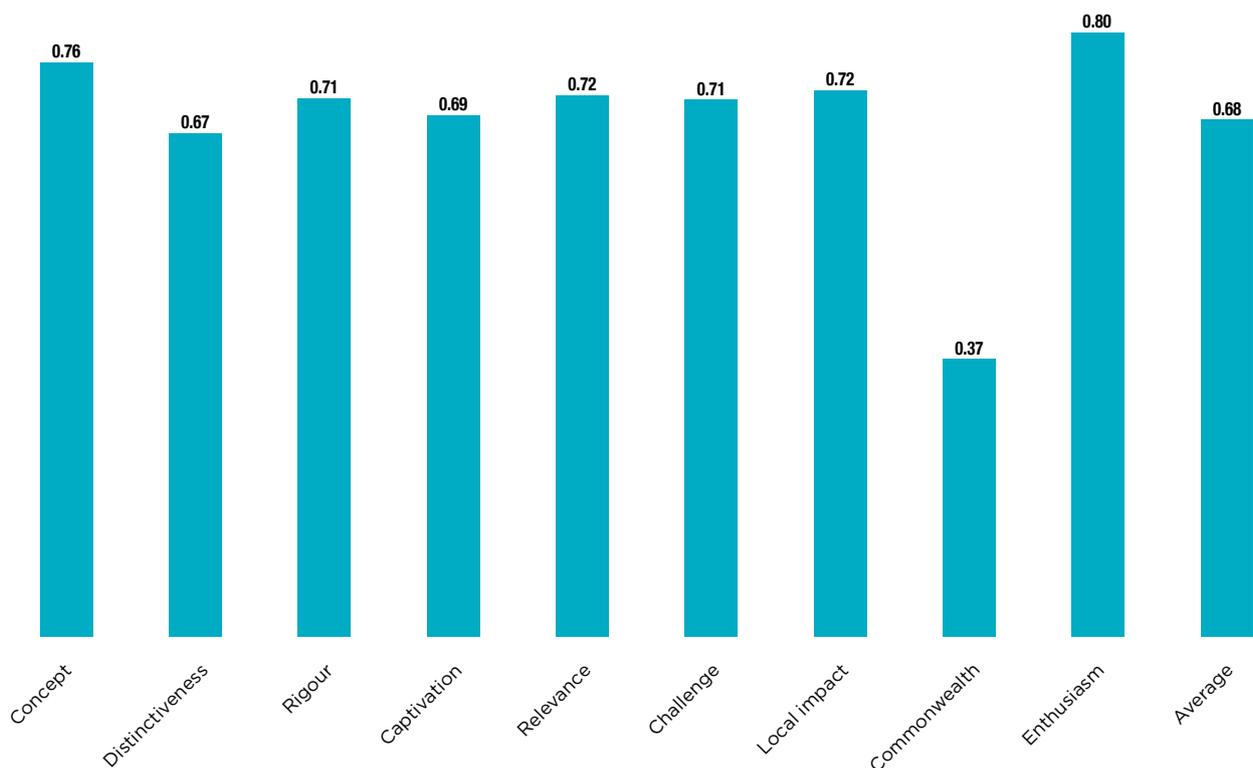
The final section in this chapter presents findings from the evaluation of the two visual arts events included in the evaluation. GENERATION was a nationwide exhibition celebrating the best of Scottish contemporary art. Exhibitions and events took place in galleries across Scotland and the project was unprecedented in terms of the degree of partnership working and the wide-ranging involvement of venues, artists, writers and academics. The GENERATION team explained:

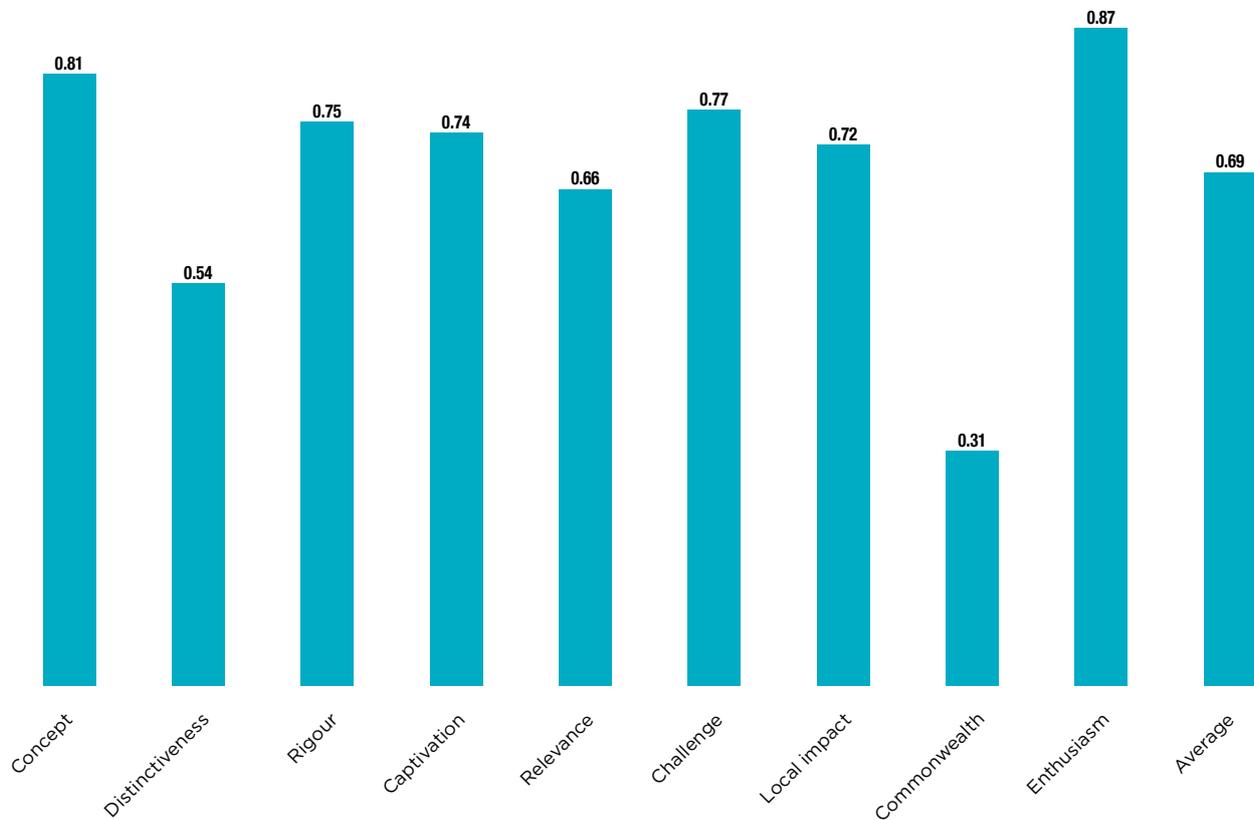
‘GENERATION was conceived as a landmark exhibition celebrating some of the very best art to have emerged from Scotland in the last 25 years. Spanning more than 60 galleries across the country, it was the core partners intention that the project would be a unique opportunity to make contemporary art more accessible and relevant to all.’

Two specific exhibitions were selected for inclusion in the evaluation, one at GoMA, Glasgow’s Gallery of Modern Art and the other at the Scottish National Gallery (SNG) in Edinburgh. The two exhibitions were produced through close collaboration between colleagues at Creative Scotland, Glasgow Life and the National Galleries of Scotland.

Figure 21 and Figure 22 show that public responses to the two shows were fairly similar. The exhibitions were perhaps not as ‘distinctive’ or ‘captivating’ as some of the performing arts events in the evaluation, but it seems that visitors appreciated what GENERATION was trying to achieve and had positive experiences overall, with both shows receiving their highest public scores for ‘enthusiasm’ and ‘concept’.

**FIGURE 21: AVERAGE PUBLIC SCORES FOR *GENERATION* AT GoMA**

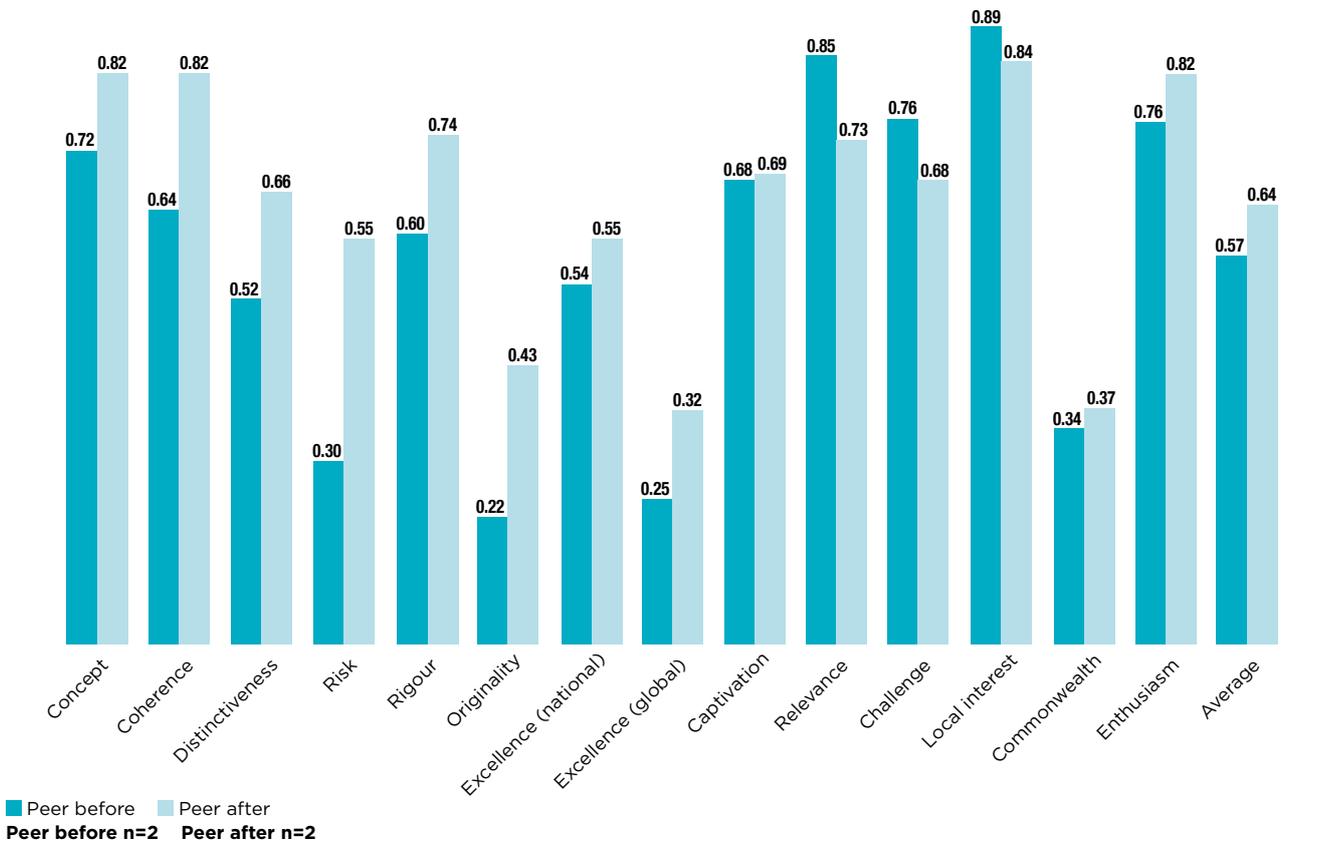


**FIGURE 22: AVERAGE PUBLIC SCORES FOR *GENERATION* AT SNG****n=67**

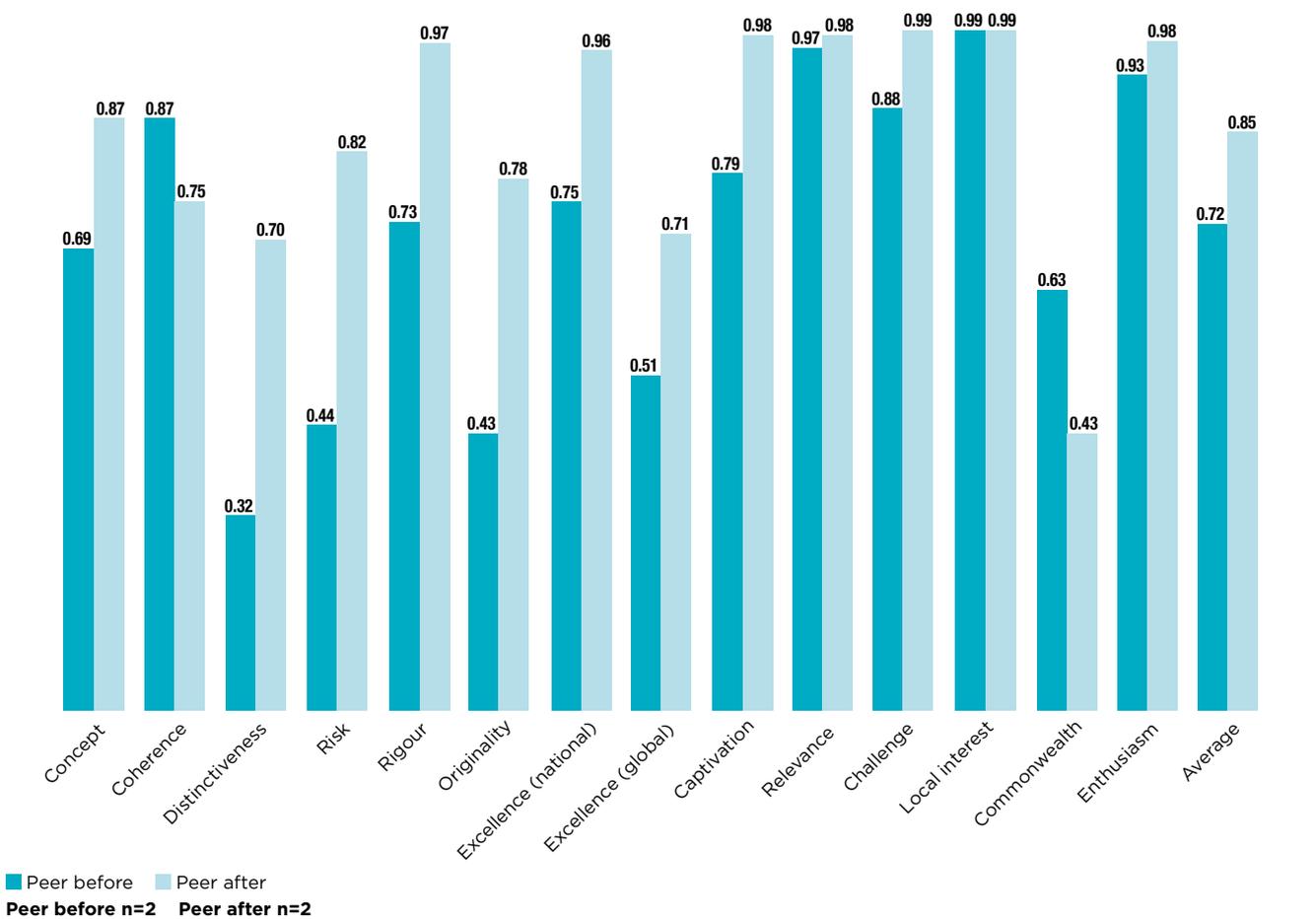
As shown in Figure 23, the dominance of words such as ‘thought-provoking’, ‘disturbing’ and ‘dark’ in the word cloud for *GENERATION* at GoMA suggests that the experience for many visitors was worthwhile, if not entirely comfortable.



