Evaluation of Luminate, 2012 – 2014

Creative Scotland

**Final Report
June 2015**

BOP
CONSULTING

Contents

iii

Table of Figures

Front cover picture credit: Eoin Carey

- Aerial choreography workshop led by All Or Nothing Aerial Dance Theatre with participants from Scottish Ballet's Regenerate programme

Full page image, credit (p7): Drew Farrell

- Falkirk Cabaret, led by Love Music.

Back cover picture credit: Niroshini Thambar and Anne Binckebanck

- Transmission, 2014. Installation view, created as part of a Drake Music Scotland project in West Lothian care homes, and presented in Threshold Artspace at Perth Concert Hall

1. Report summary

Luminate, Scotland's creative ageing festival, was founded in 2012, as a partnership between Creative Scotland and the Baring Foundation. Between 2012 and 2014 it was supported by these organisations and a third partner, Age Scotland. In 2014, Luminate became an independent organisation with charitable status.

BOP was commissioned by Creative Scotland, on behalf of the Luminate Strategy Group to conduct an evaluation of the first three years of the festival (2012-2014). An interim report was published in 2014 and this report pulls together research carried out in previous years and additional research carried out in Year 3. The following context and aims of Luminate were published in the interim report and are included here for reference.

1.1 Background to Luminate

Luminate is intended to contribute to the partners' visions where "...the arts and creativity play a central part in the lives, education and well-being of our population" (Creative Scotland), "...where older people flourish as valued and equal citizens" (Age Scotland) and to "link care settings to the community around them through the creative power of the arts" (The Baring Foundation). These strategic objectives and Luminate itself sit within a broader context of social care policy and changing demographic profiles. Comparators include the Bealtaine Festival in Ireland, founded in 1996, and Gwanwyn Festival in Wales from 2007, both national celebrations of creativity as we age.

The international literature on the impacts of arts and cultural activities for older people shows positive physical health outcomes across a range of artforms. These include improved mobility, fitness and motor control. It also shows more frequent mental health and well-being benefits for older people who engage in arts and culture. Importantly many of these benefits are not restricted to just participatory activities (e.g. singing, painting), but also where older people are engaged as audience members.

The research evidence therefore illustrates the importance for policymakers to include arts and cultural activities as key components in holistic policies for older people. This is the evidence base in which the ethos and practice of Luminate is rooted.

1.2 Aims and intended outcomes of Luminate

The aims of Luminate are ambitious, with the overall vision that older people should have the right to high quality arts and creative activities, wherever they live and in whatever circumstances. Specific aims and outcomes include, to:

- Develop an inspiring and ambitious annual programme that supports and profiles people's creative lives as they age

- Increase the number of older people involved in arts and creative opportunities

- Widen participation of older people, across communities and backgrounds, in arts and creative opportunities

- Improve how older people share and co-create arts and creative opportunities available to them

- Increase understanding of the value and importance of creative opportunities to older people in the care system, including older people living with dementia

- Provide more opportunities for older artists and a better understanding of how best to support older artists

1.3 Changing governance structure

In the first two years of Luminate (2012 and 2013) a Strategy Group of partners and stakeholders worked with the festival director to ensure successful delivery of the festival programme. In February 2014 Luminate became an independent charity when Scottish Charitable Incorporated Organisation (SCIO) status was granted and a Board of Trustees was formed. This new status allows Luminate to pursue additional funding opportunities. The third festival (in October 2014) was delivered under this new governance structure.

1

1.4 Overview of the first three years of Luminate

In the first year of the festival, Luminate programmed 105 distinct projects, generating 321 events. As expected, this has grown since then, with 132 distinct projects in Year 2, generating a total of 400 events. In Year 3 there were 103 projects, totalling 435 individual events.

Luminate operates with a small organisational capacity to curate and commission work to form part of the overall programme. In its first year 23 projects were curated (generating 79 events), with one commissioned piece (generating 15 events, including workshops and performances). In Year 2 Luminate curated 16 projects (generating 83 separate events) as well as commissioning three entirely new pieces of work (generating 42 events). In Year 3, Luminate curated significantly more events (102) and co-commissioned five projects, which generated 50 individual events. In line with the increased outputs, the number of event organisers involved with Luminate has also increased, from 79 in Year 1 to 88 in Year 2, decreasing slightly in Year 3, to 81.

A wide variety of artforms have been programmed across the three years of the festival, ranging from film screenings to craft workshops and music events. The distribution of these artforms has changed over the years – dance events and visual arts events have featured less significantly since Year 1, whereas the number of literature/publishing and craft events has increased.

1.5 Context of the evaluation

BOP Consulting was commissioned to conduct an evaluation of the first three years of the festival. The initial brief made clear the aims of the evaluation were to measure: "whether and to what extent Luminate is achieving its outcomes and how the partnership contributes to the achievement of those outcomes."

The evaluation is formative and will generate learning to improve the festival over the three-year period. The conclusions from the evaluation can be used to influence future policy and practice in relation to creative ageing.

The evaluation uses a mixed method approach. Figure 1 shows the approach and when all of the tasks were undertaken. Additional tasks that were carried out in the first year included a short, focused literature review on the impact of arts and creativity activity on older people (see Chapter 13) and the development of an evaluation framework. The main research activity includes surveys of event organisers and artists involved in delivering Luminate 2012-2014, together with case studies on specific projects that were delivered during each festival, which provide more detail, based on qualitative research with the organisers, artists and participants. In Year 3, peer reviews were carried out by five individuals who were chosen by Luminate because of their prior involvement with the festival and two focus groups were carried out, facilitated by BOP.

Figure 1 Evaluation approach

Activity	Year 1	Year 2	Year 3
Literature review	✓		
Develop evaluation framework	✓		
Survey of event organisers	✓	✓	✓
Survey of artists	✓	✓	✓
Analysis of management data	✓	✓	✓
Case studies	x2	x2	x2
Peer reviews			✓
Focus groups			x2
Partner interviews			✓

Source: BOP Consulting (2014)

As expanded on in Chapter 4, this evaluation is based on a monitoring and evaluation framework that was produced with Luminate organisers in the first year of the festival. The framework centres on measuring the

impact on different groups: event organisers, artists, audiences and participants. By looking at the impact on these groups, it will be possible to discern how Luminate is meeting its aims and objectives.

All the research tasks outlined in Figure 1 were undertaken and the resulting outcomes are documented below. These are summarised beneath the relevant evaluation indicators.

1.6 Festival outcomes

The following outcomes focus on the analysis of the 2014 festival with comparisons drawn between all three years where relevant. Detailed outcomes for the first two years of the festival can be found in Chapter 18 and Chapter 19. As with previous years, the outputs have been reported in reference to the Logic Model described in Chapter 4.

All outcomes have been derived from data collected either in the survey of event organisers, management data provided by the Luminate organisers, or the survey of artists conducted after each festival.

Outcomes for event organisers

1. Activities and events for a broad, diverse Scottish population are programmed

As a national festival, that seeks to engage the widest possible range of audiences, Luminate takes a broad and inclusive approach to what kind of events and activities can be programmed under the festival branding.

- **Artform**: The breadth of artforms programmed has widened since Year 1, with more events being programmed in areas such as digital technology/games and design. Music and Theatre have remained the two most popular artforms programmed.

- **Mode of interaction**: In previous years, more events were attendance-based, (58%). For the first time, in Year 3, this balance changed, so that 47% were attendance based and 53% were participatory.

- **Geographic distribution**: Although a significant number of events are still programmed in the central belt (the most densely populated

area of Scotland), Luminate has continued to reach more rural areas, including the North of Scotland and the western islands of Scotland.

- **Age**: The most commonly prioritised age groups by event organisers were people aged 50 years and upwards. Specifically, the over 70s were the most prioritised group.

- **Other target groups**: In Year 3, a quarter of all events were targeted at people living with dementia, and a similar proportion was targeted at people with disabilities. Both of these have increased steadily since Year 1. One event organiser reported targeting Black, Asian and Minority Ethnic groups.

2. More organisations programme more events, for more older people

- **Events & activities**: Over its three years of existence, Luminate has had an increasingly larger impact on arts programming. The majority of event organisers were already programming events for older people prior to Luminate, but 80% agreed that Luminate had stimulated them to initiate events for and with older people that would not have otherwise taken place. This has increased from 60% in Year 1.

- **Attendance**: In Year 3, approximately 41,605 people attended Luminate events, which represents a decrease of 38% from Year 2. There are several reasons for this, such as the increase in number of participatory events, the increase in number of events organised in care homes and rural areas. In addition, not all events are ticketed so figures are calculated from numbers given in event organisers' surveys. BOP's calculations as explained in Chapter 17.

- **Affordability**: Over the three years of Luminate, the number of free events has increased, which allows for greater accessibility to audiences across all demographics. In Year 3, 58% of events that charged a fee offered a special discounted ticket.

- **Funding**: In Year 3, 52% of event organisers reported that participating in Luminate had inspired them to try and secure funding for artistic or creative programmes for older people from other sources. This is an increase from 36% in Year 2, but in line with responses in Year 1.

3. Profile and audiences are increased, particularly regarding older people

As would be expected, more event organisers were programming events for older people outside of Luminate, in Year 3 compared to Year 1, highlighting the positive impact the festival is having throughout the year. In addition to this, the number of organisations who reported that Luminate had helped them target a new demographic has continued to increase over the three years (from 45% in Year 1 to 54% in Year 3.) In addition, 78% of respondent organisations in Year 3 reported that being involved with Luminate has helped to raise the profile of their organisations.

4. More inter-organisational and intergenerational work is produced

The potential benefits of partnership working lie not just in improvements in efficiency, sales and audience development, but also in quality and innovation of the work. Luminate is keen to encourage partnership working between organisations. In Year 3, just over half of all event organisers who responded to the survey worked with partner organisations.

- **Inter-organisational:** 51% of event organisers partnered with another organisation to deliver their Luminate activities. The most common partner organisations were arts and cultural organisations, (42%) and older people's community groups (18%). Notably, event organisers are starting to partner with organisations with more varied remits.

  Encouragingly, 68% of respondents agreed or strongly agreed that being part of Luminate has led to greater links/co-operation between them and other local organisations, which is an increase from both Year 1 (63%) and Year 2 (55%). 62% added that Luminate has stimulated them to work with organisations in a different sector to their own.

- **Improving access to arts and culture in care homes** is one of the longer term impacts that Luminate hopes to achieve. Between Year 1 and Year 2, there was a significant increase in the number of event organisers who partnered with organisations in the social care sector (8% to 18%) and health sectors (from 9% to 21%), however this dropped again in Year 3 (8% and 6% respectively).

- **Intergenerational work** is founded on direct social interaction between people from older and younger age groups. Projects vary widely, but the essence is engaging the age groups in positive activities through which they learn from one another, support one another and develop greater understanding, tolerance and social trust. Over the three years, the number of event organisers who had programmed intergenerational events has increased from 40% in Year 1 to 52% in Year 3.

Outcomes for artists

The number of responses to all three artists' surveys have been low, meaning that the following findings should be read with some caution. However, there are still some useful trends that have come across into how artists feel they and their art are perceived.

5. (Older) artists work is better supported

Luminate's curatorial concept of 'creative ageing' does not automatically mean that all the artists involved in the festival are older people, but one of the festival's stated outcomes is to provide opportunities specifically for older artists. Of the small number of artists that responded to the survey, over three-quarters were over 50.

- **Financial support**: The number of artists who agreed or strongly agreed that being part of Luminate has helped them to get more work commissioned increased from 16% to 43% between Years 1 and 2, but decreased again in Year 3 to 28%.

- **Networking opportunities:** A small majority of artist respondents (53%) said that Luminate had helped them network with similar people or organisations. This figure has remained fairly constant across the three years of the festival, despite its increased efforts to programme more industry networking events.

- **Recognition, validation and promotion**: 60% of artists surveyed in Year 3 agreed or strongly agreed that being involved in Luminate had helped them to gain recognition, and 75% agreed or strongly agreed that it has made them feel valued as an artist. Both of these figures have steadily increased from Year 1. In addition, nearly half (48%) felt

4

that being part of Luminate had helped them to promote their work across Scotland.

However, the number of artists who reported that being involved with Luminate has encouraged others to try the work that they do has slightly decreased over the three years from 65% to 53%.

6. Older artists' needs are better understood

One of the key aims of Luminate is to improve the general understanding of older artists' work, how older artists feel they are valued and treated, and the support that they are able to draw upon. Although significantly more 'older' artists (those aged 50 or above) agreed or strongly agreed that they don't have to work harder than younger artists to gain recognition, (17% in Year 1, 59% in Year 3), there has been a large increase in the number who believe their work is prejudged by commissioners because of their age (from 8% to 36%) and 45% felt their work was prejudged by audiences (increasing from 31% in Year 1).

There has also been a 27% increase in artists who agreed or strongly agreed that enough opportunities are given to older artists.

Feedback on the running of Luminate

There has been a consistently high satisfaction level with the way Luminate was organised across all three years; 96% of event organisers and 78% of artists were either satisfied or very satisfied and of those who reported having received marketing packs, 84% said they were helpful tools in promoting their events, although only 35% believed they had helped them attract a bigger audience.

In the first year, event organisers requested more support with the promotion and marketing of Luminate and felt that the material they were provided with was insufficient. This was addressed in the second year and there were fewer comments in the surveys on this area in Year 3.

In the final survey, comments were centred on improving online communications, both between Luminate and event organisers/artists and the public, and the potential of commissioning a large-scale multi-artform event that would bring together several organisations and be a headline event for the festival. Overall, event organisers felt more

connected to the festival, its aims and its role – several respondents commented that this was because of their attendance at the networking events.

1.7 Artistic Quality

Although artistic quality is a subjective matter, BOP has drawn on information gathered from several strands to measure this, including attendance at case study events, audience focus groups, peer reviews, consultations with partners and survey responses. Generally, artistic quality across the festival and across the years was perceived as high. In the focus groups where opinions were slightly more mixed, participants appreciated that the nature of some events, in that they were participatory, meant that there was inevitably going to be a variance in quality.

1.8 Conclusions and recommendations

Luminate has established itself as an innovative and ground-breaking national arts festival for, and with, older people. The concept has been universally praised in the festival feedback and has gained interest from partners and international organisations looking to develop similar work in other countries. Luminate has also impacted arts provision outside of the festival – event organisers reported that they are programming more work with and for older people, and that Luminate has been an effective catalyst to make this happen.

Luminate has influenced discussions within policy-making and funding bodies such as the Scottish Government and Creative Scotland in respect to working with older artists and addressing the needs of older audiences. Attendance at Luminate's networking events also allowed for more discussion and connections to be made between peers.

Although estimations of attendees in Luminate (excluding the networking event) have dropped between Year 2 and Year 3, BOP understands that this is likely because of several factors. The number of participatory events outweighed the number of attendance events and Luminate has increased the number of events in Care Homes and in

community settings; this will have a major impact on the number of maximum potential attendees per event. In addition, a higher proportion of the attendance figures were reported as being estimates rather than accurate in Year 3. Finally, an increased number of rural events would have reduced the potential audience size and bad weather was a factor. Our method for calculation attendance numbers across Years 1 to 3 is described in Chapter 17.

Over the three years of the Luminate festival, more events have been targeted towards diverse groups, such as people living with dementia and disabled people. Fewer event organisers are targeting events to Black, Asian and Minority Ethnic groups and this could be encouraged by Luminate.

The range and variety of artforms programmed and the range of event organisers have steadily increased since Year 1. But by Year 3, there were seven artforms that each represented more than 10% of events programmed. A broad base is likely to help Luminate appeal to more diverse audiences/participants.

Twice as many events have taken place in non-arts organisations since Year 1 (11%) reaching 20% in Year 3. This includes day care centres, private care homes and older people's organisations. This has allowed more attendance amongst some under-represented groups, such as men (who are traditionally lower arts attendees), people with dementia and people with disabilities. Age Scotland, one of the three founding partners of Luminate commended the festival in having a positive impact in the quality of life of residents in care homes; a key part of their strategy.

Luminate has also encouraged a diverse audience by programming more free/partly free events (Year 3: 68%) and it has successful grown this year-on-year. The number of free/partly free curated/(co-)commissioned events increased by two-thirds to over 100.

In Year 1 the majority of Luminate events took place in the central Belt of Scotland. This has continued to be the case, in part because this is the most populous area of Scotland. However, the festival has made significant improvements in delivering events in more rural areas, increasing access to the festival geographically.

Event organisers have increased the number of intergenerational events happening as part of Luminate. Feedback from audience members and partners has been positive about these events and the benefits they bring.

Artists who are engaged with Luminate report that they feel more supported in their work since Luminate, and that there are now more opportunities for them to develop and present their work. However, they feel that this support has not rippled out to audiences and commissioners. Whether this perception is true or not needs to be tested, but artists feel they need more support in this area.

Consistently across the three years evaluated, half of artists surveyed felt that Luminate had helped them to network with peers and meet potential partner organisations. Luminate is therefore helping to encourage networking and that there is the potential to grow this.

Key recommendations for Luminate are:

- **Continue to build the festival's reputation as a high-quality event** by seeking to ensure high levels of artistic quality through programming selection, curation and commissioning. Seek to manage the expectations of audience, funders and partners in relation to events where the artistic quality would be expected to be lower.

- **Continue to programme industry networking events**, to encourage event organiser and artists to share knowledge and best practice, as well as providing Luminate with an opportunity to communicate their role as festival organiser and encourage partners to continue to programme Luminate events. Consider themed events such as around affordability, funding, and arts and creativity in the care sector and nurture an event organisers/artists community to share learning to make the most of limited resources.

- **Research potential funding streams for the festival** with partners in the public sector and commercial sponsors, to ensure the long-term sustainability of the festival, learning from the diverse private/public/self-generated funding base achieved by event

organisers. The Development Manager will lead on fundraising and should seek to develop a broad funding base.

- **Define Luminate's role as an advocate in the creative sector arts provision for, and with, older people**. Discussions with partners would scope out what form this should take. A staggered approach to building up Luminate's advocacy role should be put in place, and the role of Board members as advocates should be considered. Plan incremental expansion of advocacy role as funding allows.

- **Increase online activity, both for communications with event organisers, artists and audiences** about events, to aid in information gathering and analysis such as using free platforms to host the online application form, as well as to enhance the artistic offering, for example uploading screenings of events, or providing audio downloads.