**FIGURE 24: AVERAGE 'BEFORE' AND 'AFTER' PEER SCORES FOR GENERATION AT GoMA**



**FIGURE 25: AVERAGE 'BEFORE' AND 'AFTER' PEER SCORES FOR GENERATION AT SNG**



Both shows were considerably more ground-breaking than peers had expected and peers were similarly surprised by the degree of risk taken by the curatorial teams. While the average post-event peer score for 'risk' for the GoMA exhibition (0.55) was not particularly high relative to some of the other dimensions, it was almost twice as high as the pre-event score of 0.3 and the Glasgow Life team felt encouraged that their peers would welcome a higher level of risk-taking by the gallery in the future:

'We were pleased to note that peer scores were consistently higher after visiting the exhibitions. We were scored low on risk, however, and this is encouraging for future exhibition planning.'

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### **3. CREATIVITY AND COHERENCE IN COMMISSIONING: WHAT DID THE GLASGOW 2014 CULTURAL PROGRAMME OFFER OVERALL?**

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In this chapter we explore what the evaluation findings can tell us about the quality of the overall cultural offer presented by our sample of events within the Glasgow 2014 Cultural Programme. We start by summarising the specific artistic aims of Creative Scotland and Glasgow Life as Commissioners of the programme and explain how we used the Culture Counts quality dimensions to assess the achievements of our sample of events in relation to these aims. We then carry out a cross-programme analysis in which we take each quality dimension in turn and compare the results for each dimension across all 11 events, presenting these findings within a framework provided by the original commissioning goals.

The focus of this evaluation was on artistic quality and the scope did not extend to measuring audience reach and diversity. However, in the final section of this chapter we incorporate some analysis of audience profile, carried out by applying the ACORN segmentation to Scottish postcodes collected through the Culture Counts survey across all 11 events. This brief exploration of audience composition is presented to add context to our assessment of the programme's 'local impact'.

#### **3.1 Understanding the artistic aims of the Glasgow 2014 Cultural Programme**

Creative Scotland and Glasgow Life provided us with a number of resources to help us understand what they were trying to achieve in terms of artistic quality through the Glasgow 2014 Cultural Programme, including:

- 'Glasgow 2014 Vision for Culture', which set out the overall vision, aims and objectives of the programme
- The overall evaluation strategy for the programme and the logic model underpinning its design and delivery
- Guidelines provided to artists and organisations applying to the Open Fund strand of the programme
- A Commissioners' creative intention statement, which we asked Creative Scotland and Glasgow Life to supply in the same way that we asked each participating organisation to provide a creative intention statement explaining what they were hoping to achieve with their particular event.

As explained in the introduction, these documents set out a range of aims and objectives for the programme, from supporting and strengthening the local cultural sector to promoting a fresh and contemporary image of Scotland to overseas visitors. As the focus of our evaluation was on artistic quality, we analysed these sources to identify all the objectives relating specifically to quality of artistic product and audience experience.

As a result of this exercise we understand that the specific artistic aims of the Glasgow 2014 Cultural Programme can be loosely grouped under five main headings:

**Ambitious, exciting and innovative work:** first and foremost, Creative Scotland and Glasgow Life were aiming to curate a programme of spectacular, imaginative and highly distinctive works and events and to inspire high levels of ambition among the participating artists and organisations.

**A coherent cultural offer:** the commissioners felt it was important for the programme to come together as a single, compelling cultural offer with curatorial coherence and consistency.

**Depth of audience engagement:** the programme was intended to create exciting, meaningful and enjoyable experiences that would connect with audiences, leave a lasting impression and encourage future engagement.

**Commonwealth connection:** the Programme was designed to create a cultural response to the Commonwealth Games by exploring concepts such as identity, diversity and what it means for a nation to 'host', and by encouraging audiences and participants to reflect on relationships within the Commonwealth. All projects (particularly those applying for funding) needed to demonstrate a connection to the Games.

**Imaginative settings to engage diverse audiences:** Creative Scotland and Glasgow Life encouraged an imaginative approach to the location of events within the Programme. Through the use of new venues, settings and sites, and the unexpected use of familiar spaces, the commissioners hoped to engage people in a surprising, inclusive way and to reach new and diverse audiences.

As noted in the introduction, the method used to evaluate the artistic quality of the Glasgow 2014 Cultural Programme was not designed specifically for this project. Culture Counts is a generic quality assessment system used by a number of different cultural organisations, practitioners and funders in the UK and internationally. The system is based on a core set of standardised quality dimensions that enables users to benchmark their work against their artform or geographic peers.

As such, there is not a direct correlation between the metrics we used to evaluate the quality of the Glasgow 2014 Cultural Programme and the artistic aims of the Commissioners as described above. However, the Culture Counts quality dimensions have been developed over several years in collaboration with artists, curators, organisations and funders with considerable experience of programming and producing the types of events included in the Glasgow 2014 Cultural Programme. It was therefore not surprising to find a good degree of alignment between the core Culture Counts metrics and the artistic aims of Creative Scotland and Glasgow Life. Furthermore, we were able to add a small number of bespoke questions to plug notable gaps, particularly in relation to the coherence of the programme and connection to the Commonwealth.

We also note here that the events included in the evaluation came about through both direct commissioning by Creative Scotland and Glasgow Life and an open call for applications for National Lottery funding. The Commissioners were deliberately limited in their ability to shape the focus and content of proposals and they explained that the Programme was greatly enriched by the diverse perspectives and ideas put forward by artists and organisations in response to the Commonwealth Games context. We therefore felt it was appropriate for the metrics used in the evaluation not to follow the objectives of the Commissioners too prescriptively, but rather to reflect a broader understanding of what cultural practitioners aspire to in terms of the quality of the experiences they create.

In the remainder of this chapter we present the findings of our cross-programme analysis, in which we compare the results of all 11 events for each quality dimension in turn, mapping dimensions against the original commissioning aims as shown in Table 4 below. Where possible and appropriate, we provide some benchmark information from the Quality Metrics pilot that took place in Manchester between November 2013 and January 2014, in order to indicate how events in the Glasgow evaluation performed against events that have been evaluated elsewhere using Culture Counts<sup>2</sup>.

**TABLE 4: CULTURE COUNTS QUALITY DIMENSIONS MAPPED AGAINST COMMISSIONING AIMS**

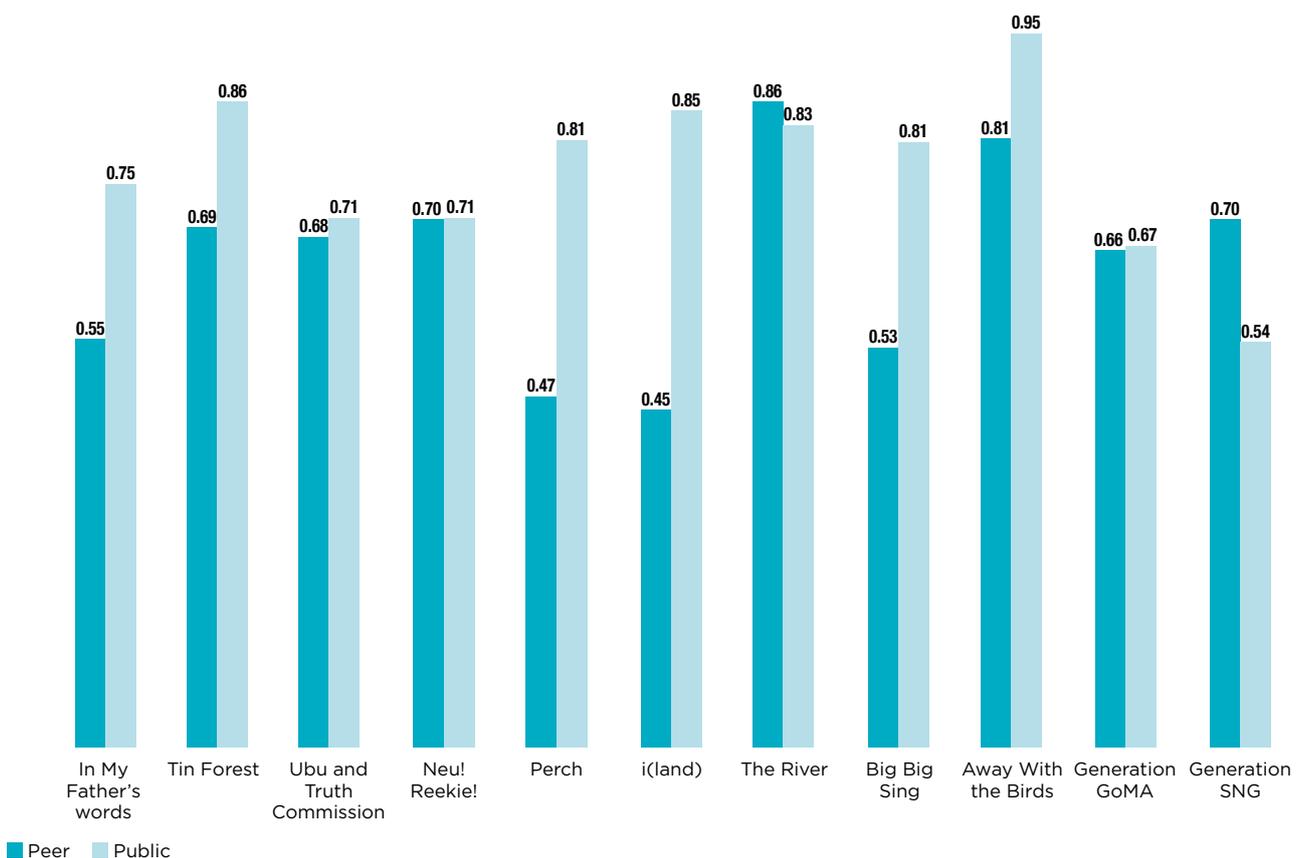
Ambitious, exciting and innovative work	<p><b>Distinctiveness:</b> It was different from things I've experienced before</p> <p><b>Concept:</b> It was an interesting idea</p> <p><b>Rigour:</b> It was well thought through and put together</p> <p><b>Originality:</b> It was ground-breaking</p> <p><b>Risk:</b> The artists/curators really challenged themselves with this work</p> <p><b>Excellence (national):</b> It is amongst the best of its type in Scotland</p> <p><b>Excellence (global):</b> It is amongst the best of its type in the world</p>
A coherent cultural offer	<p><b>Coherence:</b> It worked well as part of the Glasgow 2014 Cultural Programme</p>
Depth of audience engagement	<p><b>Captivation:</b> It was absorbing and held my attention</p> <p><b>Relevance:</b> It had something to say about the world in which we live</p> <p><b>Challenge:</b> It was thought-provoking</p> <p><b>Enthusiasm:</b> I would come to something like this again</p>
Commonwealth connection	<p><b>Commonwealth:</b> It helped me to feel connected to the Commonwealth and its people</p>
Imaginative settings to engage diverse audiences	<p><b>Local impact:</b> It is important that it's happening here</p>

<sup>2</sup>More information about the Manchester Metrics pilot is available on the Arts Council England website: [www.artscouncil.org.uk/what-we-do/research-and-data/quality-work/quality-metrics/](http://www.artscouncil.org.uk/what-we-do/research-and-data/quality-work/quality-metrics/)

### 3.2 Ambitious, exciting and innovative work

Overall our evaluation of a sample of events suggests that the Glasgow 2014 Cultural Programme was a bold and innovative commission, offering a mix of cultural experiences that felt fresh and exciting to peers and audiences alike. The programme funded a considerable amount of new work taking place in unexpected contexts, and many of the events we evaluated were highly unusual and unlike anything people had experienced before. Figure 26 shows that there were high scores for 'distinctiveness' across the 11 events, even from peers who, based on our experience of previous evaluations, are generally hard to surprise. Nine of the 11 events achieved an average peer score for 'distinctiveness' above 0.5; by way of contrast, of the eight events that took part in the Quality Metrics pilot in Manchester, half received an average peer score for 'distinctiveness' of less than 0.5 and three-quarters received a score of less than 0.6.

**FIGURE 26: AVERAGE PEER AND PUBLIC SCORES FOR 'DISTINCTIVENESS: IT WAS DIFFERENT FROM THINGS I'VE EXPERIENCED BEFORE'**

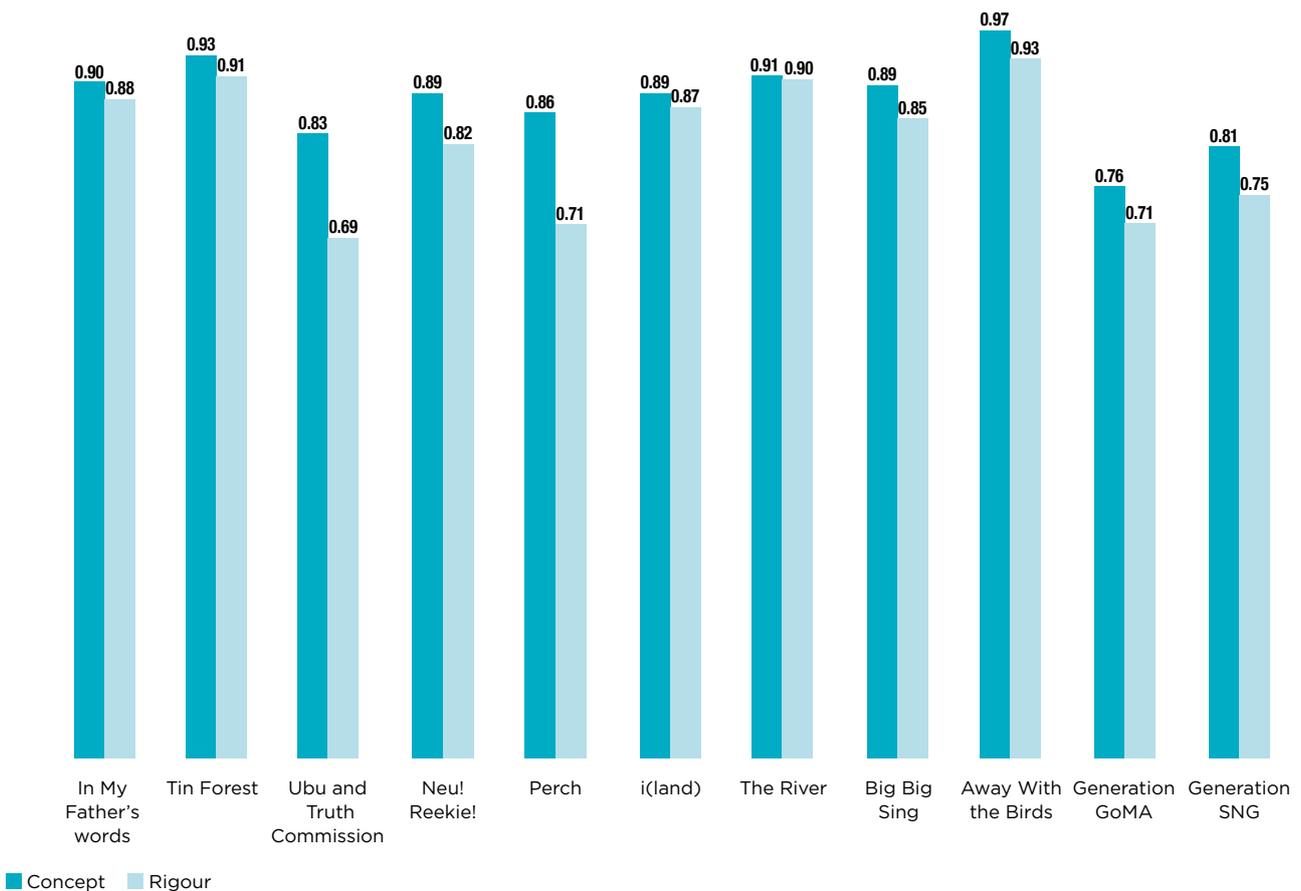


On a conceptual level the programme was a major success. Audiences seemed to engage with and appreciate the artistic ideas behind the work and there were high peer and public scores for 'concept' across the board. However, there was some suggestion in the data that the execution of ideas didn't always live up to the original ambition. Figure 27 shows that for all 11 events the average public score for 'concept' was higher than for 'rigour'. The difference in the average public score for these two dimensions was statistically significant for four events: Ubu and the Truth Commission, Perch, Neu! Reekie! and GENERATION at the SNG. Nonetheless, it is notable that the same pattern is repeated across the other events in the evaluation even if these differences are not statistically significant.

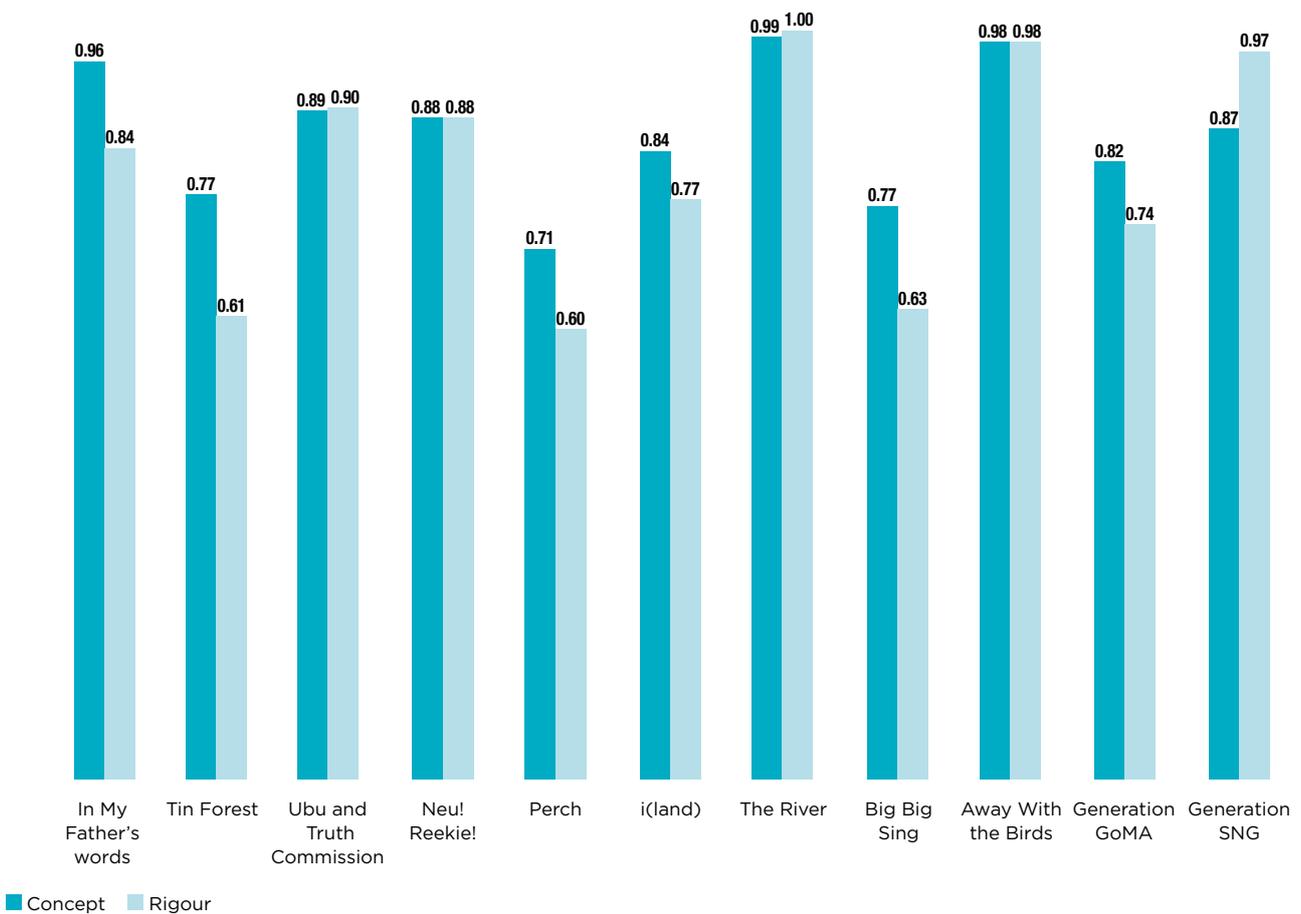
In contrast, the events in the Manchester Quality Metrics pilot were more likely to be rated highly by their audiences for being well thought through and put together than for the quality of their underlying ideas. Just three of the eight Manchester events received a higher average public score for ‘concept’ than for ‘rigour’. This may reflect a difference in the way that different kinds of cultural events are conceived and put together, given that each Manchester event was part of an established venue’s regular programme, while the Glasgow 2014 events were created to form part of a one-off festival.

Figure 28 shows that for peers the difference between the artistic ideas and their execution was not quite so clear cut, with six of the 11 events receiving a higher average peer score for ‘concept’ than for ‘rigour’.

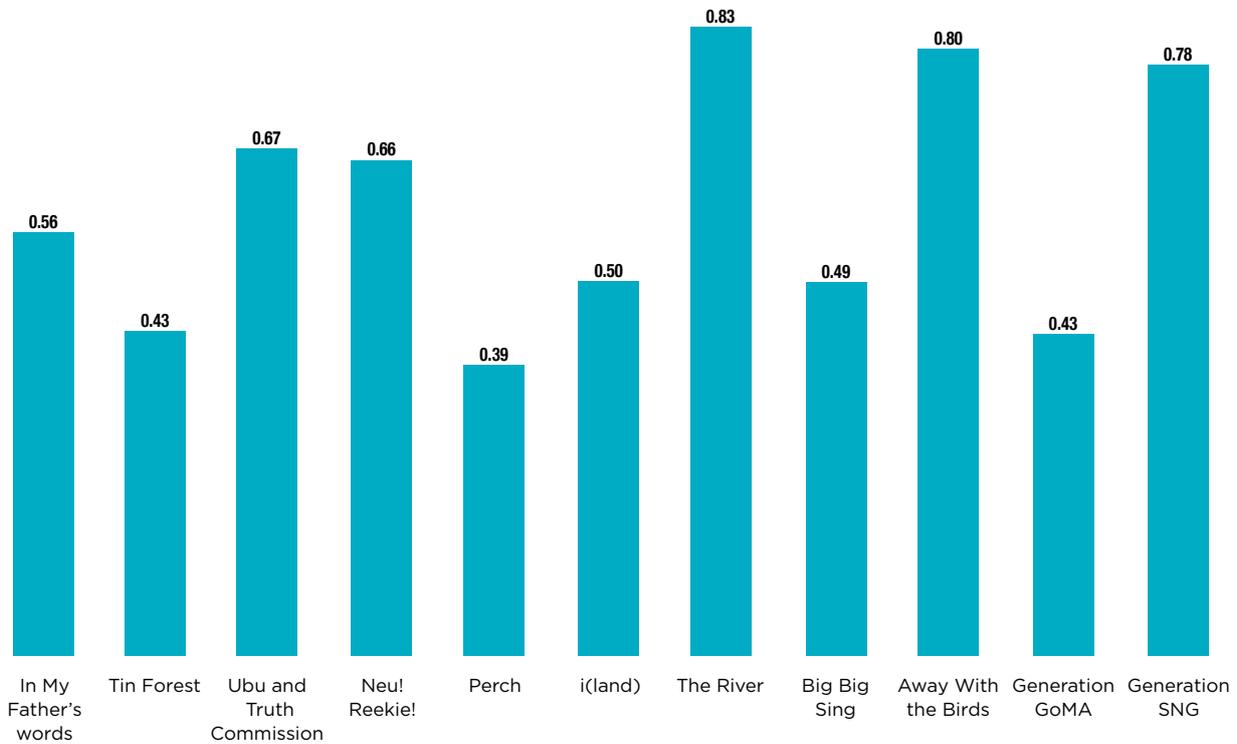
**FIGURE 27: AVERAGE PUBLIC SCORES FOR ‘CONCEPT: IT WAS AN INTERESTING IDEA’ AND ‘RIGOUR: IT WAS WELL THOUGHT THROUGH AND PUT TOGETHER’**



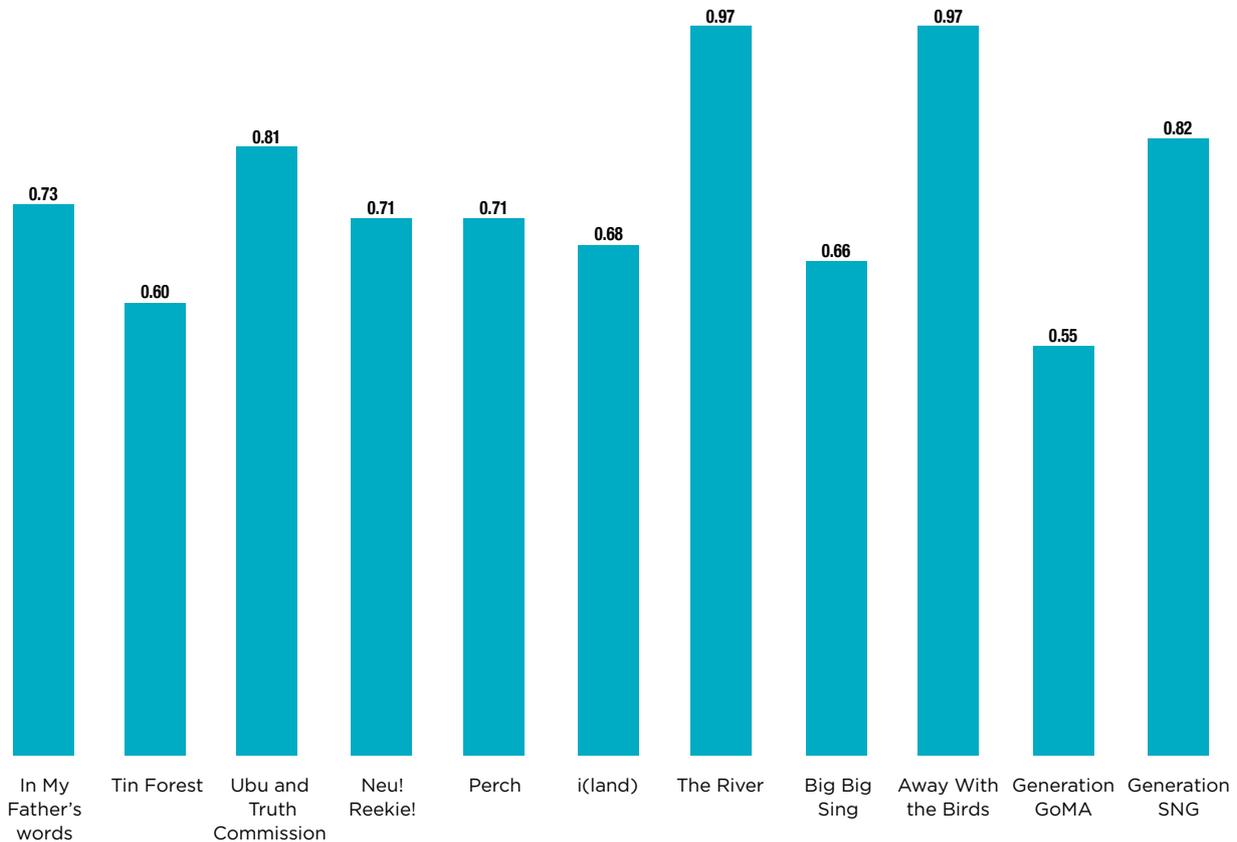
**FIGURE 28: AVERAGE PEER SCORES FOR 'CONCEPT: IT WAS AN INTERESTING IDEA' AND 'RIGOUR: IT WAS WELL THOUGHT THROUGH AND PUT TOGETHER'**



Some of the commissions were seen by peers to be pushing the boundaries of their artform. Figure 29 shows the average peer scores for 'originality' for the 11 events in the evaluation, with particularly high ratings above 0.75 for The River, Away With the Birds and GENERATION at SNG. In the Quality Metrics pilot in Manchester the highest average peer score for 'originality' was just 0.5 and the report suggested that 'to genuinely break new ground is one of the toughest demands for cultural organisations striving to produce work of the highest quality'. In this context the peer scores for 'originality' received by the Glasgow 2014 events were impressive.

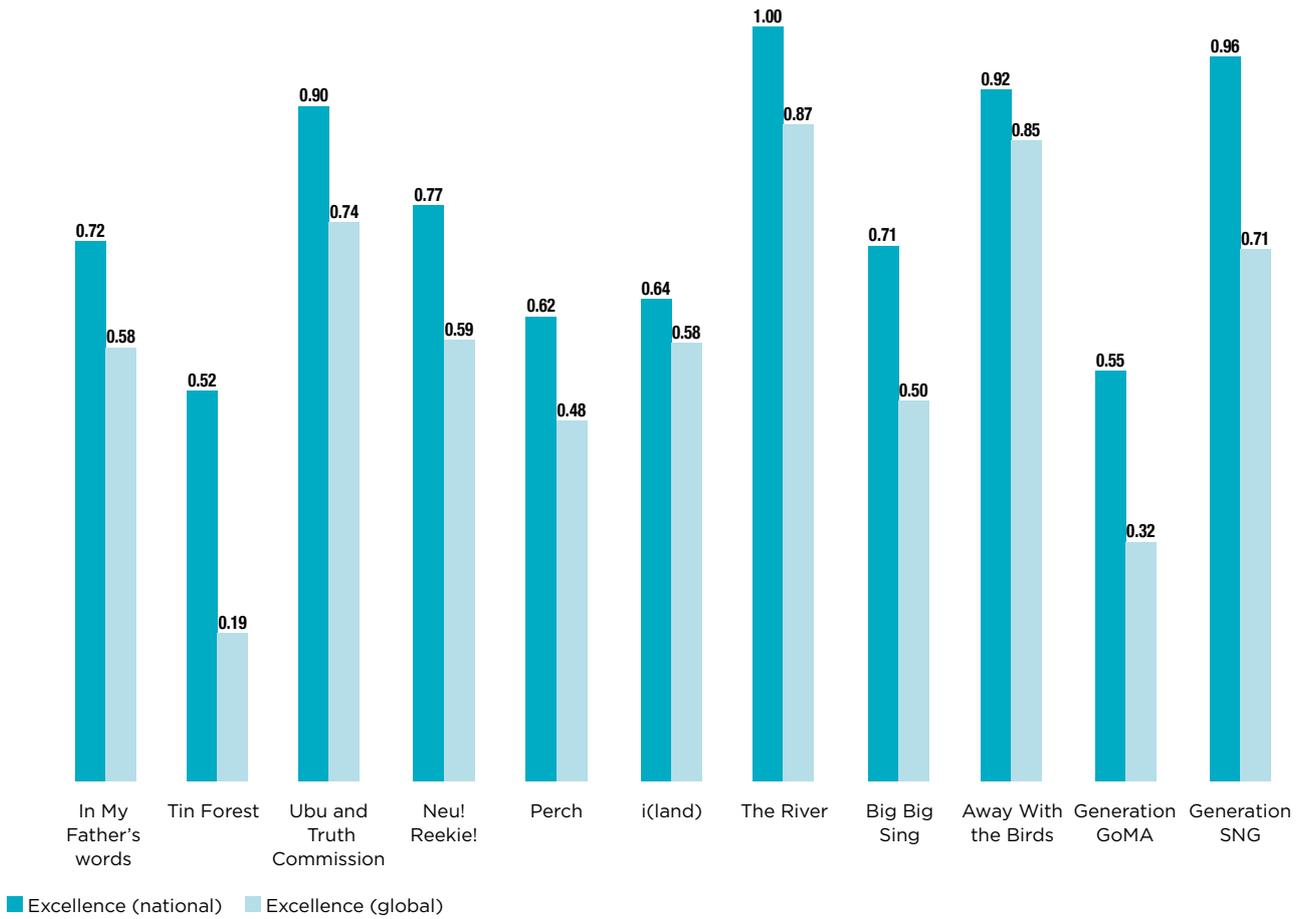
**FIGURE 29: AVERAGE PEER SCORES FOR 'ORIGINALITY: IT WAS GROUND-BREAKING'**

While the dimension 'originality' allows peers to assess whether a piece has broken new ground relative to work taking place elsewhere and to wider developments in the artform, the dimension 'risk' focuses on whether the work represented a meaningful challenge for the particular artists and curators involved, regardless of what others may be doing. Figure 30 indicates that peers recognised the extent to which organisations taking part in the Glasgow 2014 Cultural Programme had taken the opportunity to experiment and stretch themselves; there were consistently high scores for 'risk', even for those events that weren't seen as being particularly 'original'.