- **Increase the number of free events and non-arts event organisers, as well as maintain the diversity of artform** across the programme as ways help ensure access and inclusion.

- **Increase the number of intergenerational events**. These have proved popular amongst all stakeholder groups and would help bridge the perceived gap between older artists and audiences.

- **Seek funding for a quality assessment of Luminate** to evaluate a broader range of quality indicators. The nature of the audience, event setting and predominately participatory nature of the events would make this challenging to achieve in-house.

2. Introduction

BOP Consulting was commissioned by Creative Scotland to conduct a three-year evaluation of the Scottish national festival Luminate which would run concurrently with the programme of events. Luminate is Scotland's national festival for creative ageing, which aims to excite and inspire audiences, participants and artists, and challenge stereotypical views of creativity and ageing. An interim evaluation was published in October 2014, which included the context, aims and objectives of Luminate and BOP's evaluation framework. These have been included in this report for reference. An overview of the findings from Year 1 and Year 2 can be found in Chapter 17 and Chapter 18. The research in this report was carried out following the third year festival and adds to the recommendations made in the first report, as well as highlighting overarching trends for the three years.

2.1 Context

In 2016 the number of older people in Scotland will be 21% greater than in 2006 and by 2031 that figure will be 63% greater[1]. In response, the Scottish Government strives to create a country where older people are valued as an asset, their voices are heard, and they are supported to enjoy full and positive lives in their own home or in a homely setting.[2]

The Scottish Government recognises the importance of building capacity in third sector partners, to reap the benefits from the experience and capabilities of older people, and to accelerate the pace of sharing good practice and aligning partnership resources towards outcome focussed services. In 2011 it announced an additional £73.5m to be provided for growing enterprise in the third sector over a three-year period (2012 – 2015).

In the first two years of its existence, Luminate was a partnership-delivered (and inspired) festival where bodies across the arts and the third sector join together to deliver excellence on a limited budget. In February 2014, Luminate became an independent charity when Scottish Charitable Incorporated Organisation (SCIO) status was granted and a Board of Trustees was formed. This new status allows Luminate to pursue additional funding opportunities. The third festival (in October 2014) was delivered under this new governance structure.

Sharing what is learnt from these partnerships and the outcomes of the first three festivals will influence the festival's future, but also can help shape the Scottish Government's strategies for ageing population and Creative Scotland's overall delivery framework. Promotion of longer, healthier lives; of strong resilient and supportive communities; and of pride in a strong, fair and inclusive national identity are Scottish Government National Outcomes to which Luminate has the potential to contribute.

Countries across the globe are recognising the importance of rethinking ageing strategy and creativity. Luminate has already sparked interest from organisations from other countries, who have been inspired by it. This demonstrates, Luminate's potential to influence international thinking and policy on creative ageing.

2.2 Aims and objectives of Luminate

The aims of Luminate are ambitious, with the overall vision that older people should have the right to high quality arts and creative activities, wherever they live and in whatever circumstances. In particular, the aims of the festival are to:

- Develop an inspiring and ambitious annual programme that supports and profiles people's creative lives as they age

- Offer an innovative and high quality programme across the arts and media, with a contemporary Scottish and international flavour

- Support the development of creative practice by, with and for older people

---

[1] Here 'older people' is categorised as 65+, although Luminate does not categorise at what age people are identified as 'older'
[2] COSLA, Scottish Government and NHS Scotland (2011) Reshaping Care for Older People. A Programme for Change 2011-21.

- Increase understanding of the role that creative activity can play in enabling active ageing, and in contributing to health and well-being

- Reach diverse communities and individuals across Scotland

- Ensure a sustainable future for the work of Luminate.

The intended outcomes of Luminate are to:

- Increase the number of older people involved in arts and creative opportunities

- Widen participation of older people, across communities and backgrounds, in arts and creative opportunities

- Improve how older people share and co-create arts and creative opportunities available to them

- Increase understanding of the value and importance of creative opportunities to older people in the care system, including older people with dementia

- Provide more opportunities for older artists and a better understanding of how they are best supported.

2.3 Aims of the evaluation

BOP has worked closely with the Luminate partners to fulfil the aims of the evaluation. These were outlined in the brief as follows:

"Whether and to what extent Luminate is achieving its outcomes and how the partnership contributes to the achievement of those outcomes. The evaluation will be formative and generate learning to improve the Festival itself and to influence future policy and practice in relation to creative ageing."

2.4 Policy relevance

At the start of the evaluation process, BOP carried out a brief literature review, to provide a background context for Luminate. An overview of this literature review is given here. See Chapter 12 for the full review.

In 2007 the Scottish Government published *All Our Futures: Planning for Scotland with an Ageing Population.*[3] This document outlined the vision and priorities for how Scotland can encourage and involve older people in its development. Two of the vision statements are particularly relevant to Luminate:

- "age is not used to define, or make assumptions about the role, value or potential of an individual"

- "older people are able to participate in learning activities, both vocational and for personal development"

These demonstrate the Scottish Government's commitment to including, rather than accommodating, older people. One of the priority areas outlined in this report explicitly states this intention:

"We will act to continue to improve opportunities for older people – to remove barriers and to create more chances for older people to participate and to be involved in their communities – as volunteers, through paid work; in leisure, learning, culture and sport."

The vision within *All Our Futures* has a clear and strong affinity with Luminate's vision. In particular, there is a strong focus on equality of access and opportunity for older people to learning and cultural activities, as well as respecting and upholding the rights and dignity of older people. These ideas are further supported by the Joseph Rowntree Foundation report (2013), which states that:

"We all need to make the effort to see and hear the individual behind the label or diagnosis, taking into account the increasing diversity of older people as a demographic group"[4]

Luminate began at a time when adults across Scotland had been engaging more with cultural events (according to The Scottish

---

[3] All Our Futures: Planning for a Scotland with an Ageing Population (2007), Volume 1: Summary and Action Plan http://www.gov.scot/Publications/2007/03/08125028/1.
[4] JRF (2013) A better life, valuing our later years, (available at: http://www.jrf.org.uk/sites/files/jrf/older-people-support-full.pdf, accessed: 16th January 2014).

Household Survey (2012), which showed that there had been an increase of 5% from 2010). The report highlighted that age affects engagement with cultural activity, particularly for those over 45 years. The research demonstrated that the most equally balanced events attended by men and women are live music events. Women are reported to attend more plays, dramas and theatrical performances (37% of women compared to 25% of men)[5].

The first decade of the century saw health policy at national and international level begin to move away from focusing on simply physical health and the absence of illness, towards a more holistic conception of health as a 'complete state of physical, mental and social well-being' (WHO, 2004). This shift is not simply theoretical; it has also been driven by increasing understanding of the costs and benefits of prevention over cure (Wanless, 2002, 2004). These issues are particularly acute for older people as:

- Older people absorb the bulk of health spending (together with childbirth and immediate postnatal care). Similar concerns have subsequently been raised about the cost of social care for older people

- 'healthy life expectancy' – expected years of remaining life in good or fairly good general health – while increasing, has not increased as quickly as overall life expectancy in the UK.[6]

Under these circumstances, 'health' becomes a much more complex, multi-factor phenomenon that requires a corresponding diversity of approaches in health and social care practices, and in the partnerships that these providers need to establish. In addition, changes in the supply-side of healthcare, also requires the public to take more responsibility for their own health and well-being, to both better guard against the onset of physical and mental ill health, and to collaborate with healthcare practitioners and others to develop treatments for

conditions when they occur. In this sense, the public is increasingly required to 'co-produce' their own health and well-being.

BOP's policy review illustrated the significant physical and mental health benefits of older people being involved in arts and cultural activities. Although most benefits measured relate to participating in activities, but the social interaction of attending events as an audience member or visitor also has positive effects. It is important that policymakers include arts and cultural activities as key components in holistic health and social care policies for older people. Luminate has the potential to significantly contribute to this, by helping to change perceptions about older people and ageing, being an advocate for increasing provision and support for older people engaging in the arts and providing a set of enjoyable, enriching events and activities in their own right.

---

[5] Scottish Household survey (2012) Scotland's People: Annual report 2012 (available at: http://www.scotland.gov.uk/Resource/0043/00432400.pdf, accessed: 16th January 2014)
[6] Local Government Association (2010) 'Demographic change and the health and well-being of older people', background paper for the conference *Future of the Third Age: Making the most of an older population*, held in London on 29th January 2010.

3. Our Approach

BOP proposed a mixed method approach in order to evaluate the impact of Luminate. This approach has been most effective at capturing the rich interactions between artists and event organisers. Further it has allowed us to analyse one of the key aims of the evaluation – the impact of partnership working on the festival.

Over the first three years of the festival, BOP gathered data on the impact of the festival on event organisers and artists. The data gathered in the first year provided a baseline of information on which to build and recommendations were made on how to improve Luminate in its second and third years. There was a significant amount of activity in Year 1, including:

- **An inception meeting,** with Creative Scotland and the Luminate Director. Initial meeting to flesh out and agree our approach and the work programme: background issues, evaluation criteria, key documents, audience and timetable. (Sep 2012)

- **Consultation with other festival directors.** Including conversations with the director of the Irish festival of ageing, Bealtaine, and the director of the Welsh festival of ageing, Gwanwyn. These conversations shaped our understanding of the issues associated with festivals for, and with, older people and contributed to building an evaluation framework that best represents what we feel will be the impacts of Luminate. The organisers recognise that there is a lot to learn from these existing festivals, especially in regards to provision of facilities for older artists. (Sep 2012)

- **A short, focused literature review**, looking at the impact of arts and creative activities on older people. (Sep 2012)

- **A workshop with the Luminate Strategy Group,** to clarify the main aims and outcomes for Luminate, and where the priorities within this lie. The findings from the workshop were incorporated into the evaluation framework. (Sep 2012)

- **Attendance at two case study projects** during Luminate 2012. The case studies included a visit to the Craft Cafe in Bathgate, run by Impact Arts and a performance, 'Ultra Violet', programmed by the macrobert. Ultra Violet was the only piece of work commissioned by Luminate in the first year of the festival. (Oct 2012)

- **Development of a logic model and evaluation framework.** After our consultations and undertaking the literature review and workshop with the Strategy Group, we developed an evaluation framework to measure the impact of the festival over three years. (Nov 2012)

- **A survey of event organisers for year 1.** The survey provided both the foundations for further data collection and also the results for the first year of the impact study. (Oct – Dec 2012) (see Chapter 14)

- **A survey of artists.** Professional, semi-professional and voluntary artists who took part in Luminate were asked to complete a survey in the first year of the festival. (Oct – Dec 2012) (see Chapter 15)

Building on the data gathered in the first year, and in order to be able to demonstrate the areas in which Luminate has expanded, several of these research activities were repeated in Year 2 and new activities added. In Year 2 the following research was carried out:

- **A survey of event organisers.** As before. (Oct – Nov 2013)

- **A survey of artists.** As before. (Oct – Nov 2013)

- **A review of management information.** Management data was provided covering all projects and events that took place during Luminate 2013. The data also recorded particular target groups of events.

- **Attendance at two further case studies.** The case studies included a visit to Still Painting at Kelvingrove Art Gallery and Museum, and to Care: Create: Connect, organised by Aberdeenshire Council. This event took place in Edenholme Care Home, Stonehaven.

In <u>Year 3</u>, the data collection methods were repeated again. Additional consultations and peer reviews took place, as listed below:

- **A survey of event organisers.** As before. (Oct – Nov 2014)

- **A survey of artists.** As before. (Oct – Nov 2014)

- **A review of management information.** Management data was provided covering all projects and events that took place during Luminate 2014. The data also recorded particular target groups of events.

- **Attendance at two further case studies.** The case studies included attending a performance by The Falkirk Cabaret at Falkirk Town Hall and a storytelling event, *Read, Relax, Recharge Special!* at Glasgow Women's Library.

- **Peer reviews and focus groups.** BOP was commissioned to carry out an additional element of research in Year 3, to facilitate and report on participant evaluations to measure artistic quality.

- **Consultations with founding partners,** to gather opinions on how Luminate has benefited partners and an evaluation of their involvement. Discussions also focused on the future of Luminate.

4. Evaluation Framework

4.1 Key concepts underpinning the framework

In its inaugural year, Luminate concentrated on adding value to existing activities, providing them with a platform through which to reach a wider audience. In this year there was very little new commissioning and many of the events were badged by the festival. In Years 2 and 3, more work was (co-)commissioned and curated and sat alongside additional badged events (see Chapter 5 for more detail on this distinction

A key strand of the evaluation is to distinguish the partnership and branding benefits of being a part of Luminate, that go beyond what would have occurred in any case. Unlike other programme evaluations, we are expecting to see the impacts of the festival to continue even when the programming is not running. This is because the festival is acting as a catalyst to promote and enhance older people's engagement (as artists, audiences and participants), and when the festival finishes the activity of older artists does not.

The evaluation framework was only devised after the first round of research had been undertaken. This initial phase of research was crucial to understand how, in practice, the festival will impact on the diverse range of actors it is looking to target. This initial work provides the foundations to help us build an evaluation framework that best represents how the activities of Luminate will achieve the aims and objectives of the programme. In turn, this allowed us to construct a 'theory of change' or logic model, summarising the ultimate goals of the festival.

An evaluation framework is made up of two components:

- **A logic model**, underpinning the framework, which sets out the assumptions, processes, impacts and outcomes of the intervention (i.e. Luminate) and helps to identify the programme:
  - Outputs
  - Outcomes
  - Short, medium and long term impacts
- **Project Indicators**, which are used to identify how data will be collected to evaluate project outcomes and impacts.

4.2 The Logic Model

The detailed logic model in Figure 2 establishes how the programme outputs can be logically linked to a series of specific cultural and social changes. The logic model helps to understand the 'pathway of change'. It maps out how the funders' and organisers' inputs into the festival can be logically linked to what is produced (the festival events and activities), and how this determines the actual festival experience of the various stakeholder groups.

By working backwards from long-term goals, we can determine what early intervention is required to cause the eventual desired outcome. The key to the logic model is that the relationship between Luminate and any related positive or negative impacts on target audiences becomes weaker the further along the chain. This is because as time progresses, the influence of other factors will become increasingly important.

The logic model establishes what the main inputs and outputs of the programme are, and maps out the most relevant set of subsequent outcomes and impacts that these outputs are intended to have.

4.3 Logic Model

Figure 2 Logic model for the evaluation of Luminate

Inputs

Luminate provides:

- Marketing
- Branding
- Coordination and 'windowing'
- (£)

Outputs

Curated and commissioned events take place

Luminate takes place

Outcomes

For event organisers...

Events and activities for a diverse, broad Scottish population are programmed

More organisations programme more events for more older people

Organisers' profile and audiences are increased, particularly re older people

More inter organisation and inter generation work is produced

For artists...

(Older) artists' work is supported

Older artists' needs are better understood

For audiences and participants...

Enhanced health and well-being

Longer Term Impacts

For event organisers...

Scotland is recognised internationally as a leader in creative practice with and for older people

Luminate has a sustainable future

For artists...

More funding available for the work of older artists

Older people's creativity and engagement has a greater profile in arts policy

For audiences and participants...

More older people are involved in arts and creative opportunities

The diversity of older people involved in arts and cultural activities is increased

Older people 'co-create'/'co-curate' the creative opportunities available to them

For the care system...

Understanding of the value & importance of creative opportunities to older people in care is increased

Creative opportunities play an increasing role in policy and practice in the care system in Scotland

Source: BOP Consulting (2014)

In many ways, Luminate is acting in a unique capacity as a facilitator, bringing together arts, cultural and other organisations around a common theme and providing the branding and marketing to unite these into one umbrella programme that can be defined as a festival of creative ageing under the Luminate banner.

In terms of the logic model, this means that in many respects, rather than generating entirely new outcomes and impacts, Luminate aims to increase and enhance levels of existing activity i.e. *more* participation by older people, *more* networking between older artists etc. A key question that the evaluation therefore needs to answer (at the end of the three years) is how successful Luminate has been in stimulating and facilitating activity over and above what would have happened anyway.

Not being the principal deliverer of activity itself also means that one of the immediate outcomes for the festival ('Events for a broad, diverse Scottish population are programmed') relates primarily to the level and spread of activity that happens during the festival. Levels of activity would normally be deemed as 'outputs' within an evaluation when the activity is produced directly by the organisation, programme or project that is being evaluated. In Year 1, Luminate directly commissioned or curated 94 events (29%) and this steadily increased to 152 (35%) in Year 3. Luminate has delivered more work itself or in partnership from Year 2 in order to address identified gaps in the programme. This has been evaluated in Section 5, 'Outputs'.

As the numbers in Figure 3 below show, the majority of the events programmed as part of the festival as badged events, rather than curated or (co-)commissioned. Luminate has also not been designed as a primary funder of activity. Its main function is as a facilitator, enabler and marketer, and one of the measures of success of this role is how the festival is able to influence other organisations to promote and develop activities for the national 'window' that Luminate creates. This is therefore an outcome of Luminate's core role.

Lastly, the evaluation principally concentrates on Luminate's outcomes rather than the longer term impacts (which were defined by the Luminate Strategy Group. We would expect to see some indication of whether the longer-term impacts are holding true after three years, bus, as the term suggests, evidence of these will be more slow-growing.

4.3.1 Evaluation indicators

A suite of indicators have been developed under each of the sub-outcomes to use the framework within the empirical evaluation research. These indicators specify the information that is actually measured and collected through the various research methods used. It is through these measures that it will be demonstrated whether or not a particular outcome has been achieved (see section 14 in the appendices for full list of indicators).

Finally it should be noted that aside from the case studies, an evaluation of the audience outcomes, related to health and well-being, does not feature in this report. As the festival developed over the three years, the organisers felt that evaluating issues of health and well-being and how the festival affects the care system have become lesser priorities. More important is the issue of quality, in terms of the creative and artistic quality of the activities that are brought together under the Luminate banner. This is the reason for the additional participant evaluations that were carried out in Year 3.

5. Outputs

Luminate's key primary output is the programme of curated and commissioned events designed to drive forward the festival's vision. Detailed outputs for Years 1 and 2 are provided in Chapters 17 and 18. In the third year of the festival, Luminate:

- curated 25 projects programmed by 17 event organisers (in addition to one project organised by Luminate), generating 102 individual events, and

- (co-) commissioned new works with 4 event organisers, resulting in 5 projects, which generated 50 individual events.