**FIGURE 30: AVERAGE PEER SCORES FOR 'RISK: THE ARTISTS/CURATORS REALLY CHALLENGED THEMSELVES WITH THIS WORK'**

Overall, the boldness in programming and the ambition of commissioned artists and organisations appears to have resulted in work of real artistic excellence. As shown in Figure 31 this was particularly the case in relation to the Scottish context, with some high peer scores for 'excellence (national)'. The River, Away With the Birds and GENERATION at SNG again stand out here, and each of these events greatly exceeded the expectations of their peers.

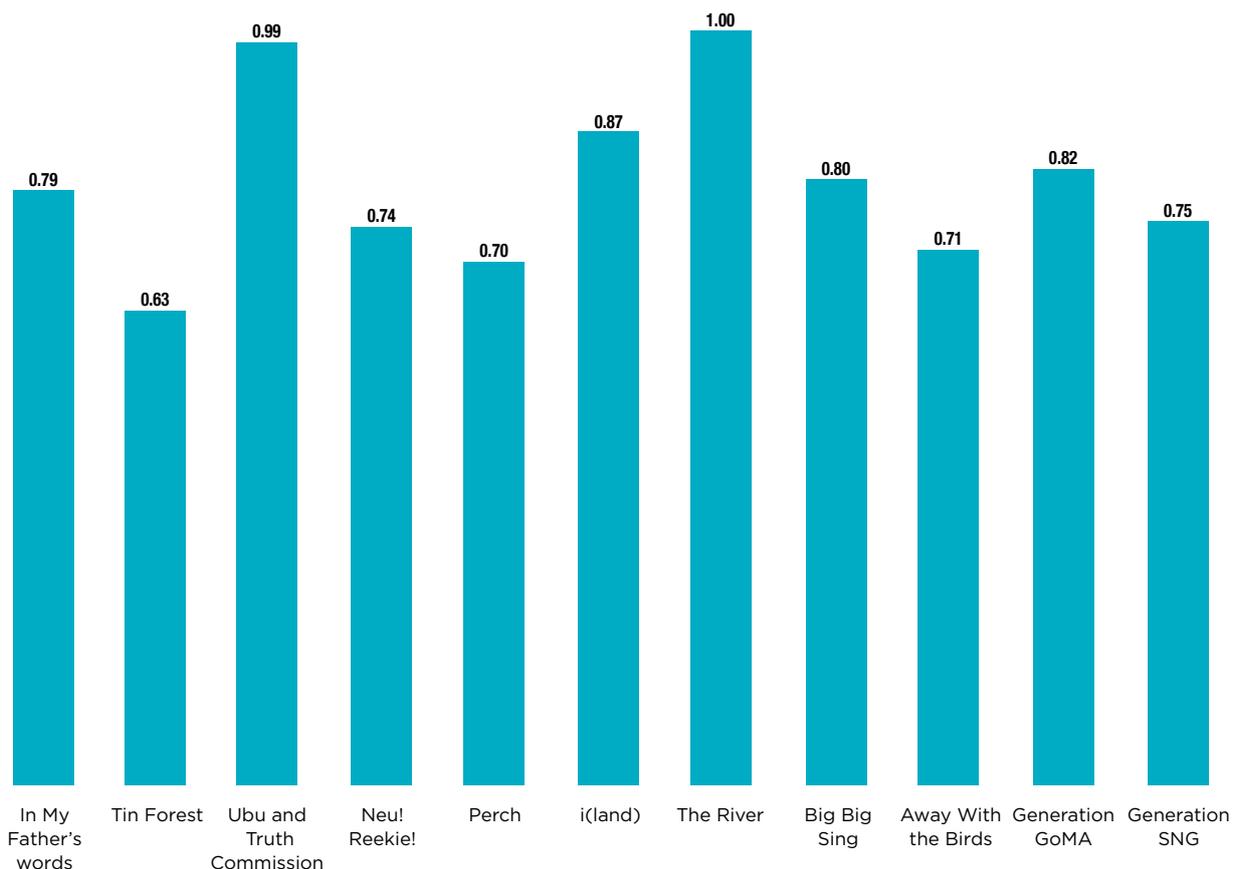
**FIGURE 31: AVERAGE PEER SCORES FOR 'EXCELLENCE (NATIONAL): IT IS AMONGST THE BEST OF ITS TYPE IN SCOTLAND' AND 'EXCELLENCE (GLOBAL): IT IS AMONGST THE BEST OF ITS TYPE IN THE WORLD'**



### 3.3 A coherent cultural offer

Coherence across the 11 events in the evaluation and their relevance within the wider Glasgow 2014 Cultural Programme were not easy attributes to assess, without identifying and surveying people who had attended a large number of events within the Programme. We were able to get some measure of the coherence of the Programme by including a bespoke metric that asked peers at each event whether they ‘thought it worked well as part of the Glasgow 2014 Cultural Programme’. The results are shown in Figure 32. The consistently high scores for ‘coherence’ suggest that each event contributed to – and made sense within – the Programme as a whole. However, while peers may have appreciated the curatorial approach and commissioning choices reflected in the events they attended, they weren’t able to identify much of a relationship between the work and the wider Commonwealth context, and this issue is considered in more detail in section 3.5.

**FIGURE 32: AVERAGE PEER SCORES FOR ‘COHERENCE: IT WORKED WELL AS PART OF THE GLASGOW 2014 CULTURAL PROGRAMME’**



### 3.4 Depth of audience engagement

The majority of the events included in our evaluation appear to have connected well with their audiences and offered meaningful, enjoyable experiences. Figure 33 shows that average scores for ‘captivation’ were high for most of the performing arts events, but less so for GENERATION, possibly because gallery exhibitions arguably generally offer a less immersive experience than music, dance and theatre productions. The data suggest the importance of narrative in enabling depth of audience experience, with particularly high ‘captivation’ scores for the theatrical pieces In My Father’s Words and Tin Forest but lower ratings for Ubu and the Truth Commission and Perch, where some audience members commented that they found it difficult to follow what was going on and to discern the underlying messages of the work.

**FIGURE 33: AVERAGE PEER AND PUBLIC SCORES FOR ‘CAPTIVATION: IT WAS ABSORBING AND HELD MY ATTENTION’**

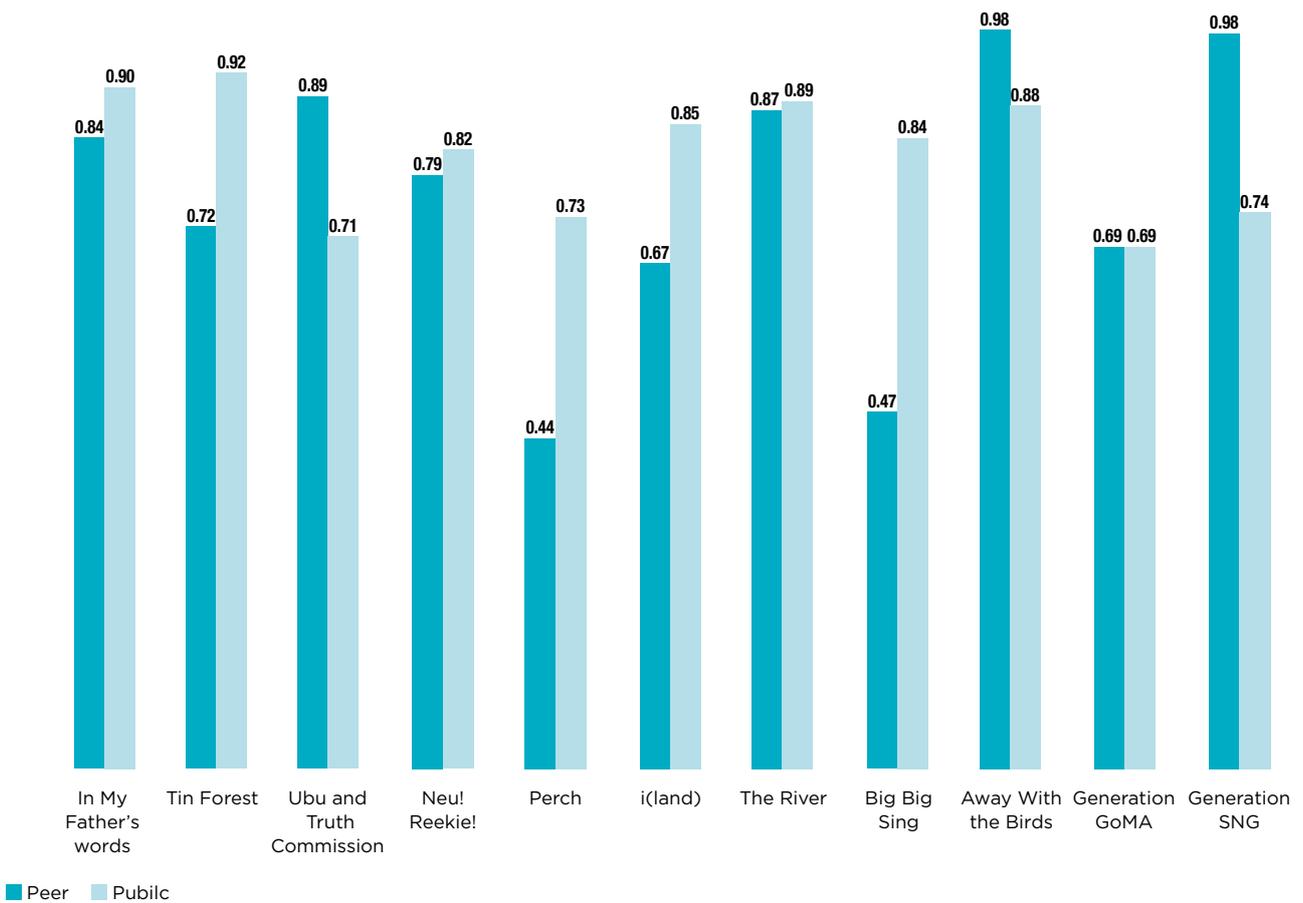
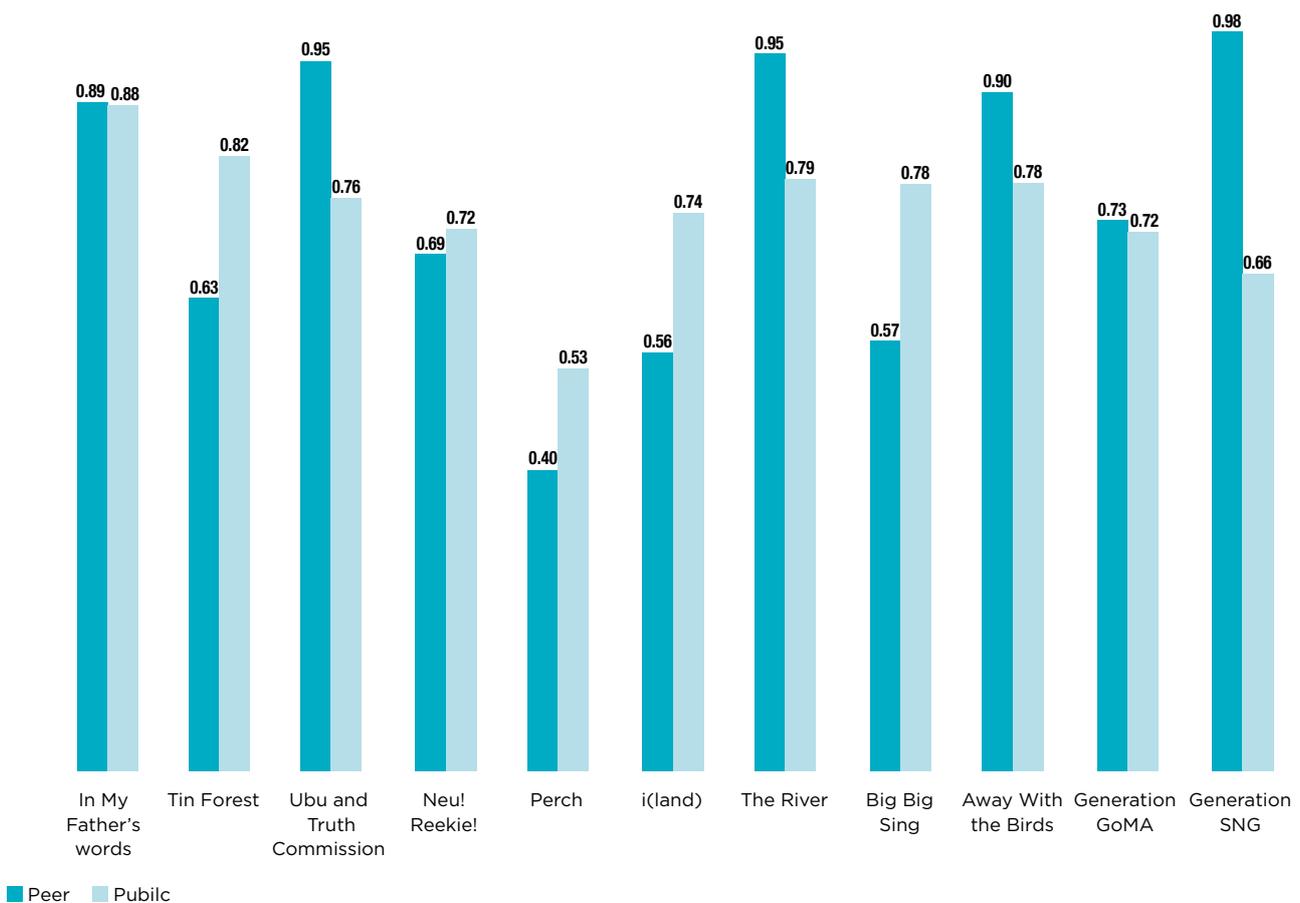
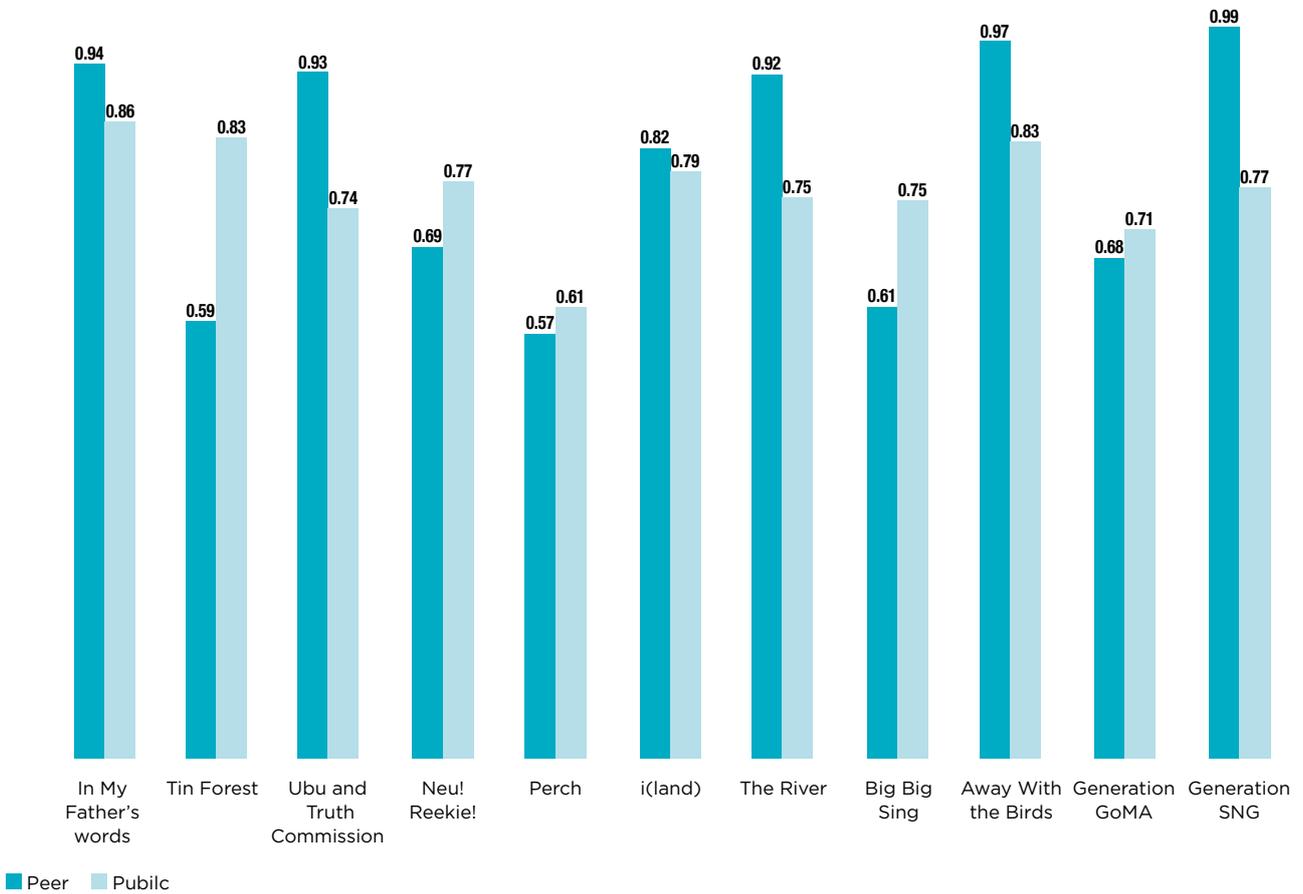