- In addition, 112 badged projects ran under the Luminate banner, generating 283 individual events.

In total, out of the 435 individual events that took place during the Luminate Festival in October 2014, 35% were thus curated or (co-) commissioned by Luminate, and 65% were badged events. There was no discernible difference between badged, curated or commissioned events from the public's point of view. Across all three strands, the Luminate 2014 programme included a range of arts and cultural events, film tours, talks and workshops.

Figure 3 shows the number and distribution of events across the three years of the Luminate festival:

Figure 3 Curated, (co-) commissioned & badged events, Years 1-3

Luminate events	Curated	(Co-) commissioned	Badged	Total events
Year 1	79 (25%)	15 (5%)	227 (71%)	321
Year 2	83 (21%)	42 (11%)	275 (69%)	400
Year 3	102 (23%)	50 (11%)	283 (65%)	435

Source: Luminate management data (BOP 2014)

There has been a notable increase in the number of total events each year, while the distribution between curated, (co-) commissioned and badged events has stayed fairly similar across the three years.

Most significantly, there was a noticeable increase in events originating from (co-) commissioned projects between Year 1 and Year 2 (the result of greater scope to commission new work, leading to a call for proposals in 2013), with the increase maintained in Year 3. Luminate 2014 saw a 33% increase in curated and commissioned events compared to 2012 (see Figure 3).

The number of badged events also increased by 21% from 2012 to 2013 and a much smaller increase of 2% between 2013 and 2014. However, because of the increase in total number of events, this represents a smaller percentage of badged events – making up 71% of all events in Year 1, compared to 69% in Year 2 and 65% in Year 3.

Figure 4 Curated and (Co-) commissioned events, Years 1-3
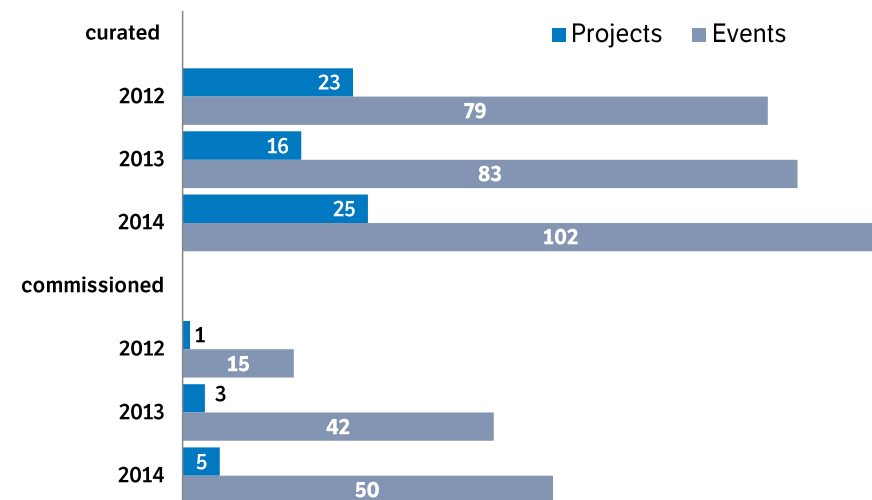
Source: Luminate management data (BOP 2014)

5.1 Curated & (Co-) commissioned events

Looking in more detail at the curated and (co-) commissioned events, in 2014, each curated project generated an average of 4 individual events – slightly less than the 5 event average in 2013, but up from 3 in 2012.

In terms of the distribution of events by artform (see Figure 5), the largest group in 2014 was made up of film screenings (largely due to two separate collaborations as part of the curated programme). The two next biggest groups were crafts (largely due to 24 workshops run in collaboration with Alzheimer Scotland) and music (largely driven by 18 workshops run by Falkirk Cabaret).

On the other hand, literature/publishing, not at all represented in 2012, made up almost 10% of events in 2014 and similarly, crafts, while not at all represented in 2013, made up 18% of events in 2014. Storytelling made up 10% of events in 2012, but this shifted to literature/publishing in subsequent years. Because of the number of people reporting that their events were digital under the 'other' category in 2012, BOP added 'digital technology/games as a separate category from 2013.

Luminate has thus been able to attract a variety of event organisers and projects each year, distributed relatively evenly among a range of artforms which has varied and grown across the years.

Figure 5 Distribution of events by art form, Luminate 2014
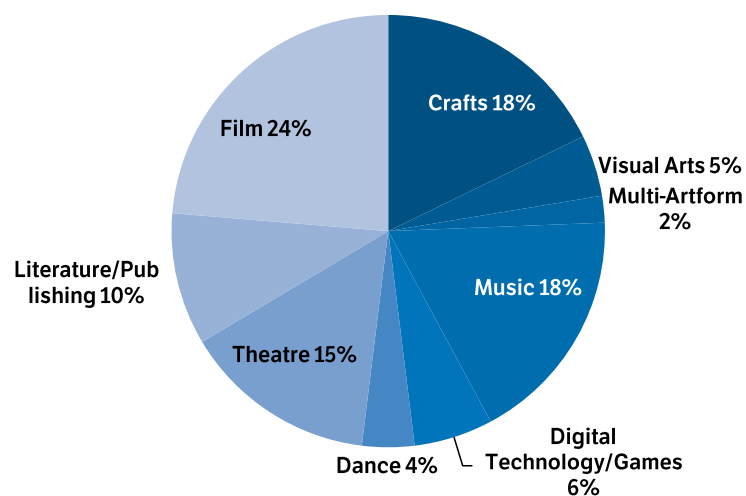
Source: Luminate management data (BOP 2014)

As Figure 5 shows, a wide variety of art forms has been covered by the festival across the years, and the distribution among art forms has varied each year. Most noticeably, dance featured very heavily in 2012 (20%), while being represented much less strongly in the subsequent years (3% and 4%). Similarly, visual arts dropped from 22% in 2013 to 5% in 2014.

Figure 6 Distribution of events by art form, Years 1-3

Source of funding	Yr 1	Yr 2	Yr 3
Film	27%	21%	24%
Crafts	7%		18%
Visual arts		22%	5%
Music	3%	29%	18%
Digital technology/games	n/a		6%
Dance	20%	3%	4%
Theatre	6%	13%	15%
Literature/publishing		2%	10%
Multi-artform	3%	4%	2%
Storytelling	10%		
Gallery/museum	17%		
Other	7%	4%	

Source: Luminate management data (BOP 2014)

In terms of the geographical distribution of curated and (co-) commissioned events in 2014, the map below shows us that there was a good spread of curated events (blue) across Scotland, and more in northern Scotland and outside of the central belt. As Luminate grows, its spread across Scotland is also growing. The five (co-) commissioned projects that took place (red) were in Edinburgh, Glasgow, Dundee and in Dumfries and Galloway.

Figure 7 Distribution of curated and commissioned events for Luminate 2014
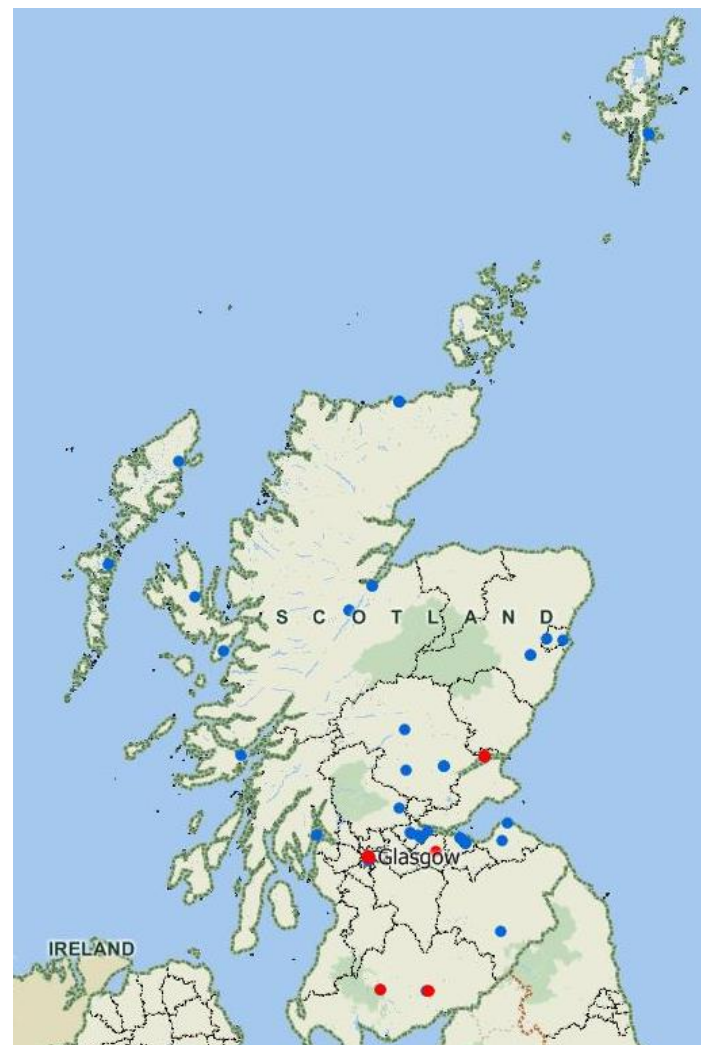
Source: Management information, Luminate (2014)

(curated: blue; commissioned: red)

Considering the range of characteristics of the events, in 2014, 37% of the curated and (co-) commissioned events, run by six event organisers, were targeted specifically at people living with dementia. In

19

comparison, this is slightly less than in 2013, where 46% of events were targeted at people with dementia. While the number of individual events is unknown for 2012[7], five event organisers surveyed in Year 1 also said that their curated or commissioned events were targeted at people with dementia or at risk of dementia.[8]

A slightly smaller proportion of the events, 24%, were explicitly intended to be intergenerational in 2014. This is a significant increase from 2013, when only 2% of events were intergenerational[9].

In addition, 63% of the curated and (co-) commissioned events that took place in 2014, run by 14 different event organisers, were participatory in nature, again a marked increase from the 38% participatory events of 2013. While the number of individual events in 2012 is again unknown, nine of the event organisers surveyed in 2012 also said that they had run participatory events or a mix of participatory and attendance-based events.

It is interesting to look briefly at the overlap between events targeted at people living with dementia, and intergenerational and participatory events. Of the 56 events which were targeted at people living with dementia, 19 were also intergenerational, and 49 (88%) were participatory. This latter number is particularly high due to the large number of crafts workshops run in collaboration with Alzheimer Scotland (24).

Finally, in terms of the accessibility of the events, 43% of the events in 2014 were public, and 57% were outreach events (i.e. targeted at a specific audience group, such as care home residents). The majority of events (68%) were free of charge, with only one outreach event – an exhibition at the Alzheimer Europe conference – being fee-paying. This is a smaller proportion of free events than in 2013 (71%) and 2012 (87%),

however, the actual number of free events remained virtually the same between 2013 (63) and 2012 (65), and actually substantially increased in 2014 (104).

The Luminate 2014 (Year 3) curated and (co-) commissioned programme

As in Years 1 and 2, the aim of the curated and commissioned programme in Year 3 was to achieve a diverse range of activities which fits within the vision, aims and objectives of the festival. In order to achieve this, the following key steps were undertaken:

- Luminate approached organisations and individual artists with a track record of high quality work in an area of Luminate's remit. In addition, Luminate in Year 3 began talking to organisations who have an interest in this area of work but no or only limited experience to date, to explore ways in which they might be involved. An example of this was the project with All or Nothing Aerial Dance Theatre, who are keen to develop their work with older people. The short series of workshops with Scottish Ballet's Regenerate community dancers, which was organised as part of Luminate, enabled All or Nothing to test out ideas and approaches. This has already led to discussions about a larger project next year.

- While no open call for proposals was run in 2014, one project which was put forward in response to the open call in 2013 (Changing Room) was taken forward in 2014. This project had come very close to being selected in 2013, but the panel felt that the plans needed more development, which happened over the subsequent year.

- Luminate focused on achieving a good geographical distribution and spread of artforms among its events:

  – In 2014, film screenings (through the film tours curated by Luminate) were the most commonly programmed curated and commissioned events (24%). The two next biggest

---

[7] A different approach was taken in Yrs 2 and 3 to establish this – for these years, the figures are based on Luminate management data to provide more precise figures, whereas Year 1 relied on feedback from surveyed event organisers.
[8] The chances of developing dementia increases as we get older, for example it is estimated that dementia affects one in 14 people over 65 and one in six over 80. There are several other risk factors. The targeted events/activities would have specifically considered the needs of people with dementia or at risk of dementia.
[9] Used as baseline, as the 2012 event organisers' survey responses could not be fully reconciled with Luminate's definition of an intergenerational event (see Year 1 and 2 report)

groups were crafts and music (18% each). This was followed by theatre (15%) and literature / publishing (10%), with digital technology / games (6%), visual arts (5%), dance (4%) and multi-artform activities (2%) following suit. Across the three years, Luminate has been able to successfully vary and extend the artforms of the activities represented under its banner (see Figure 5 and Figure 6).

- While events in Year 1 and 2 were programmed with an aim to give a clear message about the way Luminate is intended to develop, this felt less necessary in 2014 as the sector and audiences are becoming familiar with the festival and its ambitions. The one key area where this approach still applies is in international work – Luminate is aiming to develop a larger international programme over time, although at present, the budget can only cover one international piece per year. In 2014, the main international event was a Belgian dance performance, *Journey*, at Woodend Barn, Aberdeenshire. In addition, an Australian speaker was present at Luminate's Arts in Care Seminar, bringing an international perspective to the debate.

- While in the previous years a number of collaborations consisted of Luminate providing support measures which added value to existing projects (this approach was particularly strong in Year 1), in 2014 this approach was no longer taken. This is a clear indication of the progress the festival has made in the past three years – all the (co-) commissioned and curated projects within the 2014 festival calendar were in some way newly conceived for Luminate.

- Since Year 3, Luminate is increasingly taking a longer-term view to programming, rather than organising each festival on an individual basis. The project with All or Nothing is an example of this: a short project was delivered for 2014 with a view to organising a longer project in the future. Similarly, *Falkirk Cabaret* was a taster for a larger singing programme that Luminate and Love Music hope to deliver in the future. Luminate

in 2014 also supported some research and development work by an artist, which was not part of this year's programme but instead was early development work for a project in 2015.

6. Case study of curated project

Luminate 2014: Curated event. Falkirk Cabaret, Luminate and Love Music

About the Luminate activity

Falkirk Cabaret is a singing project conceived by Luminate and Love Music. From the outset expanding the geography and reach of Luminate was central to their ambition. Love Music, led by Stephen Deazley, worked with three groups in the Falkirk area over a six-week period; two in residential care homes (Haining and Ivybank) and the third, a '50 Plus' social group, at the Camelon Centre. Weekly sessions focused on singing a variety of pop and traditional Scots songs in an informal setting, where there was no pressure to perform.

The culmination was the coming together of these 40 voices with 50 community choir participants from Edinburgh, accompanied by a professional band to perform for themselves, friends and family.

Delivering quality arts programmes for older people

The choral sound and singing with a professional band was new to many participants. Stephen kept the atmosphere informal, allowing frailer residents to come to the fore, using microphones to amplify those with less lung power. An atmosphere of simplicity and honesty arose from working for each other rather than simply putting on a show. Love Music was keen to mix groups and abilities with more able members providing support, sharing responsibility and broadening quality.

Working in Falkirk was new so they kept the model simple. This is a large geographical area, with scattered population and limited local resources. In the future, with a track record, they would aim to experiment and develop the model whilst maintaining the high quality of this first venture.

Musicians in care homes often provide entertainment only. Falkirk Cabaret focused on quality and development through participation. Stephen, along with the staff at Haining and Ivybank Care Homes, saw the benefits of this quality focused approach and the potential it offers if embedded into future activity.

Figure 8 Performance of Falkirk Cabaret

Credit: Drew Farrell

Outcomes for Luminate

Stephen Deazley and Love Music work across age ranges in community and participatory settings. Their music output is broad and includes youth and school projects. Whilst Love Music had not previously worked in care homes their approach was sympathetic to that setting.

22

In the future Stephen would like to research the development of a systematic approach to delivery as well as creating a resource bank of music.

The collaboration was deemed a success by partners and Love Music found Luminate's initiation and co-curation responsive and open. Love Music was able to supplement Luminate funds to expand the venture with the Edinburgh choir and professional band.

Outcomes for participants

Members of the predominantly female Camelon Centre 50 Plus group are isolated culturally and socially through bereavement, health and lack of social outlets. When asked for feedback, participants were overwhelmingly positive about the confidence they had gained. They described the venture as "welcoming", "well organised" and "fabulous". The offer of a follow up gig at a community fair after the Falkirk Cabaret was a rousing endorsement of their achievements and they have ambitious plans to continue the choir on a monthly basis.

One member socialised for the first time since her bereavement eight years ago. Participating in this inclusive and open venture gave her confidence and she has subsequently joined her church choir, a move she previously could not have imagined.

Care home staff described the venture as a "much loved activity which will be missed. An emotional and worthy day for everyone singing with the choir. It was a massive event for all." Staff, carers and residents responded positively.

Outcomes for care homes

The local response was strong and continuing the initiative, as the homes wish to, will need further support to embed best practice. Activities coordinators look forward to building on this project and hope Love Music will return next year.

Figure 9 Participant at Falkirk Cabaret Performance

Credit: Drew Farrell

Even in well-managed care homes staff, pressured for time, often do not know whether residents have musical backgrounds – one home discovered a resident had, for 45 years, been piano accompanist at her school workplace. She has lost those physical skills but connecting through reference to her abilities brought her deeper involvement.

Caroline, Ivybank Care Centre Manager, said that residents found the activities incredibly exciting and commented that she does not see them as happy as when they are involved in musical activities. They often have musicians come in to sing for them but

this was the first time they had a choir – it was something she had wanted for a long time.

Longer Term Impacts

Both organisations immediately saw the potential for a one-off choir and performance project but also the sustainability benefits that a longer development, with opportunities for research and scope to tie in quality resources, could offer. Inclusion of input from the Care Inspectorate in their future thinking is seen as vital.

Stephen would recommend building in professional development to the care centres with staff/ charity workers shadowing music professionals. He would encourage formation of choirs in other care homes. The over-50s group have started their own choir with 11 members signing up so far. He is nervous of their ability to continue alone and is connecting them to a local community choir to see if they can establish a continuing resource and sustain long term impact. Stephen and colleagues found they did not have enough time to network to find pathways to continue.

Quality of delivery appears evident to Love Music, whose hope is that future collaborations would achieve good partnerships. In care homes, musicians generally only provide entertainment, so working on legacy to maintain quality is vital.

Clarifying contractual relationships is key to future success. The team insisted in advance that a specific contact at each centre had to be responsible for liaison to circumvent problems of internal communications. (These problems were noted in previous Luminate ventures in care settings where staff shift rotas worked against continuity). Any problems encountered were more with day to day issues of programming the work alongside existing activities. Stephen believes a confident stream of quality work – thinking about group dynamics, space, lighting, shepherding – could make a difference to community and social dynamics but that further research is needed to develop embedded practice.

7. Case study badged event

Badged event: Read, Relax, Recharge at Glasgow Women's Library, October 2014

Figure 10 Flora MacNeil at Glasgow Women's Library

Credit: Glasgow Women's Library

About the Luminate activity

On 30th October 2014 Glasgow Women's Library (GWL) presented a special edition of the weekly 'Read, Relax, Recharge' writing group. Usually a women-only group, special editions are open to all. Past speakers have included South African poet Toni Stuart[10] and the events are led by GWL's Reader in Residence and prize winning Scots poet, Magi Gibson.

This Luminate edition offered a celebration of the ancient tradition of storytelling and featured acclaimed singer Flora MacNeil.

MacNeil grew up in the 1930s on Barra in the Outer Hebrides, where she was one of the last women raised in the Gaelic oral tradition where song and poetry were passed down from mother to daughter while the men were at sea. Recorded by Hamish Henderson in the 1950s, she was celebrated at Celtic Connections in 2013. Sadly this was to be Flora's last public engagement as she died a few months later.

Magi interviewed Flora about her life and introduced her as the last of the "great tradition bearers". As well as talking about her life and the island song traditions, Flora sang, unaccompanied, a lament for a man killed at Culloden in 1745 which had been passed down to her through generations of women in her family.

Glasgow Women's Library also participated in Luminate 2013 with *Suffragettes: Our Mothers, Sisters, Aunts*, 3-5pm, Friday 17th October 2013, free).

Delivering quality arts programmes for people of different ages

GWL attracts women of all ages and many of its regular attendees and active members fall into the older age group.   The Read, Relax, Recharge! group prides itself on being warm and welcoming, to suit women of all ages, from all walks of life. Each week they listen to a story from their shelves, along with a selected poem, and take part in lots of lively, guided discussion. The sessions are an introduction to the library's collection as well as a forum to interrogate the ideas put forward. They are also a great way to get to know people. This mix of social networking, entertainment and "engaging the grey matter" has proven a powerful mix.   Their work is intergenerational and feedback on this particular Luminate event highlighted its benefits. Older participants' memories were triggered, younger participants learnt and all who lacked

---

[10] http://womenslibrary.org.uk/2014/04/08/cape-town-poet-wows-gwl/

knowledge of Highland traditions found the introduction to this world engaging.   Hearing a performer of Flora's calibre and expertise added weight to the quality of engagement.

The audience was mixed – able bodied, disabled, young and old – women and men. A significant part of the audience was a group of adults with learning disabilities, mostly men, with ages ranging up to their 60s. The event held their attention throughout and they particularly enjoyed the musical element. One attendee, George, said it was his first time hearing anything like that – he goes to lots of storytelling events with the group and particularly enjoyed hearing from someone older, and in Gaelic. He would like to hear more.

Regular group member, Sue, thought that the event "opened up the experience to everyone – literary, artistic and cultural... this is where you need to come if you have a story".

This rich mix of story and song, combined with tea and cake, was a hit.

Outcomes

For GWL this event brought new audiences as well as engaging regulars in a new style of event and storytelling. Another attendee, Shirley, thought it was marvellous how memories came out of the stories Flora told. Annette, a regular at the Read, Relax, Recharge events, said that this one was completely different. They mainly have writers in English come along but she learnt a lot today: "It triggered memories ".

There is a core of ten or so women who come almost every week and regulars commented that the Gaelic oral tradition fits in well with other themes they have discussed. One former regular, Anne, said she and a friend were "returning as old ladies" and had not been sure what to expect.   They were delighted.

Working with Luminate brought publicity and added about a quarter of the audience. The organiser of the care home group had picked up the Luminate brochure in a library and felt it fit well with the events her group members enjoy, but would also introduce them to new experiences.   Another participant, Sue, came across the brochure in her local library. She had been to the 'Play, Pie and a Pint' event and loved that, then trusting the organisers she looked again and found this, of comparable quality, describing it as an "incredible resource".

When organiser, Magi Gibson, was given the opportunity to invite Flora to Read, Relax, Recharge!, she immediately thought of linking the event up with Luminate, whose work she was familiar with, as it seemed a great opportunity to hold a cross-generational event starring a woman in her late eighties. Magi wanted to work with the Festival, and Flora and her work fit the bill for both GWL's existing audiences, for potential new participants, and for Luminate.

Longer Term Impacts

This event took place on the same day as the announcement from Creative Scotland of GWL's success in achieving three-year Regular Funding. As Lifelong Learning Manager, Adele Patrick put, this achievement "shows what we can do in a space like this".

Involvement in Luminate brought new audiences and spread the message about GWL to new constituents. It positively changed the group dynamics and opened up potential for new ventures, particularly in its use of oral storytelling.

8. Artistic quality

8.1 Introduction

As stated in Chapter 2, a key aim of Luminate is to 'offer an innovative and high quality programme across the arts and media, with a contemporary Scottish and international flavour.' Because of the shift in focus of the evaluation over the three years from measuring the health benefits of Luminate to artistic quality, this has only been measured following the third year of the festival.

Luminate events are programmed in one of three ways; as a badged, curated or commissioned event. Artistic Quality is more straightforward to monitor in the latter two categories, but for the festival to grow and be sustainable, it also relies on a high number of badged events.

Badged events must fulfil two roles; first, it is a signpost that the organisers' events/activities meet the objective criteria of Luminate (i.e. the content is aligned with the aims of the festival). Secondly, the badge also functions as an implicit endorsement of the events and activities in terms of quality. From the public's point-of-view, there is no difference between badged, curated or commissioned events.

Because artistic quality is a subjective matter, it can be difficult to quantify. Instead, BOP carried out several quantitative stands of research which can be pulled together to give a more in-depth measure of quality. Findings from the following research methods will be discussed in this chapter.

8.1.1 Peer reviews

Following discussion with the Luminate Director, seven event organisers were identified to attend four events which were a mix of badged, curated and commissioned events in both rural and urban areas. Reviewers were selected because of their prior engagement with Luminate (as volunteers, participants, or event organisers).

The events attended covered a range of activities which take place under the Luminate banner, including theatre, music, storytelling and visual arts. A brief description of the events reviewed is given below.

Tea Dance at the Scottish National Portrait Gallery, Edinburgh (badged)

A tea dance with a wartime theme, inspired by a concurrent public exhibition Remembering the Great War. Participants were encouraged to sing and dance along with live music and dance performers.

Changing Room, at Electric Theatre Workshop, Dumfries (commissioned)

This interactive art installation explored women's experiences of the menopause.

Colin Gray; a journey with his parents through love, life and death – exhibition and artist's talk at North Edinburgh Arts Centre, Edinburgh (curated)

A talk by photographer Colin Gray about the works that formed part of his exhibition. The exhibition displayed a selection of works documenting Colin Gray's 34-year collaborative journey with his parents.

Generation Arts Day of Dance at Howden Park Centre, Livingston (badged)

A day of creative dance workshops and performances for older dancers, which was followed by a triple bill performance by Regenerate, 24 Carat and Still Dancing.

All reviewers were provided a peer review briefing note, followed up by a telephone briefing by BOP. The level and quality of feedback was mixed and overall less in depth than hoped. However, the responses still offer some insight into artistic quality.

8.1.2 Focus groups

BOP attended two Luminate events and recruited audience members to attend two focus groups. A total of 15 audience members participated in the focus groups.

Life Lines: Intergenerational LGBT+ Storytelling, Edinburgh (badged)

An LGBT storytelling event, organised by LGBT Health, which ran in collaboration with the LBGT Health and Wellbeing Festival. The performance was based on a series of workshops which had taken place over the previous few months, allowing people to experiment with methods of storytelling, poetry, performance, etc. The event was for all ages and explored individuals' LGBT experience across the life journey.

Love Letters Straight From Your Heart, Inverness (badged)

A performance event by Uninvited Guests, inspired by a wedding reception, a wake and a radio dedication show.

8.1.3 Event organisers survey

As described in Chapter 9, all event organisers involved in Year 3 of Luminate were sent an electronic survey to complete. In addition to questions about programming, funding and future intentions of involvement with Luminate, respondents were also asked to give feedback on the artistic quality of the event they hosted. A total of 77% of event organisers responded.

8.1.4 Partner consultations

BOP carried out in-depth consultations with all three founding partners of Luminate: Creative Scotland, Age Scotland and The Baring Foundation. Although these discussions did not focus heavily on the artistic quality of events, relevant comments have been taken into account here.

8.2 Measuring artistic quality

The framework for reviews were adapted from the Arts Council England's quality measurement which measures what the cultural sector sees as key dimensions of quality. From these measures, BOP created four general categories to assess the artistic quality of the Luminate events.

8.2.1 Originality of the event

Peer reviewers agreed that most events were original in their format, but not necessarily in their subject matter, meaning that several events were not considered 'innovative'. However, most also appreciated that the event allowed them to experience something that they had never tried before.

Focus group participants gave mixed opinions about the level of originality of the events. Some said that it had "stood out as something different" and enjoyed the intimate, participatory nature of the event, although some argued that they had seen the subject matter covered before. Storytelling events were particularly common; where *Life Lines* differed was its focus on LGBT issues. The majority of the *Love Letters Straight from Your Heart* focus group members were regular visitors to Eden Court where the event was held, and they felt that it matched their high expectations of plays performed there. Eden Court attracts many small travelling Scottish companies and the quality is always very high; *Love Letters* stood out in the programme as being "something different". As a touring show, the audience inevitably dictates the flavour of the show, and the focus group members were interested to see how their experience of the show would differ at another performance.

8.2.2 Relevance of the event

Five of the seven peer reviewers thought that the events they attended were relevant to Luminate– the events were targeted towards engaging older people, building social connections, keeping healthy and enjoying being creative. One reviewer did not agree that the event was relevant, saying that it was thought-provoking but not a celebration of old age.

Audience members who attended focus groups agreed that they had felt emotionally attached to the event they had attended and that it had provoked thoughts and discussions about their personal experiences. The majority of audience members had not been aware that the event was part of Luminate, and most had not heard of Luminate. Had they known in advance, this would have discouraged some of the *Love Letters* focus group from attending as "they don't want to be associated with ageing". However, the event itself changed their minds and all of the focus group said they would seek out Luminate events in the future. Two teachers said they would like to take school children to events such as *Love Letters* as it was important to have an intergenerational appeal.

In particular, audience members who had seen *Life Lines* were pleased to see an LBGT event was programmed in a 'mainstream' festival and had brought to their attention different events that they would not normally have considered. Several responded positively to the fact that the event was intergenerational. One specifically mentioned the importance of seeing positive role models in healthy situations for younger people in the community. It is important that events appeal to all age groups and are not aimed at a specific age group (e.g. 'older'). As with the *Love Letters* audience, the ageing aspect of Luminate would have discouraged them from attending.

8.2.3 Impact of Event

All but one of the peer reviewers felt the events had a positive impact on the audience. They felt connected to the event and came away with new ideas and felt inspired to try a similar event again (and even to organise a similar event of their own) and to bring others along. The one negative response was that part of the event felt "intrusive, disrespectful and macabre" in its portrayal of dementia, but did recognise that the event did hold the attention of the rest of the audience.

The audience members of *Love Letters Straight From Your Heart* felt that the event was thought-provoking and emotional. One member kept bringing it up with friends to try and make sense of it; "it messed with your mind, your emotions and your experiences". It was apparent that music played a large part in the emotional impact of the event, and almost all of the focus group members described feeling moved by the music. However another member queried whether they had been manipulated into feeling emotional. The unusual physical set up of the event also had an impact as audience members were encouraged to sit around a dining table in the middle of the action, further blurring the divide between audience and performer.

8.2.4 Overall quality of the event

Generally, peer reviewers reported that the events they attended were high quality, well thought out and well organised. Two reviewers commended the venues in terms of accessibility for Luminate attendees and one added that the event organisers could have considered further the transport issues that the target audience would have.

Opinions on quality in the focus groups were mixed. *Love Letters Straight From Your Heart* was positively received and members agreed that is was it was well thought-through and engaging, and that the quality was particularly high. Whereas focus group members who had attended *Life Lines* commented that the quality varied throughout, depending on the piece. This variety of quality was understood, however, because of the nature of the event.

The two focus group events had similarities in that they were both participatory; *Love Letters* invited radio-show style dedications to loved ones in advance of the performance, and *Life Lines* featured performances from amateurs who had taken part in workshops in the months leading up to the event. Each *Love Letters* performance was developed through workshops involving older people, gathering their stories and dedications for use in the performance. The strong focus on engaging an older audience fitted with Luminate's focus. The major difference was that *Love Letters* was performed by professional actors who had the difficult task of interpreting someone else's story about someone they loved. The participatory element was particularly important to the reviewers of *Love Letters*, who felt involved in the process. At one point the audience were instructed to make eye contact with an audience member sitting opposite them for the duration of a song. One audience member felt that following that period of concentration, she lost all of her anxiety about the participatory element

and felt more open. However, others found the exercise awkward and felt embarrassed about it.

Feedback on the quality of *Life Lines* was mixed. The majority was positive, but because the event featured a mixture of professionals and amateurs often telling very personal, emotional stories, some people found it hard to say how the quality compared. Some admired the bravery of amateurs performing for the first time in front of people, others felt that due to the very personal nature of the stories being told, they "felt privileged to hear their stories" and they "left with something more than when I went in". Despite the variance in quality in comparison to a professional event, the majority of feedback was positive; according to one reviewer there were some "mind blowingly brilliant" pieces. One reviewer felt inspired to tell her own story following the event. On the whole, they agreed that the honesty and truth in the pieces outweighed any variance in quality.

In our stakeholder consultations, the Portfolio Manager for Audience Development, Equalities and Participation at Creative Scotland commented that she felt that the festival had achieved its original aim to be an ambitious and inspiring festival. Whilst quality varied across events, the festival overall has delivered realistically for its funds, expertise and demands. It showcases a range of work that previously might not have been programmed and this is considered a very positive factor.

The Chief Executive of Age Scotland, commented that all of the events he had attended were of very high quality and that is something that Luminate needs to hold on to. At a time when the festival is increasing its volume and reach, it needs to maintain its high levels of quality, so as to maintain its strong brand reputation.

In addition to this, of the event organisers who responded to the survey, 93% felt that the quality of the event they hosted was either good or very good. The remaining 7% reported the events as fair. This is overall a very high level of quality, but it has dropped slightly over the three years (from 100% in Year 1 and 97% in Year 2).

9. Outcomes

9.1 Introduction

The Year 3 evaluation data was collected during the festival (the case studies) and in the weeks following (surveys of both artists and event organisers and management data). In total we have collected data from:

- 62 respondents to the event organisers' survey. There were 81 event organisers in addition to Luminate themselves[11]

- 33 artists[12]

- Management data regarding all events that took place during Luminate 2014 and their event organisers

- For the two case studies, the field research involved the following:

  - Falkirk Cabaret, Love Music and Luminate (curated project) at Haining Care Home and Ivybank Care Home – 23 care home participants (see Section 7)

  - Read, Relax, Recharge at Glasgow Women's Library – (badged project) – 10 participants (see Section 7)

Sections 9.1.1 and 9.1.2 provide an overview of the results from the surveys and management data for the event organisers and the artists, in terms of the process, responses, and some demographics of each cohort. The organising structure for presenting the main results is based around the outcomes presented in the logic model.

As chapter 3 explains, the third year of Luminate saw follow-on research conducted which mirrored the approach in years 1 and 2. The results described here are from the third year of research, with comparisons over all three years. Complete results from the first year of the festival can be found in Chapter 17 and complete results from the second year is provided in Chapter 18.

9.1.1 Overview of event organisers

Results summary – Overview for Event Organisers

In total, 62 responses were collected from the online survey; this represents 77% of the total number of unique event organisers in Year 3, which is the highest response rate across all three years. Using these results in conjunction with the management data, in total there were over 300 responses from event organisers involved in Luminate 2014.

- **Overall satisfaction:** Responses from event organisers indicated a very high level of satisfaction with how the festival was organised. 96% reported that they were either satisfied or very satisfied, which is in line with figures from Year 1 (98%) and Year 2 (97%).

- **Scale:** Approximately 41,605 people participated in or attended an event or activity in Luminate 2013 compared with approximately 79,706 in Year 1 and 67,256 in Year 2. This is an apparent decrease of 38% between Years 2 and 3, though it is important to take into account the increased reach of the festival into care homes and non-arts organisations, as well as the fact the for the first time, the majority of events were participatory, rather than attendance based. It is also important to note that because of data collection methodology (see Chapter 16), figures presented for Year 1 are a less accurate representation.

- **Quality:** Programmed events for the festival are badged, curated or commissioned by Luminate. As the majority are badged events, Luminate has little control over the quality of events that take place. One indicator of the quality of events is that reported

---

11 Respondents to the event organisers' survey include those who organised badged, curated or commissioned events, partners of the organisers, or partners or venues of the projects Luminate organised itself.

12 Those working as artists during Luminate include professional, semi-professional and voluntary artists. Event Organisers were asked to send the survey to the artists they worked with, and therefore the exact number of artists involved in Luminate is unknown.

by event organisers. 93% reported that the artistic quality of the event they were involved with was either good or very good. The remaining 7% reported the events as fair. This is overall a very high level of quality which has been maintained over the three years (100% in Year 1 and 97% in Year 2).

- **Affordability**: 68% of event organisers ran free events during Luminate and an additional 17% reported that part of their event was free. Of those whose events were not free, 58% offered a special discounted price. The number of free (or partly free) events in 2014 has increased from 2013, where 64% of events were free or had a free element (compared to a combined total of 85% in Year 3).