Figure 34 and Figure 35 show the average peer and public scores for 'relevance' and 'challenge', two dimensions that aim to capture the extent of people's intellectual engagement with a piece of work. From a public perspective In My Father's Words and Tin Forest again score well here. Interestingly, the data suggests that for several events peers seemed to connect more with the underlying themes and narratives than regular audience members. Five of the 11 events (In My Father's Words, Ubu and the Truth Commission, The River, Away With the Birds and GENERATION at SNG) were rated more highly by peers than members of the public for their degree of both 'relevance' and 'challenge'. (By contrast, just one of the events in the Manchester Quality Metrics pilot received a higher rating from peers for both of these dimensions.) It may be that for the more complex events within the Glasgow 2014 programme those with a high level of prior knowledge and experience of the art form were able to engage more deeply with the work and to extract more meaning from their experience.

**FIGURE 34: AVERAGE PEER AND PUBLIC SCORES FOR 'RELEVANCE: IT HAD SOMETHING TO SAY ABOUT THE WORLD IN WHICH WE LIVE'**

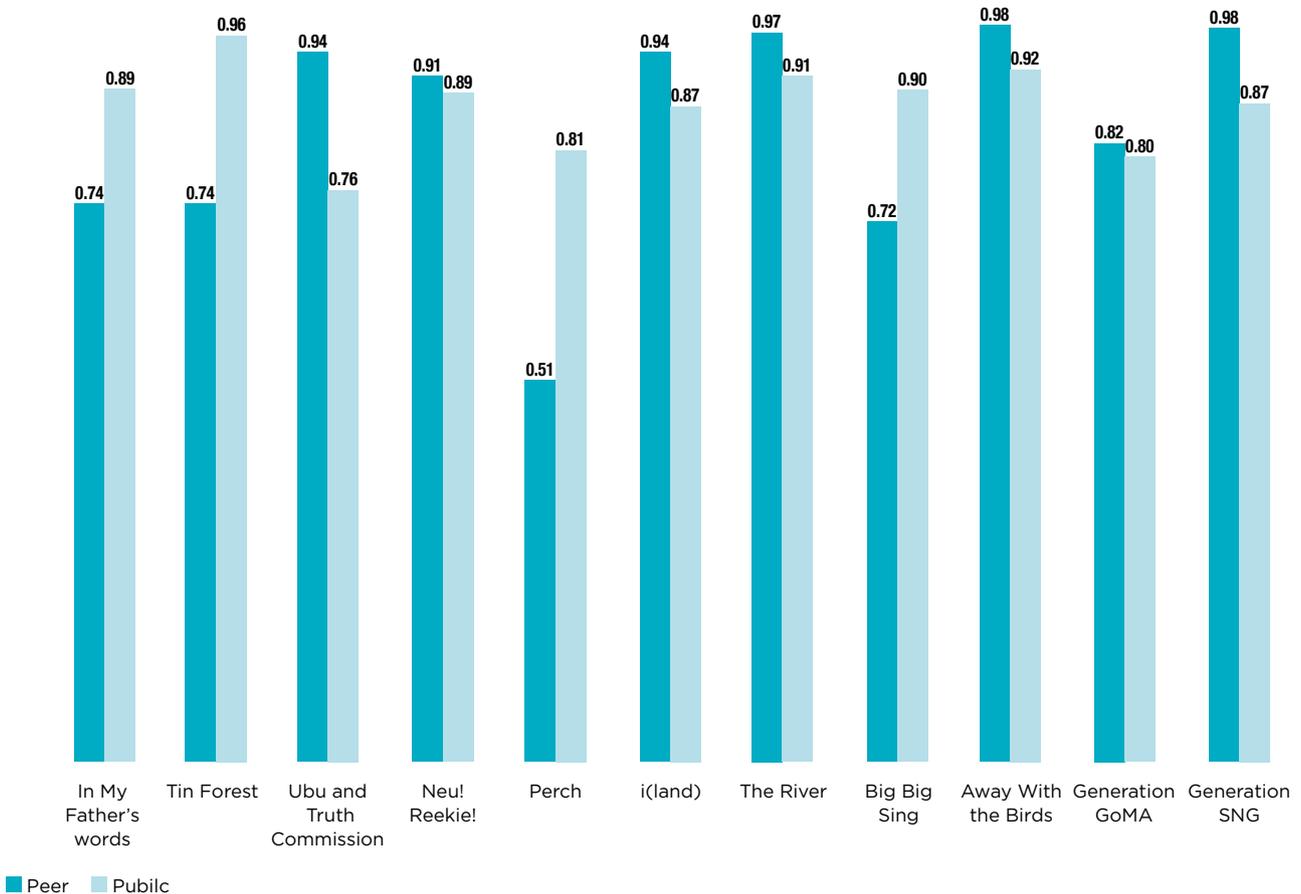


**FIGURE 35: AVERAGE PEER AND PUBLIC SCORES FOR 'CHALLENGE: IT WAS THOUGHT PROVOKING'**



Overall, our evaluation suggests that both peers and public enjoyed their experiences of the Glasgow 2014 Cultural Programme. Public scores for 'enthusiasm' were high across all 11 events in our sample, as shown in Figure 36.

**FIGURE 36: AVERAGE PEER AND PUBLIC SCORES FOR 'ENTHUSIASM: I WOULD COME TO SOMETHING LIKE THIS AGAIN'**



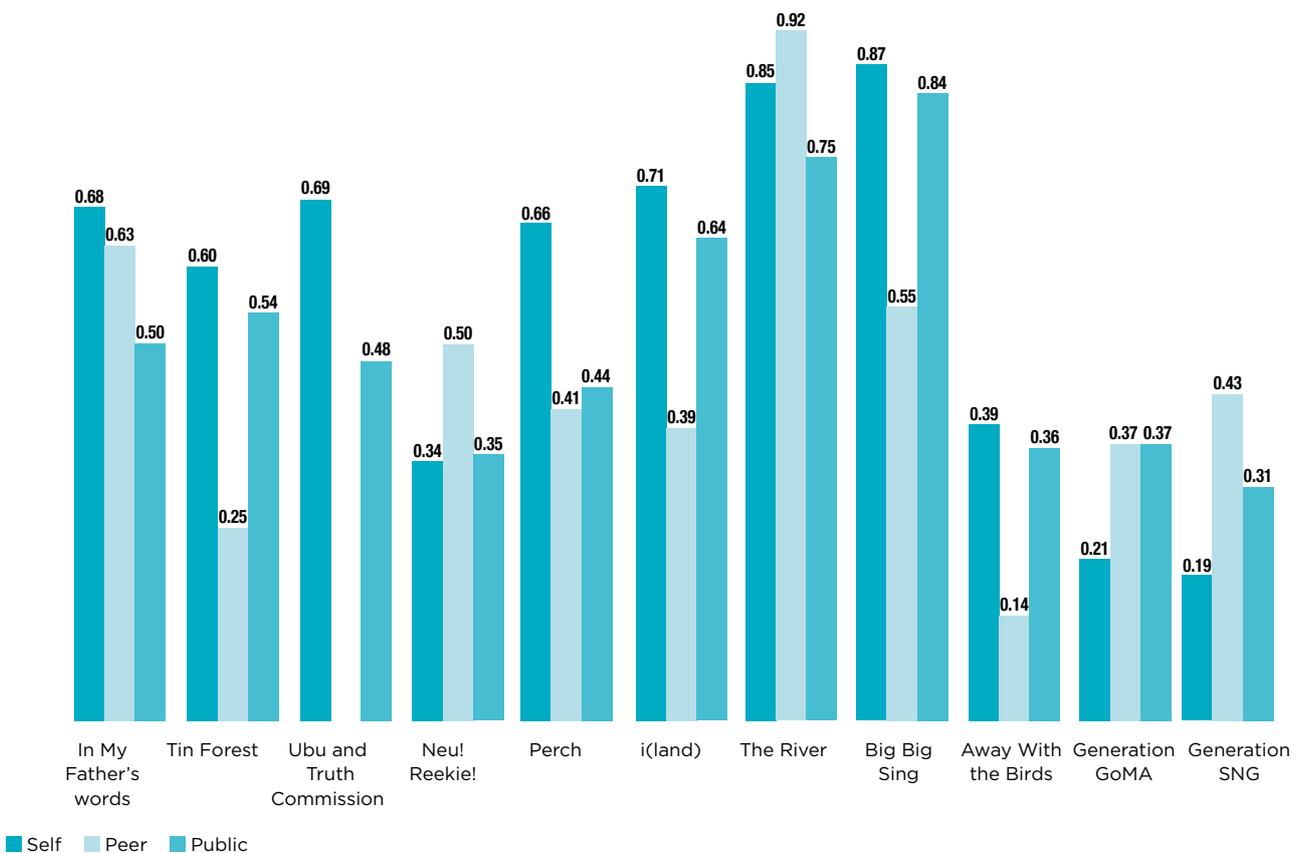
The public scores for 'enthusiasm' are particularly encouraging given the distinctive and challenging nature of many of the events. It may be relatively easy for a well-established venue with a strong brand and a long-standing relationship with regular audience members and visitors to achieve a high score against the measure 'I would come to something like this again'. Events such as Perch, i(land) and Big Big Sing were able to achieve a high 'enthusiasm' rating despite being unfamiliar types of cultural experience and having no history in the locations in which they took place. As one audience member at Perch commented:

'I really enjoyed Perch carnival and [it is] not something I would normally go and see. It has inspired me to attend other cultural events in the future.'

### 3.5 Commonwealth connection

So far our cross-Programme analysis has shown that our sample of events within the Glasgow 2014 Cultural Programme provided a coherent offer of ambitious and highly original cultural experiences that engaged, entertained and challenged audience members. One area where the programme may have fallen short, however, is in celebrating Scotland’s relationship with the Commonwealth. We included the bespoke metric ‘Commonwealth: it helped me to feel connected to the Commonwealth and its people’ in order to assess the quality of our sample of events in relation to the Commissioners’ aspiration to create a meaningful cultural response to the Commonwealth Games. Peer and public scores for ‘Commonwealth’ were relatively low for almost every event, as shown in Figure 37. In fact, almost every event received its lowest scores for ‘Commonwealth’ and survey respondents at some events were irritated by the question itself, feeling that it wasn’t relevant to the event they had just experienced.

**FIGURE 37: AVERAGE SELF, PEER AND PUBLIC SCORES FOR ‘COMMONWEALTH: IT HELPED ME TO FEEL CONNECTED TO THE COMMONWEALTH AND ITS PEOPLE’**



Our view is that the low scores for 'Commonwealth' reflect a dissonance between the stated objective of the Glasgow 2014 Cultural Programme to 'use new artistic, cultural and creative experiences to reflect upon our own diversity and Commonwealth relationships' and the desire of artists and organisations applying to the programme to explore the Commonwealth context from a wide variety of perspectives and in subtle and indirect ways. We have included the self-assessment scores for 'Commonwealth' in Figure 37 to show that for many of the events in the evaluation the organisers themselves weren't expecting to achieve particularly high scores for this dimension. The notable exceptions here are Big Big Sing and The River, which received the highest public scores for the 'Commonwealth' metric. The organisers of these events clearly set out to create explicit Commonwealth connections and the events perhaps benefited from being staged near Commonwealth Games venues during Games Time.

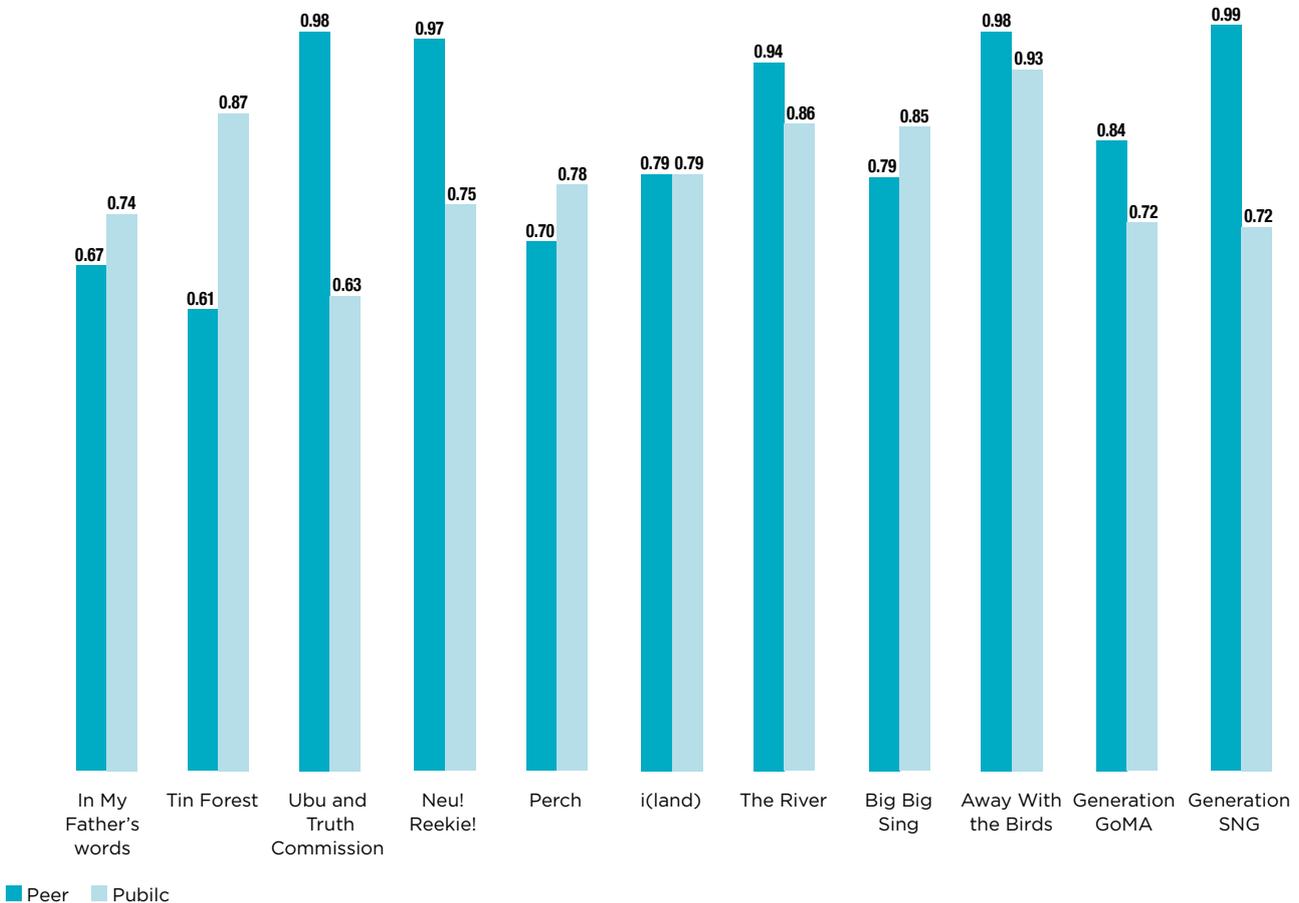
From the perspective of the individual events within the evaluation, the low scores for 'Commonwealth' cannot be seen as a major failing as this dimension was not a priority for most of the artists and curators involved. We note, however, that if Creative Scotland and Glasgow Life had wanted to achieve higher scores for 'Commonwealth' across the programme then as commissioners they may have needed to emphasise the Commonwealth context more clearly in their guidelines to applicants and given it greater weight within their assessment and decision-making criteria.

### **3.6 Imaginative settings to engage diverse audiences**

We conclude this chapter by briefly considering the extent to which the events included in our evaluation were able to reach and connect with different kinds of people by locating work in new and surprising settings and reimagining familiar spaces. We were able to obtain a measure of the local significance of events through the quality metric 'local impact: it is important that it's happening here'. This metric may refer to a particular site (for example, did audience members at Perch attach any significance to the event taking place at Rottenrow Gardens?), or it may refer to the importance of the event to a local area, to Glasgow as a city or perhaps to Scotland as a whole. The potential meaning of the metric is therefore fairly broad, but used with care it can give some indication of the extent to which people take pride in and feel ownership of an event at local level.

Figure 38 shows that public and particularly peer scores for 'local impact' were fairly high. However, the public scores for 'local impact' were not as high as we were expecting, based on our experience of previous evaluations and given that the events were taking place as part of high-profile international sporting and cultural celebration that was designed to leave a legacy for Glasgow and Scotland as a whole. A useful benchmark is provided by the Manchester Quality Metrics pilot, in which all eight events received an average public score for 'local impact' of 0.8 or above. Just four of the 11 events in the Glasgow evaluation achieved a 'local impact' rating over 0.8.

**FIGURE 38: AVERAGE PEER AND PUBLIC SCORES FOR 'LOCAL IMPACT: IT IS IMPORTANT THAT IT'S HAPPENING HERE'**



The extent to which an event was rated for its 'local impact' would have been influenced by where its audience members were from. It is likely that people in the audience who were visiting from out of town or overseas would have found it more difficult to answer the 'local impact' question and been more likely to award a neutral score for this metric. As the Culture Counts survey also asks respondents to give their postcodes, we were able to estimate the proportion of audience members from Glasgow, other parts of Scotland and from overseas, both for individual events and for the 11 events combined.

Of the 832 respondents who provided location information, the majority (87%) were from Scotland; 74 respondents (9%) were from other parts of the UK and 36 (4%) were from other countries. The events with the highest proportion of non-Scottish respondents were the two GENERATION exhibitions and Ubu and the Truth Commission, which may help to explain why these events received the lowest average public scores for 'local impact'.

Figure 38 shows that the highly site-specific events achieved the highest scores for 'local impact': The Tin Forest Show at the South Rotunda, The River along the banks of the Clyde, Big Big Sing at Glasgow Green and of course Away With the Birds on the Isle of Canna. We suggest that the high 'local impact' scores here are less about the perceived importance of the event to its local area and more a reflection of the unusual and imaginative use of a familiar setting, the integration of the work within the site itself and perhaps a sense of communal experience within a shared public space.

Overall, our view of the 'local impact' of our sample of events is that while audience members may have appreciated the diverse range of settings and contexts, the events did not always feel particularly rooted within local areas and we didn't pick up the same sense of local ownership that has been demonstrated in evaluations in other places. This may be because many of the events were one-offs, programmed specifically for the Glasgow 2014 celebrations, and it takes time for an organisation to develop relationships with and become embedded within a local community.

However, we also note here that the audience for the 11 events in this evaluation was not particularly representative of the Scottish population as a whole. Analysis of the postcodes provided by survey respondents shows that like many cultural experiences, these events appealed to the most educated and affluent groups in society. Of the 581 survey respondents who provided a valid Scottish postcode, 69% were from the two most affluent ACORN categories, 'Wealthy Achievers' and 'Urban Prosperity', despite these categories making up 41% of the Scottish population. By far the most prominent ACORN group in our sample was 'Educated Urbanites': 31% of survey respondents came from this group, compared with just 8% in the Scottish population overall.

Thus the events evaluated here provided a diverse range of spectacular, thought-provoking and memorable cultural experiences – but they weren't particularly successful in attracting groups who typically have little or no engagement with 'formal' arts and culture. It may be that other events in the programme that weren't included in this quality evaluation grew out of more extensive community engagement, formed stronger local connections and attracted a more diverse audience as a result. We hope that the overarching evaluation of the Glasgow 2014 Cultural Programme will provide further insight into the balance of quality of experience and audience reach achieved across the Programme as a whole.

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## 4. CONCLUSIONS

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On the basis of the sample of events evaluated in this study, the Glasgow 2014 Cultural Programme can be regarded a significant success when judged on the quality of the work presented and the range of cultural experiences on offer.

The analysis has highlighted how:

- The Glasgow 2014 Cultural Programme was a bold and innovative commission, producing some work of real artistic excellence, whilst offering a mix of cultural experiences that felt fresh and exciting to peers and audiences alike
- Many of the events evaluated were highly unusual and unlike anything people had experienced before
- Both peers and public enjoyed their experiences, and public scores for 'enthusiasm' were high across all 11 events in our sample
- Depth of audience engagement was strong, with particularly high average scores for 'captivation' across the performing arts events
- There were high scores for 'distinctiveness' across the 11 events, even from peers who, based on our experience of previous evaluations, are generally hard to surprise
- On a conceptual level the programme was a major success. Audiences engaged with and appreciated the artistic ideas behind the work and there were high peer and public scores for 'concept' across the board
- Some of the commissions were seen by peers as pushing the boundaries of their artform, with particularly high 'originality' ratings for *The River*, *Away With the Birds*, and *GENERATION* at SNG
- Cultural organisations had taken the chance to experiment; there were consistently high scores for 'risk', even for those events that weren't seen as being particularly 'original'
- Peers felt that the programme was highly 'coherent' – with the events they assessed making sense within the programme as a whole
- The majority of the artists and organisations involved in our sample of events did not prioritise Commonwealth connections in their work and this was reflected in the comparatively low public scores for this dimension. The two events that did set out to explicitly create these connections (*Big Big Sing* and *The River*) received the highest public scores for the 'Commonwealth' metric
- Whilst audience members appreciated the diverse range of settings and context, the events did not feel particularly rooted within local areas (in terms of 'local impact' scores). This may be because many of the events in our sample were one-offs, programmed specifically for the Glasgow 2014 celebrations.

Overall, the findings also demonstrate clear synergies between the quality of Glasgow 2014 cultural events as perceived by audiences and peers, and the programme's original artistic and cultural aims and commissioning criteria. Those synergies are particularly evident around the criteria 'ambitious, exciting and innovative work' and 'depth of audience engagement'. This is a highly credible outcome given that the events included in this evaluation came about through a mixture of both direct commissioning by Creative Scotland and Glasgow Life and an open call for applications.

The commissioning process and guidelines clearly provided a great opportunity for artists and cultural organisations to plan and realise exciting and original pieces of work. The events in this evaluation offered a wide range of memorable experiences that audiences (which in this sample of events were largely established cultural consumers) responded to very positively.

The Commissioners need to keep these audience dynamics in mind as they review the rest of the overall evaluation evidence and seek to assemble an overarching analysis of the diversity of audiences, the reach of particular events and the interrelationship between these variables and particular types of programming across the whole Glasgow 2014 Cultural Programme. **The relevant question here is the extent to which the Commissioners have struck the right balance across the programme in terms of offering both memorable and challenging work and creating events and activities that were accessible and appealing to a wide range of people.**

The evaluation results confirm that participating cultural organisations proved adept at anticipating the reception of their work by audiences and peers. The Culture Counts team, the Commissioners and the cultural organisations themselves were asked to reflect on the benefits and challenges of the evaluation process, and the cultural organisations explained that they found the data to be very useful in helping them reflect on the extent to which they met their original artistic intentions. Some have already used the data to feed back to their Boards and funders and to structure internal reflective processes inside their organisations. All of the organisations involved emphasised how much they welcomed the detail in the findings and that the peer feedback has been particularly valuable, particularly when triangulated with the self and public results. They have all indicated that they would be keen to use this type of approach again in the future. The Commissioners explained to the Culture Counts team that the evaluation has produced a powerful range of data that will help them to assess and detail how the cultural sector in Scotland rose to the challenge of the Commonwealth Games and that feedback on the evaluation process will inform their ongoing thinking about the evaluation of artistic quality.

### **One part of the story**

This report on the quality of presented work is only one segment of three evaluation strands put in place by Creative Scotland and Glasgow Life, and these findings will be integrated within the wider outcome and process evaluations. This analysis should therefore be treated as both a stand-alone assessment of the quality of the Glasgow 2014 Cultural Programme and as a key input into, and complementary analysis to, those other key evaluation strands.

The aim of the Glasgow 2014 Cultural Programme was to create an unprecedented national programme of extraordinary work by world-leading and emerging Scottish and international artists. The cultural experiences were designed to be intimate and epic, intense and life-affirming – featuring stories of individual lives and communities, and embracing special places and moments in time. This evaluation analysis suggests that assessed through the lens of the quality of cultural experiences on offer, and the scale of creative ambition on display, the cultural sector in Scotland very successfully responded to the demands of the commissioning process and greatly enriched the ‘Games moment’ across Scotland.

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# **APPENDIX A: CREATIVE INTENTION STATEMENTS**

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## **Glasgow 2014 Cultural Programme Commissioners' statement - Creative Scotland and Glasgow Life**

The XX Commonwealth Games in Glasgow provided Scotland with a significant opportunity to create a long-lasting, meaningful cultural legacy that reinforced the contribution a strong, vibrant cultural offer brings to our all our lives, as well as enhancing how we are perceived nationally and internationally. This built on the profile, vision and energy of the London 2012 Olympic and Paralympic Games.

The Glasgow 2014 Cultural Programme was underpinned by a partnership between the Glasgow 2014 Organising Committee, Glasgow Life and Creative Scotland. There were two strands: a Scotland wide programme called Culture 2014 which was announced in July 2013 and ran until the end of August 2014, and a Games Time celebration in Glasgow running alongside the sporting action called Festival 2014.

The Commonwealth Games requires the host city to develop and present a cultural programme. Guidance from the Commonwealth Games governing body, the Commonwealth Games Federation, leaves significant scope for host cities to interpret and define their own approach to the cultural activity around the Games.

In Scotland, the partnership which developed in response meant that a national programme involving many partners, hundreds of artists, cultural organisations and communities across the country and beyond, was unique. It enabled the key organisations to combine their distinct resources and expertise in order to be more ambitious for the Programme and the outcomes. The aim - to develop one coherent programme of high quality and accessible activity that framed and celebrated the Games - was also supported by organisations including BBC Scotland, British Council, Channel 4, EventScotland, Festivals Edinburgh, and Scottish Government.

The vision was to develop an ambitious programme that combined with the sport to present an exciting and inclusive Games experience, embracing the values of the Games - humanity, equality destiny - and celebrating and reflecting our relationship with the Commonwealth.

The Cultural Programme provided an opportunity for people across the country, whether visiting or resident, to join the celebrations through a programme of extraordinary new work by world leading and emerging Scottish and international artists and cultural organisations.

The Programme came together through various routes: an open call for submissions to (National Lottery) funding; direct commissions for activity of national reach and scale such as Big Big Sing (led by Glasgow UNESCO City of Music); and broadcast partnerships such as that with Channel 4 and Chunk on 9.88 Films. Glasgow Life provided significant resources and existing venues and infrastructure were engaged in delivery across the Games time activity.

The open funding enabled both large scale, artist-led projects of up to £300,000 and smaller scale projects of up to £100,000. A strand for individual artists '20 for 14' provided funding of £14,000 each to 20 artists to develop new work. The guidelines offered themes for organisations and artists to respond to, in order to support the vision and encourage cohesion across the Programme; these included the concept of 'host', 'world stage' and 'out of place'.

Artists and cultural organisations across Scotland responded with enthusiasm. The ideas that came through in submissions saw a range of further themes emerging: family friendly (often participatory); challenging and thought provoking; intimate and personal; creative pioneers; and large scale or spectacular. By taking a considered approach to supporting artists and cultural organisations to embrace a wide set of possibilities, the partners aimed to encourage distinctive new work that would reflect contemporary practice and connect with audiences.

Through the evaluation of the Cultural Programme we are seeking to understand how artists, organisations, participants and audiences perceived Glasgow and Scotland's hosting of the Games – what excited them, what did they care about and what will they remember forever; what were the stories and experiences that resonated through a personal connection; what did they share of themselves; who did they meet; and how did it make them think differently about their relationship to the Commonwealth.

The evaluation of the Glasgow 2014 Cultural Programme has been jointly commissioned by Creative Scotland and Glasgow Life. This reflects the strength of collaborative working between the national agency for the development of the arts, screen, and creative industries, and the major cultural provider in the country's largest city. The strands of the Programme – Scotland wide Culture 2014 and Festival 2014 in Glasgow – reflected, complemented, and informed the relationship between the Games' host nation and city.

There are three elements to the overall evaluation. The first sets out the key metrics from the projects in the programme including audience numbers, participants and volunteers and international connections; this second element assesses the artistic quality of a selection of projects; and the final component is the overarching evaluation which examines how the programme was formed and the strategic partnership involved in its concept, planning and delivery. The overarching evaluation draws on the reports for the other two elements and includes a selection of project case studies.

## In My Father's Words – Dundee Rep Theatre

We produced the world premiere of *In My Father's Words* by Justin Young with Gaelic by Iain F MacLeod, as Dundee Rep's contribution towards the Culture 2014 strand for the Glasgow 2014 Commonwealth Games.