- **Engaging volunteers**: The vast majority of event organisers (92%) work with volunteers, which is an increase from 79% in 2013 and 70% in 2012. Of those who do engage with volunteers, 22% reported that they took on more volunteers during this year's festival, compared to 20% in Year 1 and 11% in Year 2. Luminate is therefore showing that it is encouraging higher levels of community engagement.

- **Organiser engagement**: 94% of event organisers said that they were 'likely' or 'very likely' to take part in Luminate 2015, is in line with figures from Year 1 (100%) and Year 2 (93%). Analysis of the management data shows that 41% of 2013 organisations actually participated in 2014 and so it is likely that not all of the 2014 organisers who said they would return will participate in 2015.

- **Proximity**: Comparing the distribution of curated and commissioned events in 2014 to Years 1 and 2, there has been an increased spread of events across Scotland, particularly in more rural, northern areas and in Dumfries and Galloway. In the first year of the festival the majority of events and activities during Luminate took place in the urban centres of Edinburgh and Glasgow, but as the size of the festival has increased, so has its geographical spread.

Of all the event organisers, the majority (80%) were arts organisations. Of these, 22% considered themselves multi-artform venues, and 15% were a museum/gallery. This is broadly comparable to Year 2, although there were fewer theatres as venues this year, compared to Year 2. The number of libraries and heritage venues involved in Luminate has also increased over the three years. Figure 11 shows the full breakdown of the core business sectors of event organisers who would classify themselves as arts or cultural organisations.

32

Figure 11 Core business of event organisers [base: Year1 – 31, Year2 – 45, Year3 – 54]
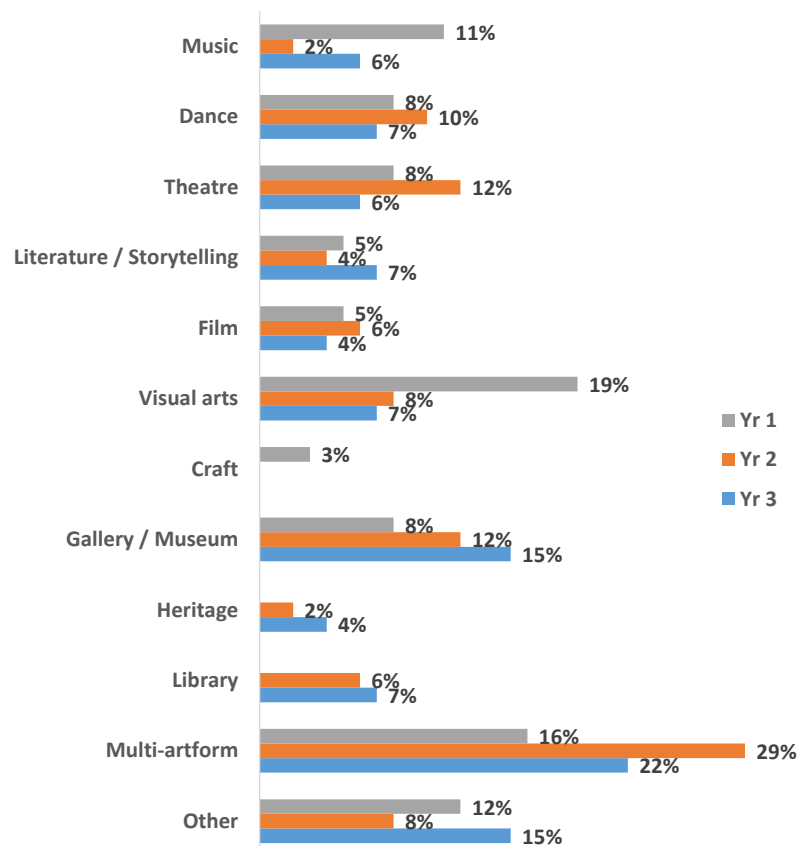
Source: Survey of Event Organisers, BOP Consulting (2012, 2013 2014)

*Other includes poetry, a writing group, digital prototyping and personal manufacturing, research institute, a local authority group and a community group.

The number of non-arts venues who hosted Luminate events has increased overall over the three years, from 11% in year 1 to 18% in Year 2 and to 20% in Year 3. Specifically, non-arts venue event organisers were made up of older people's organisations (5), private care homes (1), day care centres (1) and other community groups (5). Luminate events are now being programmed by organisations from wider backgrounds, which is a positive finding to increase access to the arts for older people.

9.1.2 Overview of artists

Following from the methodology established in the first year of the festival, BOP carried out a survey of artists. This was distributed by Luminate, and sent to event organisers who were asked to send the link to the artists who participated in the festival. The number of artist respondents is still low, but still gives some worthwhile feedback from the sector. Some event organisers also acted as artists, in which case, they were asked to complete both the survey of artists and the survey of event organisers.

Results summary – Overview for artists

- **General satisfaction**: Satisfaction levels with how Luminate was organised has dropped in Year 3, from 97% in Year 2 (92% in Year 1) to 78% in Year 3 saying that they were either satisfied or very satisfied with how the festival was organised.

- **Reach**: 73% either agreed or strongly agreed that being involved in Luminate helped them reach new audiences, which is similar to results from previous years (73% in Year 1 and 78% in Year 2).

- **Profile**: 73% either agreed or strongly agreed that their involvement with Luminate helped raise the profile of their work. This figure has been steadily increasing over the three years of Luminate, from 65% in Year 1 and 69% in Year 2.

- **Recognition**: Similarly to previous years, almost all artists said that Luminate portrayed older artists in a positive light (92%, compared to 93% in Year 2). Only one person responded that Luminate represents older artists negatively.

Of the artists who completed the survey, 24% were voluntary, 18% were semi-professional and 58% were professional. They have been

33

working as artists from between less than 12 months, to over 10 years. According to survey results, Luminate has worked with more voluntary artists and fewer professional artists in Year 3, compared to Year 2, where 63% of respondents were professional artists and 19% were voluntary.

9.2 Outcomes: event organisers

9.2.1 Activities and events for a broad, diverse Scottish population are programmed

Artform and mode of interaction: Luminate programming reflects a broad range of artforms

Luminate is a multi-artform festival and considers submissions from across artforms. Figure 12 shows the distribution of artforms that were programmed during Year 3. Comparing this to Years 1 and 2, it is apparent that the breadth of artforms programmed has increased. The most commonly programmed event type in 2014 was theatre (20%), followed by music (15%). Compared to Year 2, there has been a decrease in the number of visual arts events being programmed from 15% to 9%, but an increase in craft events (from 6% in Year 2 to 13% in Year 3). The artforms programmed in Luminate are becoming more varied as the size of the festival grows.

Figure 12 Artforms programmed for Luminate, 2014
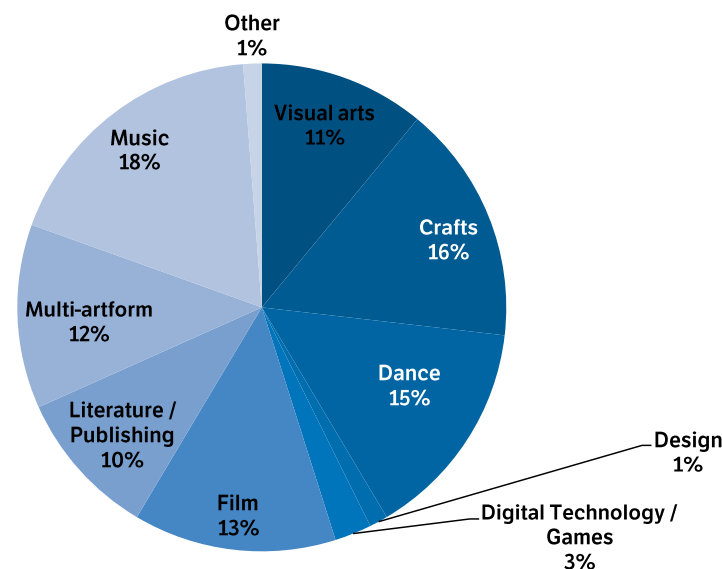
Source: Management information (2014)

Luminate includes both participatory and attendance-based (audience) events. As can be seen in the literature review (Chapter 13) participatory arts events are more frequently programmed for older people as they can produce more visible physical improvements in health and well-being (they are easier to measure compared with mental health improvements). Even so, Luminate is seeking to establish the impact on older people when engaging with any role within arts and cultural events and activities. Figure 13 shows that of all the programmed events in Year 3 of the festival, 47% were attendance based and 53% were participatory. BOP notes that of the event organisers who completed the survey, only 32% reported that their events were participatory (43% noted that their events were a mix of participatory and attendance). It may be that event organisers are still unclear about the distinction. For future evaluation, Luminate may want to provide more clarity on its definition of participatory/non-participatory.

Figure 13 Distribution of programmed events between participatory and attendance-based
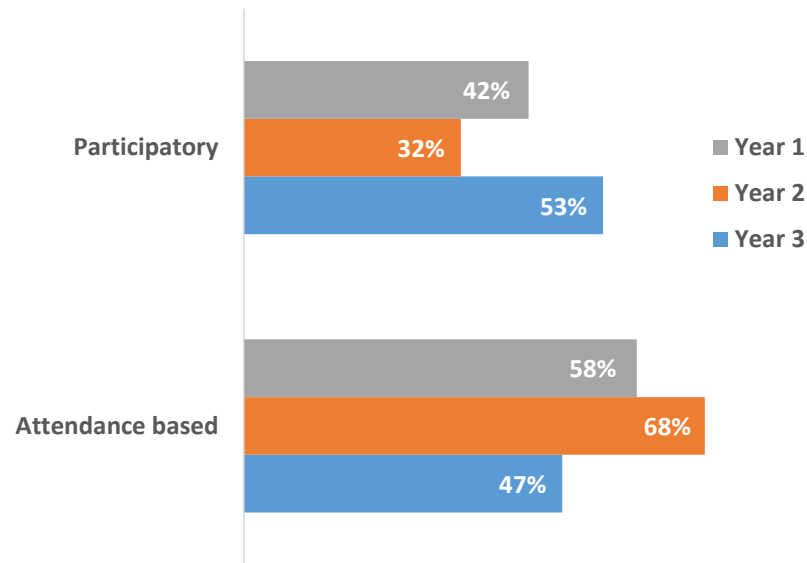
Geography: events and activities are programmed with wide geographic reach across Scotland

Figure 14 shows where Luminate events took place in 2014. As with previous years, the majority of all events took place across the Central Belt of Scotland, particularly in Edinburgh and Glasgow – the most populous areas. There were more events in the Highlands and Northern Scotland. Five events were commissioned by Luminate in 2014, which took place in the Central Belt and southern Scotland. Curated events were spread across Scotland, but none were located in Glasgow or Edinburgh.

Figure 14 Distribution of all programmed Luminate events, 2014
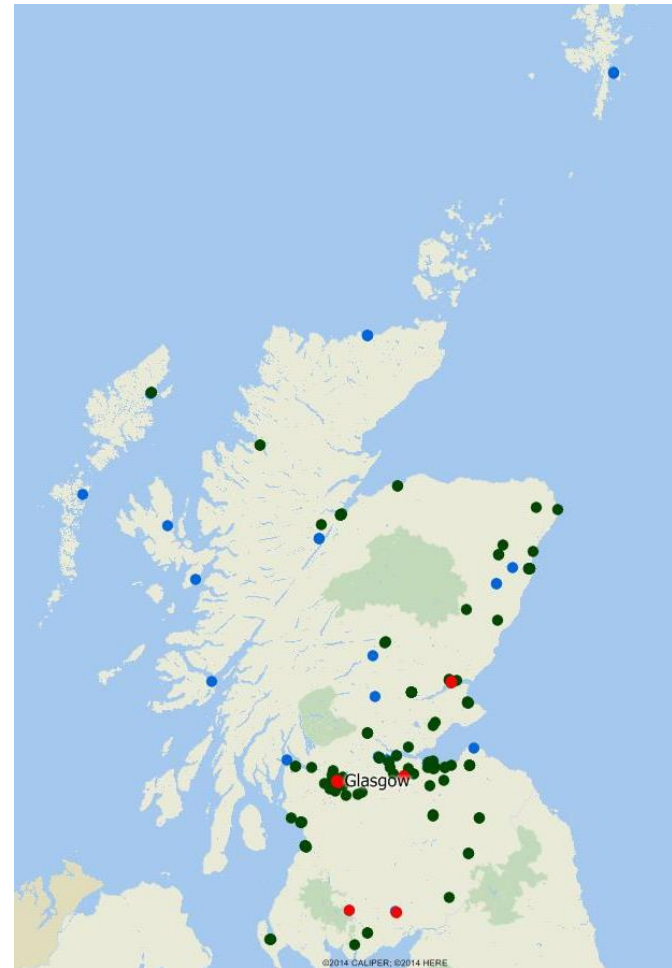
(Red – commissioned, blue – curated, green – badged)

35

Figure 15 Distribution of programmed events in Glasgow, 2014
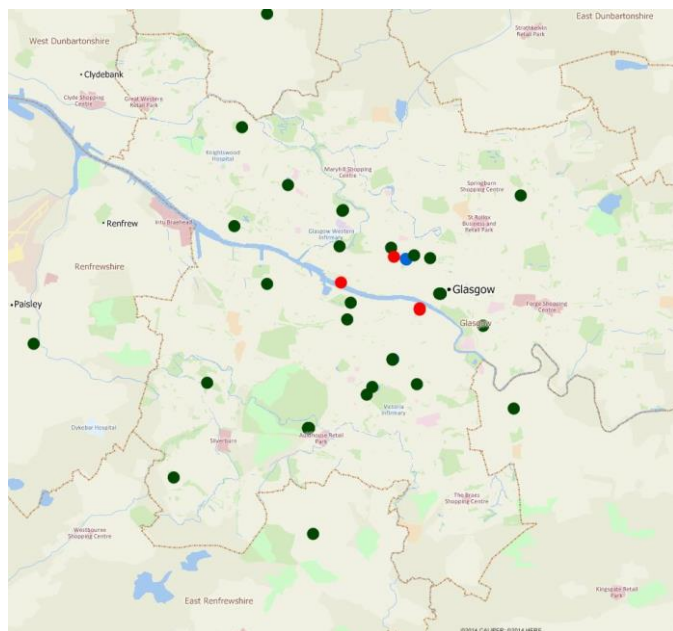
Source: Management information, BOP Consulting (2014)

(Red – commissioned, blue – curated, green – badged)

Figure 16 Distribution of programmed events in Edinburgh, 2014
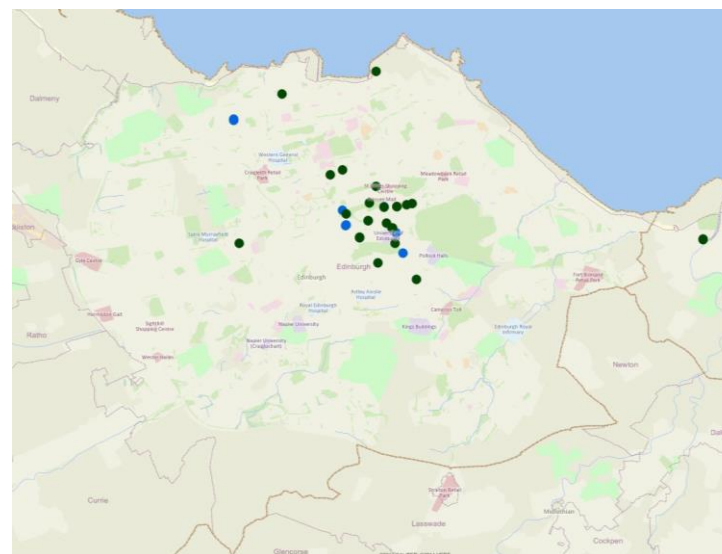
Source: Management information, BOP Consulting (2014)

(Red – commissioned, blue – curated, green – badged)

Age: more events are programmed that are targeted at older people

Event organisers were not asked to report on the specific demographics of attendees to their Luminate events, but instead whether they had targeted older people through their events. The reason for this is twofold: Luminate does not define 'older people' as above any set age, so as to be as inclusive as possible, and it is unfeasible to ask event organisers to provide actual demographics. 44% of event organisers reported that their event had targeted older people. Specifically, the over 70s were the most prioritised group, followed by 60-69 year olds and then those in their 50s. As would be expected, people under 39 were least prioritised.

Figure 17 Luminate organisers' priority target audiences based on age, 2014
[base: 59]

Legend: Low priority | Neither high nor low priority | High priority

Age	Low priority	Neither high nor low priority	High priority
70+	8%	5%	87%
60-69	5%	10%	85%
50-59	12%	29%	59%
40-49	33%	30%	37%
20-39	39%	36%	25%
Under 20	50%	30%	20%
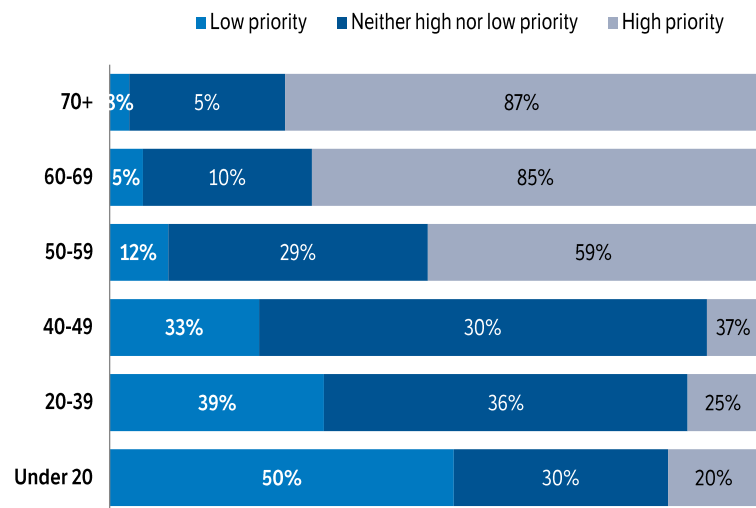
Source: Survey of Event Organisers, BOP Consulting (2014)

Other target groups: events are targeted at harder to reach groups

As well as targeting older people, 25% of organisers targeted their events towards people with dementia, which is an increase of 5% from last year's events. Nearly a quarter of event organisers (24%) targeted their events towards people with disabilities, which is a significant increase from 11% in 2013. 18% of events were specifically targeted to men, who are traditionally less likely to engage with cultural activities than women. Other 'hard to reach' groups targeted included Gaelic language speakers, specific religious groups and members of the LGBT community. In 2014, only one event organiser reported targeting their event towards Black, Asian and Minority Ethnic groups (2%), which is a decrease from 8% in Year 2. The 19% of events that were targeted towards 'other' groups included events aimed at carers (both professional and family members) and children and young people.