*In My Father's Words* is set on the shores of Lake Ontario, Canada and tells the story of Louis, a university academic who teaches classics and his elderly father, Don, who struggles with aphasia [loss of language] as part of a gradual decline into dementia; their relationship is complex and spiky as Louis' professional success and academic brilliance belie an emotional inarticulacy which matches Don's inability to express himself in words. Louis employs a carer called Flora, who provides the catalyst for a series of revelations: she is of Canadian Scottish heritage, she speaks some Scots Gaelic and it is she who deduces that the 'nonsense' that Don speaks, and which so frustrates his son, is fragmentary Gaelic. And so we learn that Don was in fact an emigrant from the Isle of Lewis, who survived the near-disaster of the SS *Metagama* off the coast of Newfoundland in 1924, and whose own father had drowned in the sinking of HMS *Lolaire* in Stornoway Harbour in 1919.

The core theme of the play is that of identity – both national and personal – and language, and the utter indivisibility between the two. The story of Scottish emigration to Canada is not a new one, but this play digs deeper into that Commonwealth history by layering it with the older man's recovery of his younger self through the restoration of his native Gaelic, and the younger man's journey to redemption through love. Louis is teaching Homer's *Odyssey* to his Classics students – and there is a powerful sense at the end of the play, when Don remembers his birth name, his Gaelic name, that he has finished his own, personal odyssey – and finally come home.

*In My Father's Words* represents a ground-breaking collaboration between two playwrights, Justin Young, the primary playwright and Iain F MacLeod, co-writer and author of the play's Gaelic text. It is unusual for Scottish or English playwrights to work in such a collaborative way and we were excited by the possibilities of mutual influence on their choice of words and language.

We hoped that our audience would connect with the play's themes and the language, that Dundee Rep would connect with new audiences through touring the work, and that we could make the Gaelic text accessible to a non-Gaelic speaking audience.

We were interested in the 'concept' and 'captivation' quality dimensions; we wanted the audience and our peers to engage with the story and ideas behind it, and embrace the issues of identity and language.

The data is fascinating and we are pleased with our results, particularly the public's response, with high scores almost across the board. Our word cloud and comments from the public are all very affirming, particularly where it dealt with their emotional engagement to the piece and the reflection on events in their own lives.

Our low scores for Commonwealth are expected; the play is set in Canada and deals with a more direct Canada to Scotland relationship rather than issues of a wider Commonwealth membership.

It was interesting that our peer reviewers did not find the piece as distinctive as we'd hoped, especially given our AV work in translating the Gaelic text. However, we were pleased that the public and self-reviewers were in agreement that it was distinctive to them.

Overall, we were struck by how much correlation there was between our view of our work and the public's response. We are pleased with our own levels of self-awareness, and that our vision and hopes are in the same place as our audiences.

## Tin Forest - National Theatre of Scotland

The Tin Forest Show was inspired by a children's picture book which tells the story of an old man who lives in a place 'near nowhere and close to forgotten'. We used the tale of The Tin Forest Show as a metaphor for the regeneration of Glasgow; a celebration for a city that has built upon its industrial past to create something forward-looking and international. The production was a site-specific installation performance in the South Rotunda. This iconic building was home to an immersive puppet experience, inspired by Helen Ward's bestselling book *The Tin Forest*, and created by National Theatre of Scotland Associate Director Graham McLaren, in collaboration with celebrated puppet-designer Gavin Glover.

While using *The Tin Forest* story as a starting point we wanted to achieve an experience that was distinct from its source and from traditional theatre storytelling while reflecting the unique National Theatre of Scotland approach of being a national theatre without walls. As the performances were occurring during the Commonwealth Games, it was important that the concept was vibrant and unique in order to leave a strong impression during its relatively short performance time. Taking place as part of the city-wide 2014 celebrations it was also vital that the production was relevant to Glasgow, telling a story which resonated with its industrial past and modern regeneration to both visitors and residents. Also due to its central location it was a unique opportunity to reach and engage with new audiences who may not have experienced live theatre previously; this meant that the enthusiasm generated in audiences was vital.

We were hoping that the public audience would be engaged by the distinctive approach taken by the production, that the concept and the delivery would be relevant to them and that together this would generate enthusiasm for future engagement with theatre. This was reflected by the high public scores, the highest of which was in the 'enthusiasm' category. For peers, with their sector specific knowledge, we were hoping that we would create an experience with high artistic values which continued to push the boundaries for how and where theatre is performed. As such we were pleased to see a higher value in the 'distinctiveness' category for this group following the performance.

The results made sense in the context of our original aims, with the categories relating easily to our intentions. Our lower results in the Commonwealth section were understandable as *The Tin Forest Show* focused more on reflecting Glasgow. However it is worth noting that *The Tin Forest Show* was one aspect of a larger project with other streams of work focused more on Commonwealth participation. We were pleased that our highest attaining scores tended to be from the public response as the project as a whole was about public and community engagement. The most insightful aspect of the results was that our highest responses within the survey were around 'enthusiasm', 'captivation' and 'concept'. This highlighted to us that the approach we took was appropriate for the intended audience.

### **Ubu and the Truth Commission – Edinburgh International Festival**

The Festival is about the people who come together here in Edinburgh to create incredible experiences. Together we are a state of the art, world class cultural event, each year presenting a varied and wide-ranging programme of music, theatre, opera and dance from the world's greatest artists.

As such a vibrant, innovative, energetic organisation, the Festival contributes to many aspects of life, be it cultural and economic, education and society and enhances the lives of people not just in Edinburgh and Scotland, but around the world.

Each year's Festival is curated by the Festival Director. 2014 marked the eighth and final Festival for Sir Jonathan Mills and the programme focused on the theme of conflict and culture in the year of the centenary commemoration of the First World War. Works presented looked at the work of artists who in difficult and uncertain circumstances transcended their surroundings to create work of great beauty and optimism.

The programme included a season of work from South Africa, including a remounting of Handspring Puppet Company's Ubu and the Truth Commission. The Festival was part of an international co-producing partnership bringing this seminal work back to the stage in the year marking the 20th anniversary of democracy in South Africa.

As well as providing audiences with a unique opportunity to see the work live for the first time in many years, by one of the world's finest puppet companies, we hoped that the work would help highlight to audiences the impact conflicts have on societies often for years following the end of conflict.

We were pleased with high audience scores for 'concept', 'distinctiveness', 'challenge' and 'enthusiasm', reflecting on our ambition to present works that provoke ideas through an innovative approach, and offer audiences experiences that will inspire them to engage further with the arts.

As the work was a re-staging of a pre-existing piece, it's perhaps no surprise that it received slightly lower marks from peers for 'distinctiveness', 'originality' and 'excellence (global)'. It's also interesting to note the higher than expected score for 'risk', which may reflect the challenging and controversial nature of the subject matter.

### **Neu! Reekie! – Chemikal Underground**

With Neu! Reekie! and the East End Social in general, our aim was to bring bold and eclectic music and arts events to the East of the city. Neu! Reekie! itself was already a well-established and respected literary/music/film event in its own right, curated impeccably by Michael Pederson and Kevin Williamson. Our aspiration for The East End Social was that we would be able to attract events of the calibre of Neu! Reekie! to our programme and, in so doing, place them within an East end venue and on the doorstep of communities not accustomed to shows of this nature.

We considered Neu! Reekie! to be a component part of a wider programme and as such didn't rely on it to characterise all of the East End Social's aims and objectives. In terms of quality programming it was an important event for us and contributed handsomely to the diversity and boldness the East End Social wanted to reflect. On this basis we were satisfied with the scores we received for 'concept', 'rigour', 'local impact' and in particular 'enthusiasm'. This highlighted the appreciation of how rare events of this nature were in the area and in many respects confirmed (and validated) our assertion that the East end would benefit from programming of this nature on a more regular basis.

Our hopes for peer and audience responses were that they would primarily enjoy the show and recognise that it had assembled an eclectic and interesting roster of artists. We had never set out to theme the Neu! Reekie! event too closely around the Commonwealth, focusing instead on the need to bring an event of that nature to somewhere like Easterhouse. For this reason I was satisfied with the low score for 'Commonwealth' and the higher score for 'local impact'.

## Perch - Conflux

Perch was an international collaboration by Conflux, Legs On The Wall (Sydney, Australia), LUME Teatro (Campinas, Brazil) and Stephen Deazley. Perch was a spectacular global performance on multiple stages high above streets in two countries - Scotland and Brazil - utilising aerial theatre, street theatre, community participation, singers, orchestras and live video link. The large-scale finale in Glasgow and Campinas was screened simultaneously in both places, creating one show across two continents.

We were hoping, given the imaginative approach of the project and the theme being imagination itself, that 'concept' and 'distinctiveness' would have stood out as achieving some of the highest scores, which was true from audience responses. 'Captivation' of the audience was also important, with audiences being introduced to diverse artforms within the performance and being surprised as they see Glasgow/Campinas in a new light. And finally, 'enthusiasm' was important as a marker of engaging audiences in this type of event and enthusing them to try events of this sort again.

From audience members we hoped that they would enjoy the show, engage with the performers in whatever way they felt comfortable and be inspired to attend more events like Perch. From peers we hoped that they would have critical insight into the artistic vision of the project and be able to engage in the various layers of the show, from the emerging resident artists and community performers to the professional artists to the orchestra to the aerialists.

The results made sense to us. We recognise that this type of interactive street theatre is not for everyone and that audiences can choose to what level they wish to engage with the performers. The confusion felt by some audience members was, to some extent, to be expected given the physical layout of the event and the sheer quantity of performers and activity taking place at once. The very nature of the show being a '360 degree carousel' in a non-traditional venue was a challenging, but hopefully delightful one. Audience members were able to move around freely in the audience arena and encouraged to do so by performers; however, this could have been a challenge in itself to first time street theatre goers. We would hope that these audience members would feel more confident from their experience at Perch at their next encounter with a similar event. The positive comments outweighed the negatives, and overall we are pleased with the feedback.

### **i(land) – Marc Brew Company**

(i)land is a new outdoor integrated dance performance, created and choreographed by Marc Brew. The starting point for the work is the theme of isolation, considering what it is like to be cut-off from society. (i)land explores themes of humanity, ingenuity and invention as three characters come together to own, belong in and leave the island.

As a disabled choreographer Marc is interested in finding ways for audiences to experience high-quality integrated contemporary dance performances that are meaningful and enjoyable, enabling audiences to go beyond their common perceptions of disability. Our intention with (i)land was to build on the success of the company's first outdoor work, Nocturne, creating a new work that seeks to push Marc's artistic practice and the boundaries of integrated dance.

At the outset of the project the factors that we hoped to rank highly in were 'coherence', 'challenge', 'concept' and 'relevance' so it was good to see those results broadly being matched by the rankings that peers supplied after the show (with peers rating us more highly for 'enthusiasm' and less highly for 'relevance'). We were also pleased that our peers rated the work more highly in terms of 'rigour', 'challenge' and 'local impact' than we had judged ourselves and that audiences ranked the dimensions 'concept' and 'rigour' at the top of their evaluation.

Overall we were pleased with how well audiences responded to the work since in most cases their scores surpassed the hopes that we set for ourselves. It was also good that both audiences and peers indicated that they would definitely like to see something like this again. Although the peer reviewers rated the 'distinctiveness' of the work low on their scale this was perhaps to be expected given their greater exposure to a wide range of work.

It was interesting to see how highly both groups rated their 'enthusiasm' for the work, and also how much they valued the 'local impact' of the work as we were uncertain as to how much this would come across. It was good to know that both peers and audiences thought that it was important that the work was taking place in Glasgow.

## The River – Barrowland Ballet

The River was a large-scale professional and participatory dance and choir project which ended with two high profile events performed along the river Thames in London and the Clyde in Glasgow. Our original objectives were to ensure that this piece had artistic integrity and was of high quality whilst reaching out to new participants and audiences. We also wanted to be able to build on relationships we had developed with participants from previous shows. With existing participants we wanted to deepen their engagement in the process and offer them greater performance opportunities. This feedback doesn't include participants' evaluation; we collected this ourselves and it is a huge element of the project for us as an organisation.

In terms of audiences we were hoping to reach a wide audience who were new to dance and create a piece of work that was of high quality, inclusive, accessible, exciting and fun. We wanted the work to be inclusive in terms of our participants and also the audience as we wanted to reach a diverse group of people. The quality dimensions of the work that were most important for us were tied into the audience's responses to the work. The notion that this might be people's first experience of a large scale dancing with singing performance put 'enthusiasm' at the forefront for us. It is gratifying to see an average score of 0.91 in response to the question about whether they would come to see something like this again. Hand in hand with this is the necessity to captivate an audience. We feel the sheer passion and enjoyment of the performers built a strong relationship with audiences, especially as they see people they can identify with.

We are most proud of the fact that The River is completely inclusive, working with dancers with little or no experience. Within this approach of inclusivity we created a piece of high quality theatre which captivated the audience, with an average public score for 'captivation' of 0.89. Although the piece was episodic and visited lots of different sites it was important that we created a sense of a whole piece, a narrative or sense of journey that connected the work, and the response and engagement from the audience would suggest that this was achieved.

The results from the evaluation of The River reinforced our sense that we had achieved what we intended with the project and final performances. The response from the public and peers is what we had hoped for but it was gratifying to see the strength of their enjoyment of the work.

We found the most interesting aspect of the data was where the work we make stands on a national and international platform. We believe our work with participants and professionals is a rarity in Scotland and it was good to have our peers reinforce this. It was also gratifying to see the increase upwards with regard to where our work stands internationally from our peers after they had seen the show. An insightful discovery from the data is how an idea on paper or in conversation cannot give depth or capture the essence of what performers and location bring to a performance. The leap in the recognition of the idea by peers in terms of 'originality' and 'distinctiveness' from before to after the performance was huge.

## Big Big Sing

Big Big Sing set out to deliver a mass participation singing event as part of the Glasgow 2014 Commonwealth Games. We wanted to use music and song from around the Commonwealth to inspire people to feel part of the games and get singing. Our primary aim of this event and the project in general is to get more people singing because it makes you feel good. In order to achieve this, we needed to create an opportunity for people to experience singing, love it, and try it again.

In that respect, the most important dimension to us was 'enthusiasm'. The idea that participants would want to attend an event like this in the future is critical to the strategy behind Big Big Sing. Another central dimension was 'concept', as we felt we needed to create an event that was innovative in its format and content - bringing something new to the community choir and singing sector. We were pleased to learn that for these dimensions we received the highest scores from both peers and the public.

We were also delighted to see that the peers' actual scores for 'local impact' were much higher than their pre-event scores. To know that our peers were proud that this unique event was happening in Scotland fully supports our mission to provide more singing opportunities to the communities of Scotland and the rest of the UK.

The word cloud was full of positive words that reflect the nature of singing, and this is really important to us as an organisation. An expected downfall of the event on the whole was the weather dampening the mood of the day (after several torrential downpours) and this was reflected in the apt description 'wet' by some respondents. The weather was always a risk we had to contend with and we were overjoyed to learn that the rain appeared to have very little impact on the public's experience on the day - which is always at the heart of what we do.

## Away With the Birds

The main objectives we were hoping to achieve with Away With the Birds were:

- To develop a process and piece that creates a broad and deep engagement between the project and the audience in terms of place, language and landscape
- To increase the profile of Hanna Tuulikki and other artists who are working collaboratively on the project
- For some of the relationships that we build as a result of this project to spawn new projects and collaborations
- To create a high quality cross-artform, cross-discipline collaborative project that weaves together folk traditions with contemporary experimental practice, appealing to a broad and diverse range of audiences
- To explore, understand, contribute to and communicate research into Canna and the Hebridean island context. In turn to communicate these contexts and sites through different artists across the team in Hanna Tuulikki's composition, birdsong, film and textiles
- To develop and communicate a deeper understanding of how and why birds are reflected in Gaelic song, through the creation of a vocal score that inspires all other aspects of the project.