Figure 18 Other target audience/participant groups for Luminate event organisers, responses to survey, 2014 [base: 62]

Pie chart segments: Specific religious group(s) 2%; Gaelic language speakers 6%; LGBT people 5%; None 6%; BAME communities 2%; Disabled people 24%; Men 18%; Women 18%; Other 19%
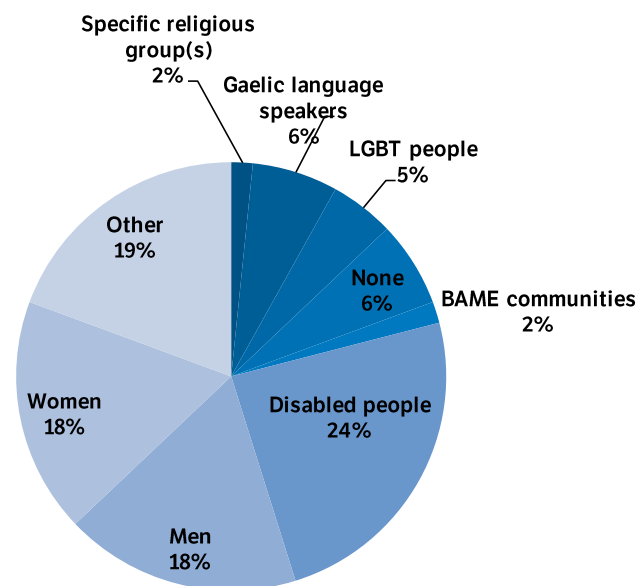
Source: Survey of Event Organisers, BOP Consulting (2014) [Note: 44% of event organisers also reported that their events were targeted at older people, but this result has not been included in the graph as it is assumed that a majority of organisers events would be targeted at this group]

9.2.2 More organisations programme more events, for more older people

Programming: Luminate encourages more event organisers who plan to increase provision for older people
Prior to being involved with Luminate, 76% of respondents were already involved in programming events for older people, meaning that 24% of organisations were not. Therefore Luminate is already having an impact on programming across Scotland by increasing the number of organisations who programme events for older people

37

Over the three years of its existence, it is apparent that Luminate has had an increasingly larger impact on programming arts events for older people across Scotland. 80% of host organisations agreed that Luminate stimulated them to programme events that would not have taken place (42% agreed). Just under two thirds of organisations intend to increase provision in the future and only 4% of respondents said that they were not planning to change its programming. The remainder were unsure. It may be that further conversations with and support for these 'unsure' event organisers may have a further positive impact.

Figure 19 Programming for older people – bench marks

Question	Response rate		
	Yr 1 (2012)	Yr 2 (2013)	Yr 3 (2014)
Did Luminate stimulate your organisation to initiate events for and with older people that would have otherwise not taken place?	60% yes	73% yes	80% yes
Does your organisation plan to increase provision in the future?	60% yes	64% yes	63% yes
Is this a result of participating in Luminate?	40% yes	26% yes	42% yes
Did being part of Luminate inspire your organisation regarding the artistic possibilities of working for and with older people?	71% agree	77% agree	52% agree

Source: Survey of event organisers, BOP Consulting (2014)

Attendance: more people attend art for and created by, older people, including hard to reach groups

Because of the broad nature of Luminate events, audience numbers will always be a challenge to record. Event organisers who responded to the survey suggested that 11,506 people attended their events – of which 53% were participatory.

Scaling this figure up to align with event information from management information, BOP estimates that 41,605 people attended Luminate events in 2014 (see Chapter 17 for calculation method). This ranged from three people attending a participatory event, to an estimate of 3,000 visitors to a public exhibition which part of Luminate. This figure is included as it contributes to the number of people interacting with Luminate branded events.

These results represent a 38% decrease in attendance figures from Year 2 (67,256)

There are several potential reasons for this decrease;

- The reported accuracy of these figures has decreased, with 62% of respondents stating that their figures were accurate in Year 1, dropping to 48% in Year 3.

- For the first time, more events were categorised as participatory (53%) than non-participatory. In Year 2 42% were participatory.

- More events were targeted at harder-to-reach groups including disabled people and those with dementia, who often require more one-to-one attention.

- Increasingly more events were programmed in specialist settings (e.g. care homes); these are environments where large numbers of participants are discouraged as the focus is on one-to-one interaction and a more hands-on approach for fewer people.

- More events were programmed in rural areas, where the number of attendees is likely to be smaller.

- There was a greater diversity of events that occurred in Year 1, with several being events that were already taking place, but were deemed suitable by the event organiser to be branded as a Luminate event. Following Year 1, event organisers would have understood that type of event is appropriate.

- Bad weather during the festival may have deterred attendance to events, especially amongst the older and more frail demographic

These factors will have contributed to the decreased number of attendees to Luminate events, but also suggest that interactions may have been deeper and more engaging for attendees.

Affordability: Luminate increases the number of free arts and cultural events, particularly for and with older people

Over the three years of Luminate, the number of free events has increased. This is a positive trend that will increase the accessibility to the festival for those with limited financial resources. In Year 1, 49% of events were free, compared to 68% in Year 3. Of the organisers who said that their events were not free to attend/participate in, 58% indicated that they provided a special discounted ticket. These findings suggest that the majority of Luminate event organisers are directly contributing to Luminate's aim of widening access to arts events, by increasing affordability.

Funding: organisations seek funding for activities from a range of sources

Until February 2014, Luminate was run by a partnership of three organisations, Age Scotland, Creative Scotland and The Baring Foundation. In 2014, Luminate became an independent charity.

Luminate is clear that it is not intended to be a major funder of events forming part of the festival. Instead it provides support in terms of cross-marketing, branding and networking opportunities for event organisers.

Respondents were asked to name all sources of funding used to programme their Luminate events. As Figure 20 shows, there has been a definite shift in funding streams over the last three years. In Year 3, only one event (1%) was funded by Age Scotland and 8 events (10%) were funded by Creative Scotland. Luminate funded 18% of events, which is a decrease from 39% in Year 2. Organisations are relying less on funding from the three main partners behind Luminate, and are widening their sources. 23% of organisations reported that they funded their events through other streams, such as core organisation funding, volunteer groups and other charities, such as Alzheimer Scotland. It is encouraging to see that several organisations also indicated that

programming events for older people (as Luminate events) is becoming a core strand of their own budget, although this may be that more non-arts organisations are delivering Luminate than previously, so their funding will come from other areas. In addition, only 41% of event organisers had taken part in previous Luminate Festivals, so these figures do not represent a complete shift

As part of their ongoing support, Luminate could provide organisers with advice on potential funding streams, and encouraging discussion between organisers.

Figure 20 Sources of funding, comparisons between years one, two and three

Source of funding	Yr 1	Yr 2	Yr 3
Luminate	16%	39%	18%
Creative Scotland	20%	25%	10%
Age Scotland	11%	14%	1%
Other lottery funding	1%	2%	2%
Private sponsorship	7%	11%	10%
Other public sources	13%	41%	17%
Earned income	19%	39%	18%

Source: Survey of Event Organisers, BOP Consulting (2014)

Figure 21 Funding sources for programmed Luminate events. (Respondents were able to check more than one option) [base: 82]
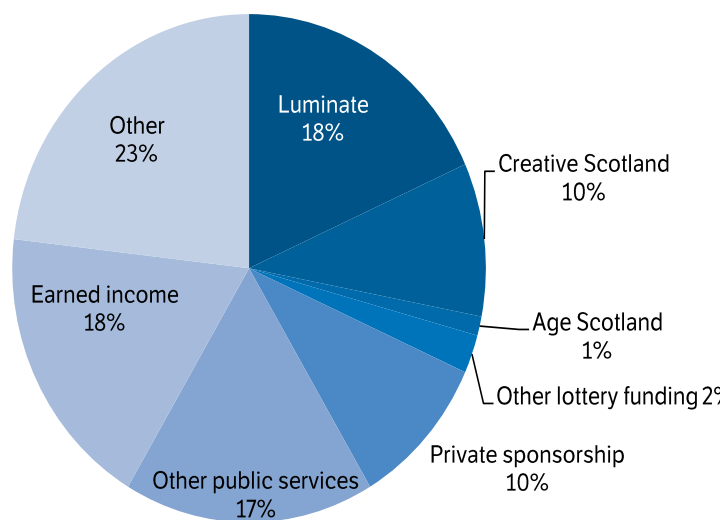
Source: Survey of Event Organisers, BOP Consulting (2014)

Luminate has been designed to create a national 'window', showcase and brand. The intention is that event organisers use this not just to inspire their programming, but to also help provide leverage for them to access other funding sources to support their work in arts and culture with older people more generally. A significant proportion of event organisers (52%) reported that participating in Luminate had inspired them to try and secure funding for artistic or creative programmes for older people from other sources. This has increased from 36% from 2013.

9.2.3 Profile and audiences are increased, particularly regarding older people

It is a long term aim of Luminate that cultural provision of events for older people is increased across Scotland throughout the year, not just during October during the festival. Over the three years, the perceived benefits for event organisers have increased. Over half (53%) agreed or strongly agreed that Luminate helped them target a new demographic and 84% felt that being part of Luminate had raised the profile of their organisation, with 78% agreeing or strongly agreeing that it had expanded their existing audience base. Given that we have already noted that over 50s were reported as a 'high priority' target market, we can presume that it is these people referred to here.

Of event organisers already programming events for older people (72%), less than a quarter (23%) saw an increase in the attendance of their existing events. 42% reported no increase and 3% were unsure. This impact is positive, but relatively small and could be built on in future years. Positively, 80% reported that Luminate stimulated them to initiate events that would not otherwise have taken place, which has increased from 50% in Year 1 and 72% in Year 2.

79% agreed or strongly agreed that Luminate was a platform to showcase this existing work, which is up from the figure last year [Figure 22

Figure 22 Being part of Luminate 2012/2013/2014… (either strongly agree or agree) [base: 52]
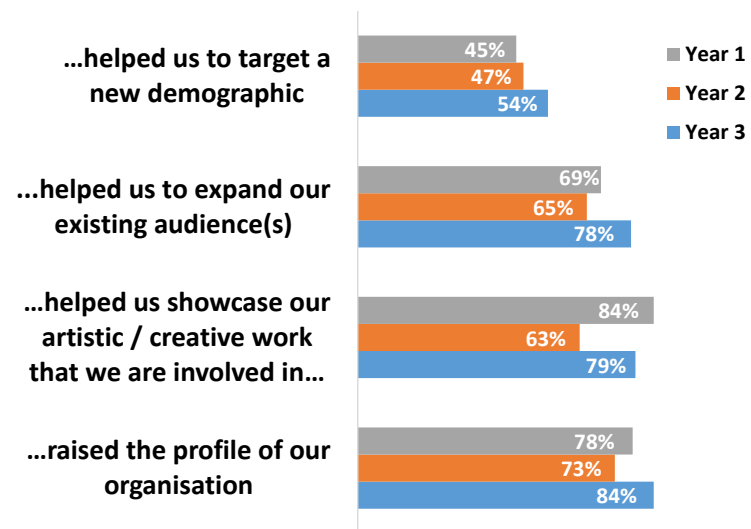
]. Regardless of whether they had programmed events for older people in the past, 84% felt being a part of Luminate had raised the profile of their organisation with a further 78% agreeing it had expanded their existing audiences.

These figures all indicate that support for programming for older people is present amongst event organisers and should be harnessed by Luminate.
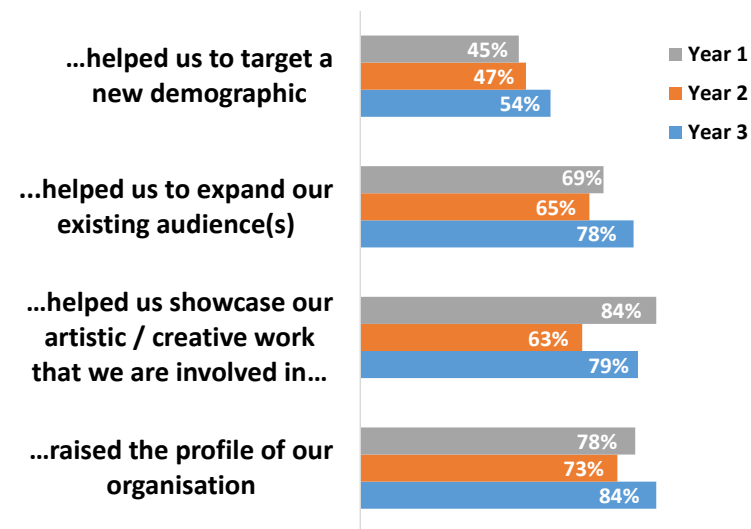
9.2.4 More inter-organisational and intergenerational work is produced

Inter-organisational: more partnerships are created to deliver Luminate events

One element of the delivery of Luminate's programme of events and activities that Luminate is keen to see is partnership working between organisations. This can include amongst peers (other arts and cultural organisations) as well as with organisations from outside the sector. As noted in BOP's Evaluation of Luminate: Years One and Two report, the potential benefits of partnering are numerous – from pooling resources and sharing venues to discovering new ways of working and themes to explore. In Year 3, half of the event organisers who responded to the survey did work with partner organisations to deliver their Luminate event. This has decreased slightly from Year 2 (58%).

As was the case in Years 1 and 2, the most common partner organisations were from the arts and culture sector (43%), followed by an older people's organisation/community group (19%). Figure 23 shows the full breakdown of partner organisations. What is notable is that event organisers are partnering with organisations from a wider background – which will have indirect benefits to the festival in terms of learning, sharing and increasing awareness of Luminate.

Figure 23 Organisational background of partners organisations, 2014 [base: 49]
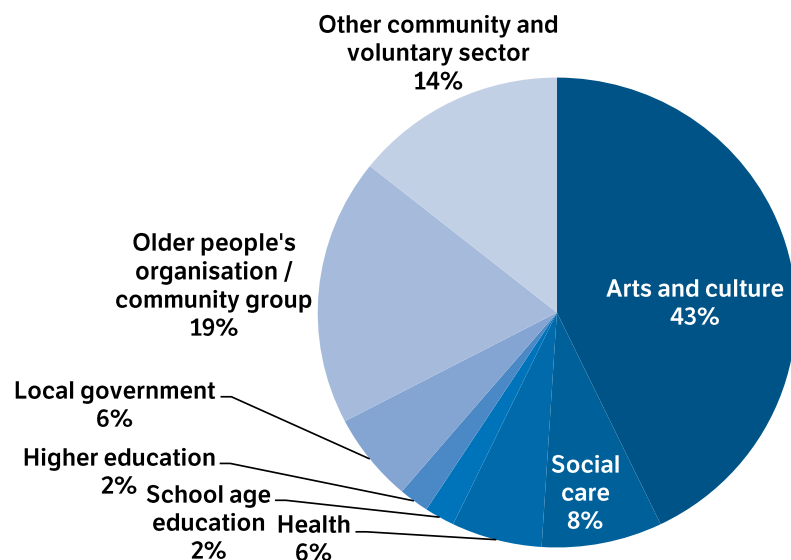
Source: Survey of Event Organisers, BOP Consulting (2014)

Figure 24 Comparison of the organisational background of partners

Organisational background of partners	Year 1	Year 2	Year 3
Arts and culture	34%	38%	43%
Older people's organisation / community group	28%	15%	19%
Health	9%	13%	6%
Social care	8%	11%	8%
Local government	6%	9%	6%
Other community and voluntary sector	15%	11%	14%
School age education	0%	2%	2%
Higher education	0%	0%	2%

Source: Survey of Event Organisers, BOP Consulting (2014)

Year 3 has shown a drop in the number of organisations partnering with health organisations or social care organisations. A previously mentioned, this may be that more event organisers themselves are from these sectors so are less likely to partner with similar organisations.

When asked generally about partnership working, 68% of respondents agreed or strongly agreed that being part of Luminate had led to greater links / co-operation between them and other local organisations and 62% said that it had stimulated them to work with other organisations in different sectors. As shown in Figure 24, Luminate has had an increasingly positive effect on stimulating cross-organisation and cross-sector partnerships since Year 1. In addition, most organisations indicated that they were likely or very likely to partner in the future with organisations that they had met through Luminate (59%). 41% said that they were neither likely nor unlikely, to partner with organisations they had met. Although Luminate has had a positive impact on forging relationships, there is still progress to be made, which could be done through the networking events.

Intergenerational: people of all generations are encouraged to participate in Luminate and programmed work reflects intergenerational interaction

Research has shown that the benefits of contact between generations within communities are multiple. A study conducted in Scotland in 2004 found that public attitudes towards young people can be strongly influenced by whether adults know the young people in their area or not.[13] Arts and creative activities are one of the ways through which social connectedness between the generations can be improved. Since its inception, Luminate has recognised the role it can play in encouraging intergenerational practice, as defined by Beth Johnson Foundation, 2009:

> "...bringing people together in purposeful, mutually beneficial activities which promote greater understanding and respect between generations and contributes to building more cohesive communities. Intergenerational practice is inclusive, building on the positive resources that the younger and older have to offer each other and those around them"[14]

For Luminate, just over half of event organisers reported that they had programmed work that had an explicit intergenerational target demographic. This figure has increased over the three years of Luminate's existence, from 40% of the event organisers in Years 1 and 2, to 52% in Year 3. BOP notes that in the Year 1 survey, the definition of intergenerational work used by respondents was different to that of Luminate's, so the Year 1 figure may be in fact lower

The events that were deemed to be intergenerational in nature in Year 3 covered multiple artforms, the most popular being visual arts and literature / storytelling (Figure 25). This is in line with events delivered by all event organisers. In addition, over half of these events (53%) were said to be both participatory and attendance-based. Luminate is

13 Anderson *et al* (2005) 'Public attitudes towards young people and youth crime in Scotland', part of the 2004 Scottish Social Attitudes survey. However, it should be noted that this research is clear that levels of deprivation is the most powerful predictor of attitudes to young people, with more deprived areas likely to see more negative attitudes of adults towards young people.
14 Beth Johnson Foundation (2009) http://generationsworkingtogether.org/ accessed: 29/07/13

programming more events that have an intergenerational focus across a wide spectrum of artforms and nature. Although more Luminate events could be more intergenerational, imposing this too much could lead to Luminate losing its unique focus of encouraging older people to take part and attend arts events.