The most important of the quality dimensions for us were 'relevance', 'local impact' and 'challenge'. These dimensions were important for us because of the sited nature of the work; we hoped that we would translate that well to an audience, or that the work would convey a relevance to the world in which we live on a local and/or macro scale. We were expecting to achieve the highest scores for 'distinctiveness' and 'local impact'.

In terms of audience and peer response, we were hoping that the audience would find the location of importance to the work and vice versa. We were also intrigued to see where our audience came from in terms of their background or interest in the work. In terms of 'rigour', it was important to us that the detail (the birdsong recording in the piece, the textile and costume design, the sound design, the chartered boats, the hospitality, the set design, the tours of Canna house etc.) was absorbed within the whole piece and made the whole day and journey part of the whole experience rather than seen as stand-alone details leading up to or away from the piece.

The results are rich - there is a lot to be considered. It is a rigorous evaluation and poses a lot to think about which is a great place to be. The results definitely made sense in terms of our aims. The way that the peers describe the piece and the experience is very close to what we described in terms of the aims we wanted to achieve with this work. We think that makes sense in terms of their knowledge of the arts in Scotland at the moment and can be read as not massively surprising. However, it is great to see that what we wanted to communicate was being read positively and to see some of our core aims reflected in beautiful and poetic language.

As for the other audience comments, it was interesting to see some different ideas amongst the very positive ones. For example, while we were interested in the range of audience members from different backgrounds, one audience member commented that the audience was very white and middle class. We were also very aware of accessibility within the site and we are really grateful for comments on this.

The graphs are extremely interesting, and they could be analysed in great detail. It's interesting to get a sense of before and after with peers and self-assessors and to see where the differences lie between self, audience and peers. The most dramatic result is the low score for 'Commonwealth' which is not massively surprising. This question visibly jarred with audience members who were filling in the survey, we think partly because they had already answered a question about relevance to the world in which we live and that this was more important than the Commonwealth connection.

Although we know that they don't represent numbers (which are most commonly used in reports), we found the quotes most interesting for our own reference. It was really useful to see the generous bits of text from our peers and audience which have been part of most of our team discussions around this piece of evaluation.

## **GENERATION - GoMA and Scottish National Gallery**

GENERATION was conceived as a landmark exhibition celebrating some of the very best art to have emerged from Scotland in the last 25 years. Spanning more than 60 galleries across the country, it was the intention of the core partners that the project would be a unique opportunity to make contemporary art more accessible and relevant to all.

The number of partners we worked with, from the various committees set up to drive the project, and advisory groups and organisations, but also partner venues for the exhibition, as well as academics, writers and artists, was unprecedented for a visual arts event in Scotland, perhaps for any cultural event.

As well as driving the national project, colleagues at Glasgow Life - GoMA and National Galleries of Scotland - Scottish National Gallery (SNG), worked closely to deliver an exhibition programme that could potentially be read as a whole. It was heartening to see that within the average public scores, across both venues, there was recognition of a sense of 'rigour', 'relevance' and overwhelmingly, 'enthusiasm' for the exhibitions.

The partners recognised points related to their own individual exhibition scores:

### **National Galleries of Scotland - SNG**

We had hoped to achieve nationwide and international recognition for the exhibition, and to be able to drive audiences not just from site to site within National Galleries of Scotland, or even Edinburgh, but across the country. This was the first time we had used the SNG building for a free show during the summer season, and the first time we had programmed an exhibition across all three National Galleries of Scotland sites, all of which were free to enter.

Definition of terms can be ambiguous and we may each understand something quite different, but the survey did produce quite a broad consensus in assessment. It was gratifying to note that, with only one exception, the peer review exceeded our own assessment of the SNG exhibition, and that again with only one exception, the peers' experience of the show exceeded their expectations. The categories that achieved the highest scores were the ones that are often the most difficult to achieve, but which matched our own ambitions, to do with 'concept', 'challenge' and 'enthusiasm', which we translate as idea, execution and engagement. The only category that really suffered was recognition of the show's connection to the Commonwealth Games, but again this wasn't unexpected. By and large, we can take great heart from the findings for the SNG, by both peer and public review.

## Glasgow Life - GoMA

GENERATION was the first time that GoMA has used all four gallery spaces for one exhibition programme. In line with the approach of curators at NGS each gallery or room was given over to a solo presentation. This allowed the artists to present a body of work that sat comfortably within the broad, overall remit of GENERATION but still maintained an integrity and rigour. We were delighted that both peer and public audiences recognised this and the concept behind what we were trying to achieve. Overall average public scores were high, which is incredibly encouraging for future aspirations. An exception was 'Commonwealth', however this is not unexpected as that was not a key project theme for us.

In the peer reviews GoMA scored well in most areas and we were pleased to note that peer scores were consistently higher after visiting the exhibitions. We were scored low on 'risk', however, and this is encouraging for future exhibition planning.

We were delighted that the Lamp of Sacrifice by Nathan Coley, from the SNGMA collection, was well received by the peer reviewer. The lending of works between Glasgow Museums and SNGMA was an important feature of our partnership, emphasising our focus on public access.

Overall we feel that the evaluation has added a layer of qualitative information that can be used to inform our thinking about programming, partnership and audience going forward to build on the legacy of GENERATION.

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# **APPENDIX B: PROCESS REPORTS**

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## B1 Introduction

This process report about the delivery of this segment of the evaluation of the Glasgow 2014 Cultural Programme is based on the following reflection inputs:

- Discussions across the Culture Counts team on the evaluation process
- Exchanges between the Commissioners and the Culture Counts team throughout the process
- One-to-one conversations with the participating cultural organisations
- A formal reflection session with the participating cultural organisations that took place on the 17th November 2014 in Glasgow. The Commissioners were also present at the meeting.

For clarity of presentation, the process reflections are split into two sections. The formal reflection session held on November 17th 2014 proved to be a very valuable discussion and is best presented as a stand-alone summary of the questions explored and the discussions that took place on that day.

More broadly, the Culture Counts team present their overarching analysis of the evaluation process and lessons learned, which is informed by all of the inputs above, but which remains, obviously, their view alone albeit an account that should be immediately recognisable to all the other stakeholders involved.

## B2 Outcomes of stakeholder meeting on the 17th November

At the meeting on the 17th November we presented to the Commissioners and the cultural organisations:

- A summary of the headline findings from the analysis
- Our early judgements on the key themes and issues emerging from our analysis thus far
- Some questions to the group for discussion on the whole evaluation process and their experience.

In this appendix we are focusing on this last part of the meeting.

We asked everyone the following questions:

- How did you find the whole process (recruitment; briefing and communication; metrics)?
- What suggestions do you have for improvement/modification of the process and the metrics?
- Did you feel the demands placed on you were proportionate to the value of the insights gained?
- What will/are you doing with the data – Nothing? Will you show this to your Board; use it internally; use in funding bids etc?
- Did you find the creative intention statements a useful trigger for reflection and insight?
- If you were to use the metrics again is there anything you would do differently as a result of this experience?

## Discussion results

Both funders (Commissioners) and cultural organisations felt that the Culture Counts system and metrics had produced a powerful and incisive overall evaluation story.

They noted how it creates lots of positive motivations for the cultural organisations (e.g. to pick the appropriate peers; to try and increase the number of peers to ensure a 'balanced and robust' view is provided; and to share the results across both creative and marketing teams inside the organisation, and with their Board, partners and investors).

Key quotes from the cultural organisations were:

'We used Culture Counts to replace other audience focus groups we were planning to run, so it was a weight off our shoulders'

'It was a very light touch process'

'We really appreciated the opportunity to choose our peers and to select peers whose views we respect and value'

'It felt new and different from what we normally do and felt valuable'

'We don't normally have a mirror held up to us in this way and it would be a valuable model for us moving forward'

'It's been a real eye opener in terms of how we can generate feedback and insight'

'It's got us talking about evaluation and how we could use the system in the future'

'The self, peer, public triangulation is very valuable'

'We used it as the basis for an internal evaluation - it was difficult for people 'close to the show' - but it allows us to ask 'difficult' questions in a dispassionate way'

Key quotes from the funders/Commissioners were:

'It's been extremely useful for us as Commissioners'

'We're struck that it's a tool that seems very meaningful to the cultural organisations - and much more meaningful than other evaluations we have commissioned'

'It gives us a powerful range of data that will allow us to detail how the cultural sector in Scotland rose to the challenge of the Commonwealth games'

### Summary analysis of these reflections

From the Culture Counts point of view we were obviously pleased that the cultural organisations did not feel the process had been burdensome; that they had found the data useful (some had already used the data to feed back to their Boards and funders); that they would be keen to use this type of approach in the future; and that some had already used the data to structure internal reflective processes inside their organisations.

In our one to one conversations with the cultural organisations who could not attend the meeting on the 17th of November, some other additional themes have emerged which are worth commenting on:

- It is clear that some of the organisations, partly because of where they were in the production cycle, and some because of their resources, would have struggled to coordinate the process without the full service support of the Culture Counts team. This raises issues moving forward of how far further automation of the system would allow its use across a much larger sample of organisations at lower cost
- A number of the creative producers noted that it might be challenging for touring organisations to apply this method because they are reliant on host venues to help with data collection. If touring companies had to manage the evaluation themselves it would be difficult for non-venue based organisations who don't have staff with the relevant skills
- All of the organisations we talked to have stressed how much they have liked the detail in the findings, and that the peer feedback has been particularly valuable, particularly when triangulated with the self and public results
- Some of the cultural organisations would have welcomed more detailed criteria for selecting peers, and this is something that needs careful attention in future evaluations
- For very immersive, site-specific pieces, like *Away with the Birds*, there are issues around whether this type of 'interruption' data collection method is appropriate. Emmie McKay noted that the atmosphere was very intense after the performance and not conducive to surveying. Clearly, the more immersive and singular the cultural experience, particularly in non-venue based settings, the more interrupting and 'out of synch' a traditional 'interruption survey' method will potentially feel. This of course is a challenge for the data collection method (in this type of circumstance post event surveys could be used) rather than the metrics themselves
- The cultural organisations also raised the issue of how best to capture informal feedback that arises as respondents chat to interviewers after the event.

### **B3 Summary lessons learnt – Culture Counts observations**

- The lead-time between the commissioning of the evaluation and the evaluation events taking place proved to be uncomfortably tight
- We overestimated the capacity of the organisations to fully engage in the process so close to their event delivery dates – in consequence we had to offer a ‘full serve’ option to carry out the data generation (using paid interviewers) – which slightly reduced the number of test events we had initially hoped to evaluate within budget
- We did not fully anticipate how the variety of cultural events being evaluated would place considerable burdens on the evaluation partner, Culture Counts, and the commissioning partners, although we worked highly effectively and collaboratively as a team to get things done
- The recruitment and engagement of the cultural organisations and the peers proved more difficult than we originally envisaged for a range of reasons that we discuss below. This underlines the need for longer lead times when mounting a self, peer and public evaluation exercise of this kind which requires significant buy-in from the participating cultural organisations and peers
- The metric formation process with the cultural organisations and commissioning partners worked well, as did the new open text field questions we pioneered in this evaluation for the first time anywhere.

### **Key issues and lessons learned**

#### **Technical and logistical**

The technical aspects of the project (new software build with new open text field questions and new custom questions; tablets; 3G and WIFI in venues/outdoor spaces; self and peer online surveys; post event public surveys through box office audience databases) all worked very smoothly.

The only logistical/technical issue we faced was that it was quite hard to use the tablets at one or two of the open-air events because of the strength of the Scottish summer sun, and we had to revert to using paper surveys.

The interviewer recruitment and training process proved to be relatively straightforward, generating a very high quality set of short-listed candidates and an excellent and reliable set of interviewers who are a deployable resource in the future for any of the project partners.

#### **Recruitment, induction and engagement of the cultural organisations**

This proved to be the most challenging aspect of the whole process.

The relatively late commissioning of the evaluation, combined with two other key factors, made recruiting and engaging the cultural organisations very demanding:

Firstly, the organisations felt that they were experiencing many evaluation requests during this period, and one of the lessons learned is that we could have provided greater clarity (working with the Commissioners) on what aspects of the evaluation requests on them were compulsory/complementary, voluntary and so on; and how they each related to each other.

Secondly, the cultural organisations had anxiety about this evaluation of quality taking place during the assessment of their regular funding applications to Creative Scotland, and this contributed to an initial general scepticism and in some cases a lack of enthusiasm to get involved which meant that the Culture Counts team had to put in a lot of one to one effort in terms of getting them to understand the process and why it was a valuable exercise to get involved in. We had to simultaneously 'sell' the value of the exercise, reassure them as to how the data would be used, and to assure them that it would be completely 'painless' for them (none were prepared to get involved if their participation placed any strain on what they perceived to be their over-stretched capacity).

Some of the cultural organisations of course became engaged and enthusiastic and about a quarter of the organisations had both the administrative capacity and focus to make the process run reasonably smoothly for them, and Culture Counts as the delivery team. However, the greater majority of the organisations, even those who were by now highly supportive of the evaluation exercise, were completely 'head down' in delivery mode and were either too busy, or lacked the organisational capacity to run the process smoothly or efficiently. In practice this has meant that we have had to constantly chase organisations to do vital administrative tasks at key moments, and we have met consistent barriers with many key individuals not answering emails or calls without regular and persistent reminders.

If we were doing something like this again it is clear to all partners that we would want a much longer lead in time in order:

- To recruit and induct the participating cultural organisations
- To have completed the process elements of the evaluation with them well before they were in last minute delivery mode around their productions and shows
- To have conducted a more sober assessment as to whether organisations had the organisational capacity and motivation to be willing participants in the process.

Looking ahead ongoing development of the Culture Counts system will also continue to diminish the transactional demands on cultural organisations using the metrics and associated data collection methods.

More positively, the metric workshop we ran with the majority of the participating organisations was very positive, and they were highly engaged around discussing the existing metrics and the addition of possible bespoke metrics for this evaluation exercise. They were also highly engaged in responding to their top line findings and producing their creative intention statements in response. We are confident that many of the organisations will be positive advocates for the approach.

### **The scope and variety of events**

Reflecting the ambition of the cultural programme many of the events were non-traditional and they had very particular requirements that required bespoke handling on the part of Culture Counts (including in some cases additional bespoke questions being added to the metrics to encourage the cooperation and engagement of particular cultural organisations). This made the process highly labour intensive for Culture Counts, although we did successfully manage to meet the needs of the participating organisations.

## **Recruitment and engagement of peers**

We have learnt a number of lessons about recruiting peers at scale.

Where the organisations recruited their own peers on this whole this worked well, as they had to explain the process to them and make a personal request as to why they had been chosen to review that particular show.

In contrast, we made some mistakes in recruiting the peers nominated by Creative Scotland. We were keen for the initial approach to come from Creative Scotland and for that first contact we worked with the Commissioning Partners to draft a stock email explaining the evaluation and the process and asking for them to agree to take part, after which time Culture Counts team would follow up with them individually. Upon reflection this stock email approach did not elicit a quick or consistent response from these peers.

A more personal approach to each peer reviewer, identifying why they had been personally chosen for a particular event and explaining what it was and when it was taking place would have yielded better results.

We also received mixed responses from this group. Some peers were sceptical about the 'political' implications of the process (taking place against the backdrop of cultural organisations applying for regular funding from Creative Scotland); many refused as they themselves were busy completing their own funding applications to Creative Scotland; and the fact that many of the events were taking place during the holiday period was another limiting factor on peer recruitment.

In retrospect we should also have provided more detailed guidance to the cultural organisations on the criteria for selecting peers.

## **Commissioner/evaluation partner relationship**

We felt this relationship worked extremely well. All of the partners recognised we were trying to do something new and challenging on a short time scale and that we should be open to trying new things. As a result we quickly built honest exchanges about what could be done in light of changing circumstances and our sharpening collective understanding of what was achievable within budget, with all partners displaying flexibility and creativity in getting the evaluations done.



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