Figure 25 Artforms programmed in Luminate 2014 that had explicit intergenerational work [base 58]
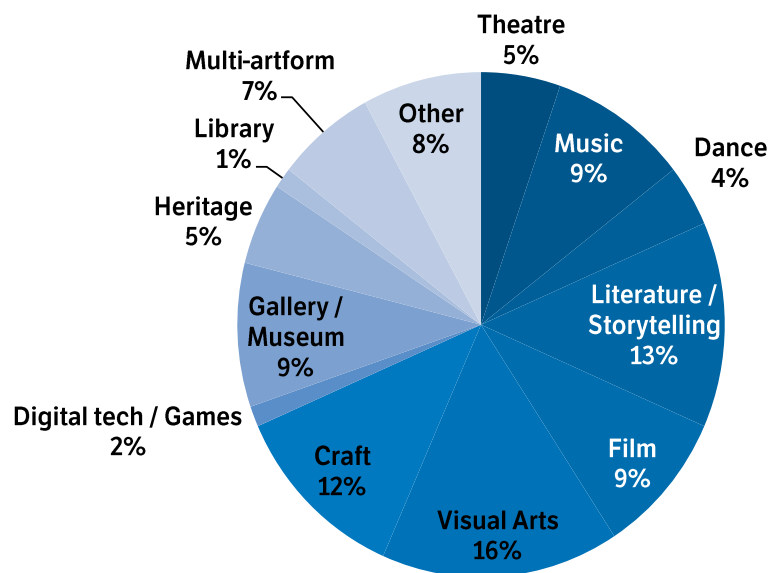
Source: Survey of Event Organisers, BOP Consulting (2014)

9.3 Outcomes: artists

9.3.1 (Older) artists work is better supported

The following sections look at how artists were supported and have benefited through their involvement with Luminate, whether from direct financial support, opportunities to network and share practice, or through increased recognition and reach of their work. Unfortunately response rates to this survey were low (n=33).

Financial support: older artists are able to get funding to support their work

Luminate's curatorial concept of 'creative ageing' does not automatically mean that all the artists involved in the festival are older people, but one of Luminate's stated outcomes is to provide opportunities for older artists. Most obviously, this can translate into how many older artists are involved in the delivery of the Luminate programme itself. Less directly, it is hoped that, by providing a window and showcase, older artists will also see a boost in the wider opportunities that are available to them.

In Year 3 of Luminate, over three quarters of artists who responded to the survey were over 50 (78%), which is a significant increase from 48% in Year 1 and 53% in Year 2. In general terms of how their involvement in Luminate has opened up opportunities for additional funding, 28% agreed or strongly agreed that being part of Luminate had helped them to get more work commissioned across Scotland but 36% disagreed or strongly disagreed with this statement. BOP notes that the time between the festival and time when artists were surveyed was very short, and that commissions may since have come about. In addition, commissioning work from artists does not always equate to artists being funded for their work.

Networking: older artists are able to network with peers and meet potential partner organisations

Luminate aims to encourage networking amongst artists, event organisers and other partners and audiences. A particular emphasis is placed on networking opportunities for older artists. In Year 3, 56% of artist respondents agreed or strongly agreed that Luminate had helped them network with similar people or organisations, which is comparable to Year 1 (56%) and Year 2 (51%). This highlights that there is definite potential for Luminate to provide more opportunities for artists to engage with peers and across the creative arts sector.

Recognition, validation and promotion: older artists do not feel pre-judged based on age, and their profile increases

Figure 26 below shows a variety of ways in which artists' felt that being involved in Luminate had helped to promote and validate their work.

Figure 26 Benefits gained by artists through being involved in Luminate*. Respondents who 'agreed' or 'strongly agreed [base: Year 1 – 26; Year 2 – 32, Year 3 – 30]

My attendance at Luminate helped me...

...get more commissioned work — Year 1: 27%, Year 2: 43%, Year 3: 28%

...promote my work across Scotland — Year 1: 42%, Year 2: 42%, Year 3: 48%

...gain recognition — Year 1: 46%, Year 2: 58%, Year 3: 60%

...encourage others to try the work I do — Year 1: 65%, Year 2: 57%, Year 3: 53%

...develop/present work that I would not otherwise have the chance to do — Year 1: 42%, Year 2: 53%, Year 3: 46%

...feel valued as an artist — Year 1: 62%, Year 2: 71%, Year 3: 75%

...network with similar people and/or organisations — Year 1: 56%, Year 2: 51%, Year 3: 52%

...raise the profile of my work — Year 1: 65%, Year 2: 69%, Year 3: 73%

...reach new audiences — Year 1: 73%, Year 2: 78%, Year 3: 73%

Source: Survey of Artists, BOP Consulting (2014)

Over the three years, the areas where artists feel being part of Luminate has benefited them have remained constant; feeling valued as an artist, raising the profile of their work and reaching new audiences. There have also been positive changes in the number of artists who feel that being part of Luminate had helped them to promote their work and gain recognition. From an artist's perspective, Luminate is achieving its aim of being a platform for the work of all the artist respondents and supporting their work.

As discussed already, there has not been an increase in the perception that Luminate has helped artists get more work commissioned and there has been a decrease in the number of artists who feel that being involved with Luminate has helped encourage others to try the work they do (decreased from 65% in Year 1 to 53% in Year 3).

Drilling down into the attitudes of 'older' artists, responses from artists aged over 50 indicated that 88% felt that Luminate portrayed older artists in a positive or very positive way, and 88% felt that Luminate strongly or very strongly supports the work of older artists. This is a significant increase from 75% in Year 1 and 69% in Year 2.

9.3.2 Older artists' needs are better understood

The first year of Luminate set a benchmark as to how older artists feel they are valued and treated, and the support that they are able to draw upon. The same questions were asked to artists in Year 2 and Year 3. The survey asked the artists aged over 50 the extent to which they agreed or disagreed with a series of statements. Again, it is important to note that these responses can only be indicative of the attitudes of the wider community, given the number of responses received.

Figure 27 shows that although significantly more 'older' artists agree or significantly agree that they don't have to work harder than younger artists to gain the same recognition (59%, compared to 17% in Year 1 and 31% in Year 2), there have been apparent back steps in how the respondents feel they are perceived. In Year 1, only 8% believed their work was prejudged by commissioners because of their age – this has risen to 36% in Year 3. This also holds true for audiences – nearly half of the artist respondents (45%) felt that audiences pre-judged them based on their age, whereas in Year 1 31% agreed or strongly agreed with this statement.

Luminate has made a positive change in the way older artists feel supported (32% of respondents believed that more support is given to younger artists, and 50% believed there are enough opportunities for them, as older artists). However, this support is not felt to have translated into a positive change in the attitudes of commissioners and general (non-Luminate) audiences. Luminate has worked to improve support to older artists through their industry events such as the Arts in Care Seminar in October 2014.

**Figure 27   Older artists' perceptions of their reception and standing. Respondents who 'agreed' or 'strongly agreed'
[base: Year 1 – 13; Year 2 – 16, Year 3 – 22]**

Commissioners pre-judge my work / ability on my age
- 36%
- 13%
- 36%

Audiences pre-judge my work / ability on my age
- 45%
- 13%
- 45%

The media pre-judge my work / ability on my age
- 27%
- 32%
- 27%

More support is given to developing younger artists
- 32%
- 44%
- 32%

Enough opportunities are given to older artists
- 50%
- 44%
- 50%

I do not experience any prejudice in my work as an artist on the basis of my age
- 32%
- 44%
- 32%

I do not have to work harder than younger artists to gain the same recognition
- 59%
- 31%
- 59%

Legend:
- Year 1
- Year 2
- Year 3

Source: Survey of Artists, BOP Consulting (2014)

47

10. Feedback on the running of Luminate

10.1 Satisfaction amongst Event Organisers

Figure 28 Event organisers' satisfaction with the organisation of Luminate, Year 3 [base: 52]
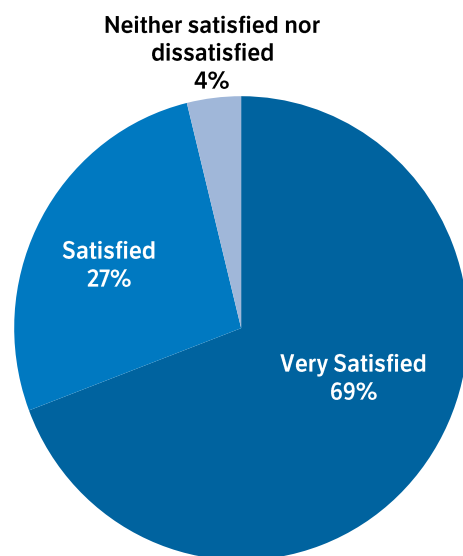
Source: Survey of Event Organisers, BOP Consulting (2014)

Over Years 1 and 2, satisfaction levels were very high amongst all respondents. In Year 1, 98% of event organisers were either satisfied or very satisfied with the overall running of Luminate. In Year 2, this was 97%. These high satisfaction levels have continued in Year 3, where 96% or event organisers were either satisfied or very satisfied with the

running of Luminate. Two respondents were neither satisfied nor dissatisfied. Only one of these gave detail on why their answer was such, and that was because of that Luminate had not included all of their content in the Luminate brochure, so their perceived reach to target market was not as high as was hoped.

Figure 29 shows that over the three years, the overall satisfaction level of event organisers has increased. More event organisers have moved up the scale in terms of satisfaction with the running of Luminate, indicating that Luminate is making good progress in being perceived as adding value to event organisers within the creative arts sector in Scotland.

Figure 29 Event organisers' satisfaction with the organisation of Luminate in Years 1, 2 and 3

Organisational background of partners	Year 1	Year 2	Year 3
Very satisfied	59%	58%	69%
Satisfied	39%	39%	27%
Neither satisfied nor dissatisfied	2%	0%	4%
Dissatisfied	0%	3%	0%
Very dissatisfied	0%	0%	0%

Source: Survey of Event Organisers, BOP Consulting

10.1.1 Marketing support from Luminate in 2014

Before the festival in Year 3, event organisers were sent branding guidelines and marketing packs to allow for all events to be branded as 'Luminate' events and to allow for increased cross-promotion. Following the Year 3 Festival, event organisers were asked about the usefulness of these packs. Of the 88% of respondents who had received the marketing packs (3% had not received anything and 8% were unsure), 42% reported that they had received the full marketing pack and 47% had received only the logos and branding guidelines. 94% of these

respondents found the material either useful or very useful in marketing their event and 35% believed that the marketing pack and /or logos and branding guidelines had helped them attract a bigger audience.

Producing and distributing marketing guidelines from Luminate is a relatively easy way for the festival to support event organisers in future years, as well as offering an opportunity for Luminate to manage expectations and deliver the key messages to event organisers.

Figure 30 Event organisers' satisfaction with the marketing material provided by Luminate* [base 61]
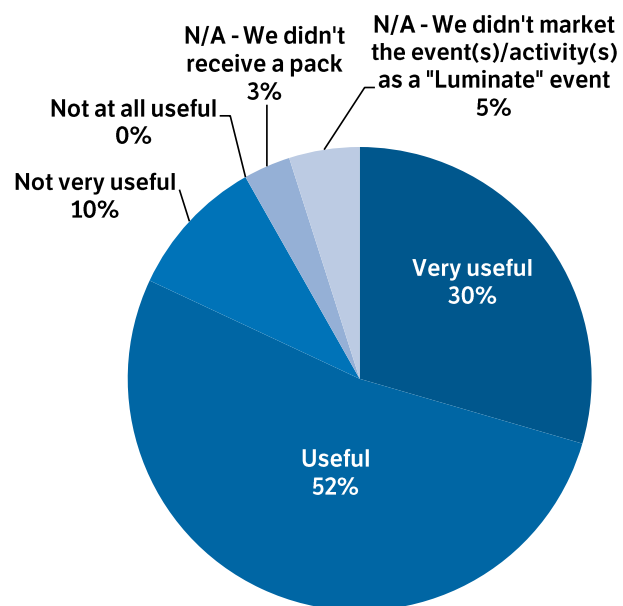
Source: Survey of Event Organisers, BOP Consulting (2014)

10.2 Satisfaction amongst Artists

In Year 3, satisfaction levels amongst artists were slightly lower than amongst event organisers, but still positive overall – 78% reported that they were either very satisfied or satisfied with the overall running of Luminate. 19% were neither satisfied nor dissatisfied and one artist (3%)

was very dissatisfied. No comments in made by artists in the survey explained these lower levels of satisfaction.

Again, comparing figures over the three years, it is apparent that overall satisfaction levels amongst artists have decreased, with fewer artists reporting that they were either very satisfied or satisfied with the organisation of the festival in Year 3, compared to Year 1 (92%) and Year 2 (96%). In addition, one respondent said that they were very dissatisfied with the organisation of Luminate. However, the low response rates (total 25 people in year 1, 29 people in year 2 and 31 in year 3) mean that these results should be considered with some caution.

Figure 31 Artists' satisfaction with the organisation of Luminate in Years 1, 2 and 3 [base 25, 29, 31]

Satisfaction level of organisation of Luminate	Year 1	Year 2	Year 3
Very satisfied	36%	57%	58%
Satisfied	56%	39%	20%
Neither satisfied nor dissatisfied	4%	0%	19%
Dissatisfied	4%	4%	0%
Very dissatisfied	0%	0%	3%

Source: Survey of Artists (2012, 2013, 2014), BOP Consulting

Figure 32 Artists' satisfaction with the organisation of Luminate [base: 31]
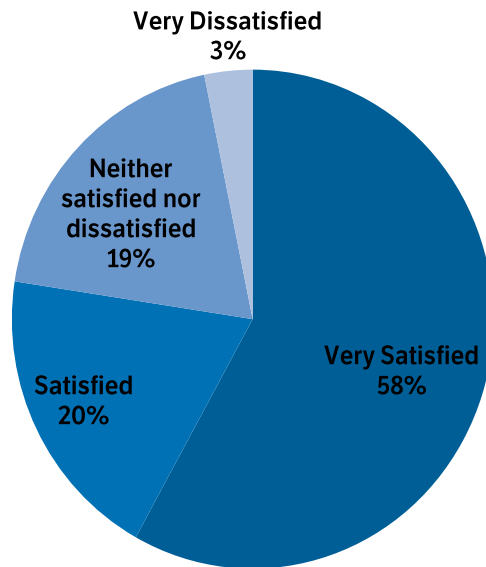
Source: Survey of Artists, BOP Consulting (2014)

10.3 General feedback for improvements to Luminate 2015

Event organisers and artists provided useful comments on how the festival could be improved in the future. These are intended to provide constructive criticism on how the festival is run. Several comments were general words of encouragement and appreciation for the work done by Luminate. Other comments returned cover the four main areas outlined below:

Communications

Respondents were broadly positive about the helpfulness of Luminate team members, but some commented that they would have appreciated better communication from Luminate in advance of the festival regarding the online application process, proofing and the roles and responsibilities of all partners, and of any meetings. One artist also reported that they would have appreciated knowing what press coverage the festival had received.

> " Having to do the application form online at just one sitting was quite hard. It would have been better if I could have saved and returned to the form when I had more information – artist

> " …it would have been good if there was a closer link between Luminate and me as an artist. Over the last 2 years I worked for the event but only indirectly through the organisers at the venue. I guess that's why I didn't know of any meetings that were set up before the event –artist

Promotion and marketing material

On a similar theme, respondents felt they would like more help from Luminate in promoting their events to the public, via social media, the Luminate brochure and branded posters. Comments were also made about the lack of clarity in the brochure.

> " As an organisation looking to reach out on many levels perhaps some design consideration could be given to a means whereby the organiser can focus the local audience to the local event without compromising the design – event organiser

Commissioning Multi-artform work

More than one respondent suggested that Luminate should commission a piece of work that brings together several partners and could be a 'headline' event for the festival. Similarly, others commented that they enjoyed partnering with other organisations and would be keen to do so again in the future.

" It would be good if Luminate the organisation had the capacity to bring older and younger artists together on a commissioned project – artist

Changes from 2012

In the survey, event organisers who had participated in Luminate 2012 and/or Luminate 2013 were asked what they felt had changed in 2014. Several comments were made that they felt more integrated in the festival and understood the festival more.

" Better – went along to other events by Luminate

" It was good as I felt I had a greater knowledge of what the festival was about

Another suggested that Luminate could work more closely with other events that happen in October:

" Our events were slightly quieter. We also tried to link up to silver Sunday and the new Age Friendly Museums Day on the first Sunday which is a new initiative, would be good to link all the events

happening in October in some way. Marketing events especially to older people is very hard.

11. Conclusions

Luminate's aims set out in Year 1 (see Chapter 2) were ambitious. Its overall vision is that older people should have the right to high quality arts and creative activities, wherever they live and in whatever circumstances. Since its first year in 2013, Luminate has made good progress in delivering this vision it has become a nationally recognised, high quality festival, which has been lauded in its organisation and direction by partners and has attracted international interest. The conclusions laid out below are made in reference to the three stakeholder groups identified in the Logic Model (Figure 2).

11.1 Event Organisers

In Year 1 the majority of Luminate events took place in the Central Belt of Scotland. As this is the most populous area of Scotland it is to be expected that more events took place there. There were, however, gaps in provision in more rural areas. Since Year 2, Luminate has succeeded in programming more events across a wider geographical area, realising its aim of delivering arts provision to as many people as possible.

The range and variety of artforms programmed has steadily increased since Year 1. In Year 1 three artforms each accounted for over 10% of events and four in Year 2. But by Year 3, there were seven artforms – music, craft, dance, film, multi-artform, visual arts, and literature/publishing – that each represented more than 10% of events programmed. Luminate has been able to build its reputation and increase the variety of event organisers participating in the festival and this is a strong indicator of its strategy for curated and (co-)commissioned. A broad base in terms of artform is likely to help Luminate appeal to more diverse audiences/participants.

Since Year 1, event organisers have given largely positive feedback about their involvement with Luminate. They have reported high levels of satisfaction with how the event is organised and are programming more events targeted at older people, both during the festival and year-round. Moreover, they are embracing work for, and with, older people in their core funding, and securing funding from wider sources which will go some way to ensure future sustainability. In BOP's consultation with Creative Scotland, they reported to have seen an increase in applications for funding for art and older people from both mainstream organisations and newcomers. Luminate is acting as a catalyst for event organisers to programme arts and creative activities for and with older people.

The accessibility of Luminate in terms of affordability has increased year-on-year. In Year 1 60% of events/activities were free/partly free. This increased to 64% in Year 2 and 68% in Year 3. For curated/(co-)commissioned events, 87% were free/partly free in Year 1, 71% in Year 2, and 68% in Year 3. However the actual number of free/partly free curated/(co-)commissioned events increased by two-thirds to over 100. These trends indicate Luminate's broad and inclusive approach to programming to help engage the widest possible range of audiences.

Since Luminate started its networking events in Year 3, event organisers have reported feeling more engaged with the festival and understand more about its role as a festival organiser. They also report to have benefited from the peer to peer networking opportunities at the events. BOP suggests that these events have also been beneficial in managing the expectations of event organisers, which was highlighted as a recommendation in Year 2.

11.2 Artists

Artists who are engaged with Luminate report that they feel more supported in their work since Luminate, and that there are now more opportunities for them to develop and present their work. However, they feel that this support has not yet rippled out to audiences and commissioners in general. Whether this perception is true or not needs to be tested, but it remains that artists feel that they need more support in this area.

Our discussions with Creative Scotland and Age Scotland highlighted that Luminate has had a positive influence on encouraging

older artists and arts groups to engage with them outside the festival and Luminate has encouraged organisation-wide conversations about supporting older artists. Recently, two artist bursaries were awarded to older people and Creative Scotland suggests that this is related to Luminate and the increasing profile for older artists.

Consistently across the three years evaluated, half of artists surveyed felt that Luminate had helped them to network with peers and meet potential partner organisations. Luminate is therefore helping to encourage networking and that there is the potential to grow this.

11.3 Audiences and Participants

Luminate has established its reputation as delivering quality arts events. The survey of event organisers and artists indicated high levels of satisfaction with the artistic quality. Our case studies and discussions with partner organisations agree. Events discussed as part of the focus groups and peer reviews were reported as being of mixed quality, but generally, audiences were understanding of this, because of the nature of them.

Overall, the total estimated audience for Luminate's first three years is almost 190,000. The annual audience has decreased each year, with 41,605 attending Luminate 2014, 38% less than Year 2. This reflects the fact that the number of participatory events has outweighed the number of attendance events for the first time, which will also have a major impact on the number of maximum potential attendees per event. For example, Luminate has increased the number of events happening in Care Homes and in community settings which will have an optimum group size for single events. A higher proportion of the attendance figures were reported as being estimates rather than accurate in Year 3 which will also have an effect. More rural events in the Year 3 programme would have reduced the potential audience size compared to urban locations. Also, BOP notes that bad weather compounded poor attendance to some events in 2014. These caveats are explained in greater detail in an appendix (Chapter 17).

Considering absolute numbers in terms of the intended outcomes of Luminate, more events overall, more participatory events and lower

average attendances would suggest in fact that individual's interaction with the festival is deeper than in previous years and arguably more impactful.

Feedback from event organisers is that audiences, such as Black, Asian and Minority Ethnic groups and specific religious groups are not engaging as much yet with the festival and this is something that BOP recommends should be a focus of the ongoing programming of Luminate.

Creative Scotland reported that a focus on ageing audiences is not a specified category for funding applicants so this is not formally monitored but this has been discussed internally more intently since Luminate began.

11.4 The Care System

Over the three years of the Luminate festival, twice as many events have taken place in non-arts organisations, increasing from 11% in Year 1 to 20% in Year 3. This includes day care centres, private care homes and older people's organisations. This has allowed more attendance amongst some under-represented groups, such as men (who are traditionally lower arts attendees), people with dementia and people with disabilities. Often these latter two groups require more assistance, and this could be another contributing factor to the lower attendance figure seen in Year 3.

The programming of events by organisations from wider backgrounds is a positive step towards increasing access to the arts for older people. Age Scotland, one of the three founding partners of Luminate commended the festival in having a positive impact in the quality of life of residents in care homes; a key part of their strategy.

12. Recommendations for Future Development

12.1 Strategic recommendations

Artistic quality

Luminate has been commended for its high levels of artistic quality. So that Luminate continues to establish itself as an innovative and ground-breaking festival, the management team needs to ensure that these high levels of artistic quality are maintained. This could be achieved through more curated events, or emphasising the importance of artistic quality to its partner artists and event organisers. Developing expertise within the arts community and commissioning more events would be welcomed by all partners, especially Creative Scotland, but this is resource dependent.

There are some instances when, due to the nature of the event, artistic quality is expected to be lower. Luminate should continue to programme these events, as their objectives relate more to encouraging participation in the arts, but should manage the expectations of the audience, funders and partners around them.

Continuing support to artists and event organisers

Following recommendations in Year 2's Evaluation Report, Luminate has hosted several networking meetings for event organisers and artists. These were very well received and survey respondents reported that they felt more connected to the festival and to peers. BOP recommends that Luminate continues to develop this stream, to empower event organisers and artists to make their own connections and partnerships, as well as sharing examples of best practice with each other. These events also allow Luminate to provide clarity on their role and responsibilities and to share new developments with their stakeholders.

Themed events which respond to key findings/learning are likely to make the most impact and make the best use of limited resources. Topics might include how more free events can be programmed, diversification of the funding base, growing access to arts and culture in care settings, and developing opportunities for older artists outside Luminate. Over time, nurturing the network of Luminate event organisers and artists as a community should enable it to become less reliant on Luminate as a coordinator and resource in its own right. Events need to be considered as part of Luminate's overall marketing and communications strategy and actions that will deliver cumulative impact and help to lesson Luminate's resource should be prioritised.

Funding

When Luminate was created, it was as a partnership between the Baring Foundation, Creative Scotland and Age Scotland. In 2014, Luminate became an independent charity, which is run by an independent board. All three original partners remain attached to Luminate and are positive about its achievements to date.

Luminate recently achieved Regular Funding status from Creative Scotland, guaranteeing support for the next three years and has funding from the Baring Foundation for the next two years. Age Scotland has a Service Level Agreement with the charity to formalise the interdependence between the organisations.

To ensure long-term sustainability, Luminate needs to look into further funding streams, both from commercial and public organisations. It has recently recruited a part-time Development Manager whose focus is fundraising to enable Luminate to continue to deliver a high quality festival but also to support any expansion of its role.

Our survey showed that, since Year 1, more event organisers are programming more events for older people throughout the year, and are funding them as a core programming event. Also, consistently over

54

Years 1– 3, Luminate events have been supported by a diverse funding base. The proportion of public funding has fluctuated, but in Year 3 27% of funding came from public sources (including 10% from Creative Scotland), which is almost equal to the combined total (28%) from private sponsorship (10%) or earned income (18%). The funding provided by Luminate (18%) levered at least three times as much funding from a wide range of other sources. Luminate is in a position to help new partner event organisers to consider how they will finance their events and support event organisers to achieve year-round programming for older people by promoting learning and sharing these successes.

Define its role

Following consultations with the three funding partners, they feel that now that Luminate is established as a national festival, it needs to define its role as an advocate for arts provision for and with older people. There are several ways suggested for Luminate to do this, including delivering training and accreditation to venues and partner organisations, acting as policy advisor on higher-level committees, or working directly with older artists to develop their work. Creative Scotland also commented that they would encourage more audience development work being undertaken in areas of deprivation as well as deepening its spread in rural and urban areas.

Luminate needs to ensure that its work not only delivers as a programming entity, but also promotes wider policy change in the sector. All partners are very keen for this to happen and for Luminate to deliver on wider arts development strategies and further discussions with partners would help to identify funding opportunities.

However, Luminate will need to prioritise carefully as it now has a clear understanding of the resources required to deliver a successful annual festival and balancing this with the needs of an advocacy role will be challenging until further funding is secured. A staggered approach to building up Luminate's advocacy role based on a review of its existing plans should be put in place, and the role of Board members as advocates should be considered as part of this. This will also help target new funders, ensure KPIs are achievable, and illustrate how other

activities such as marketing, communications, events and networking, will help to build this role.

For example, to support cross-fertilisation of ideas and learning and develop a Luminate organisers' community, organisers could be asked at application whether they would be happy to give advice to/share learning with another Luminate event organisers and Luminate could put similar organisations in touch with each other. In terms of more audience development work in deprived areas, Luminate could consider working with a 'champion' group of repeat/strategic event organisers that could help to develop audience in deprived areas, first identifying potential partners in Year 4 but it would perhaps more realistic to implement a related workplan in Years 5 and 6.

Marketing and Communications

Strong marketing and branding is key to building the presence of the festival on a national scale. Over the three years of its existence, awareness of the Luminate brand has grown, but it is vital for this to continue to increase, to ensure long-term sustainability.

Luminate branding should represent quality events, and the management team need to continue to ensure the quality of events programmed is maintained, so that the Luminate badge can be trusted and recognised by attendees.

Communication with artist and event organisers should continue to support them to develop their work and understanding of Luminate and their roles in promoting creative ageing. BOP recommends improving online communications – such as sharing news and events, streamlining the online application process and encouraging online discussion between stakeholders. These improvements need not necessarily be dependent on funding to improve Luminate website. For example, free online survey/questionnaire creators could host the booking questions. This would also enable management data to be generated and analysed more quickly for evaluation purposes. There are also free online discussion platforms that could be utilised. Both require time to set up, but have the potential to deliver wider benefits also.

In addition, BOP notes that audiences are becoming more digitally aware, and that Luminate should seek to increase its profile on social media platforms.

Evaluation

In order to demonstrate that Luminate continues to deliver high quality experiences, ongoing evaluation is necessary. As it has done for the past three years, evaluation will also help to identify gaps to target.

In terms of resourcing this, one area that is touched on above, management data is important and the ability to streamline its collection that would also make it easier to analyse. This would help to monitor geographic spread, artform diversity and repeat involvement for example. Luminate should consider continuing to collect data from event organisers – perhaps focusing on key indicators such as audience numbers, number of free events and some qualitative data about their experience – in a cut-down version of BOP's event organisers' survey. To facilitate this, BOP could share the Year 3 survey in SurveyMonkey. Luminate should also consider if there is any way it can capture the views of artists going forward, and from a larger sample.

A primary area where more work should be done is to evaluate the audience/participants perspective, building on the results of the Year 3 evaluation. It is a complex and specialist proposition but it would be able to feed into a rounded quality assessment. Artistic quality is a component of this and also needs time and specialist resource to assess. Luminate may wish to seek project funding for this type of evaluation, perhaps as a partnership proposition with other creative ageing festivals. However, it is unlikely to be a realistic immediate goal to implement but should be investigated.

12.2 Programme recommendations

Experimental projects

Over its first three years, Luminate has piloted different events and projects, which have sometimes had an impact on artistic quality. Experimentation is a positive attribute of the festival, especially as it

defines itself and develops its understanding of its target audience. BOP would recommend that Luminate continues to experiment with different artforms and partnerships. And as noted above, it has also been able to programme a diverse festival in terms of artform. The survey results indicate demand for a large scale multi-artform project that would be commissioned or partnered by Luminate, which would be a headline event for the festival. BOP suggests that this should be discussed further with event organisers and artists.

Digital events

As audiences become more familiar with digital art and online creativity, Luminate should embrace this. Developing in this area would allow for wider audiences in more rural areas to attend or take part in events, and for events to be streamed in to harder-to-reach venues, both geographically and non-arts organisation venues, such as care homes and community spaces. At present, Luminate recognises that a large number of older people are not online, and very few care homes have internet access in the public areas. This will change over time, but is important to note this as a challenge for working with digital media. BOP further notes that streaming events does incur significant expenses, and that other digital events may be considered too.

Affordability

In order to promote access and diversity, Luminate seeks to ensure that the festival is affordable. In terms of increasing the number of events that are free, partly free or discounted, Luminate may wish to work more closely with past event organisers who have achieved this in order to share learning. It may be there are initiatives, such as private sponsorship, that could potentially be rolled out at festival level which would enable a certain proportion of tickets to be issued free or subsidised. Again, such ideas require set-up time and from Luminate's perspective, their development might be more achievable from Year 5/6.

Intergenerational events

In Years 2 and 3 of Luminate, increasingly more emphasis has been placed on encouraging intergenerational partnerships, because of the positive impact they have on all attendees. Feedback on these events

has been extremely positive and the focus groups highlighted that the intergenerational aspect of the work they attended was one of the main drivers for attendance. Additionally, Age Scotland commented that they would like to ensure intergenerational work remains part of the programming mix and suggest work with younger groups to encourage audiences of all ages to plan for older age. Programming more intergenerational events would not only encourage greater attendance and promote intergenerational interaction, but it will also help futureproof the festival.

Appendices

13. Literature Review

13.1 Introduction

This literature review was carried out in 2012 to provide a context to Luminate and to BOP's evaluation framework.

There are a range of different impacts that older people potentially experience by engaging in arts and cultural activities – cultural, emotional, social and even spiritual. Despite that, this short literature review focuses on the evidence of the impact of engaging in arts and culture on the health and well-being of older people. This is the common interest held by the different partners behind the festival and where Luminate's agenda contributes most strongly to the Scottish government's National Outcomes.

Arts and cultural activities have a record of evidence which suggests that older people who engage in them experience better well-being. Scientific literature evidences both mental and physical impacts on people who engage in arts and cultural activities. There is an important distinction to be drawn between arts for therapy and arts as creative practice, which can still have therapeutic outcomes. This literature review addresses how older people experience arts and cultural activities, and what the impacts of this involvement are shown to be. It takes into account literature in the separate fields of arts therapy and creative practice; this is justified as often the impacts from arts therapy are similar to that of engaging in creative practice.

It is also important to note the different manners of engaging in arts and culture - in particular between participatory ('creative') activities and audience roles ('receptive')[15]. Creative cultural activities are those where the individual is actively engaging in the activity itself, such as singing, drama or craft. Receptive activities are those where the

individual plays a mainly passive role in receiving an experience, in the role of an audience member or visitor to a museum or gallery. The Baring Foundation commissioned a thorough investigation into the impact of participatory arts on older people[16] but was explicit in commenting that audience participation fell outside of the area of interest, highlighting that there is little current peer-reviewed evidence on the subject. This short review therefore builds upon the Baring Foundation review for participatory activities and adds to this with evidence on the effects of older people that engage with arts and culture in receptive mode, as audience members.

Finally, the review also includes research that looks at the impact of arts and culture on older people but as part of mixed age group cohorts, as these were also explicitly excluded from the Barings' review.

13.1.1 Impact of involvement in participatory arts and culture

Dance
Dance has a strong research history in the health and well-being impacts of participation for older people[17, 18, 19]. Verghese et al (2003)[20] conducted a longitudinal study over 21 years measuring incidence of dementia. The study identified links between partaking in dance activities and the decreasing risk of dementia. Similarly Muora (2007)[21] studied the impacts on participants that participated in ballroom dancing classes for one year and they reported health and general well-being benefits; particularly decreasing social isolation. Dance has the ability to contribute more widely to patient well-being than physical

---

[15]Cuypers, K. Krokstad, S. Holmen, T. Knudtsen, M. Bygren, L. Holmen, J. (2011) Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults: the HUNT study, Norway. *Journal of Epidemiol Community Health* (available at: http://jech.bmj.com/content/early/2011/05/04/jech.2010.113571.abstract, accessed 9 April 2011)

---

[16] MHF (2011) *An evidence review of the impact of participatory arts on older people*. The Baring Foundation (available at: http://www.baringfoundation.org.uk/EvidenceReview.pdf accessed: 9 April 2013)
17 Allen, C. (2003) Irish Ce´ilı´ dance and elderly dancers. American *Journal of Dance Therapy*, 25(2), pp: 111–122
18 Borstel, J. (2006) Liz Lerman dance exchange: Superheroes and everyday dancers, old and young. *Generations*, 30(1), pp: 65–67
19 Houston, S. (2005) Dance for older people. *Primary Health Care*, 15(8), pp: 18–1
20 Verghese, J. Lipton, R. B. & Katz, M. J. (2003). Leisure activities and the risk of dementia in the elderly. *The New England Journal of Medicine*, 348(25) pp: 8-16
21 Muora Silva Lima (2007) Ballroom dance as therapy for the elderly in Brazil American *Journal of Dance Therapy* 29(2)

improvements. When Connor (2000)[22] studied folk dance as a tool used by occupational therapists to enhance physicality and movement, the results were more wide reaching than intended: participants felt their activities also improved their cultural awareness and crossed multi-cultural boundaries.

13.1.2 Drama, Storytelling and Writing

Drama is widely used in Scottish care homes to provide arts and cultural therapy for older people (see Hearts and Minds charity and Art in Hospital) proving particularly effective for people with dementia[23]. The impact of this activity is often recorded informally by the organisations working with older people. The impact of drama as a social activity, undertaken for enjoyment and pleasure by older people, is rarely documented as scientific evidence as a case for engaging older people with drama, although some studies have begun to address this. A study by Hafford-Letchfield *et al* (2010)[24] found that older people's theatre groups act as mechanisms to facilitate social inclusion and connectedness. The informal and fun environments reduce feelings of vulnerability and gave participants a sense of identity.

Creative writing has been particularly effective amongst people who are less confident in group settings. One project called Pen Friends evidenced increased feelings of solidarity and friendship as well as improved independence[25]. Biggs *et al* (2000)[26] used storytelling in a retirement community to enhance well-being and bridge socio-economic divides, whilst Harper *et al* (2010)[27] used 'story quilts' as a tool

to allow members of a care home to reminisce. Drama and storytelling can be used as a tool in participatory and non-participatory roles. At present there is little evidence to suggest this activity is regularly programmed by arts organisations but a growing body of evidence to suggest these arts activities can have significant benefits to older people.

13.1.3 Music and Singing

Certain genres of music are well known for their therapeutic qualities; listening to music on a regular basis can help people to relax and release feelings of anxiety and stress[28][29]. In particular, the use of music that is 60-80 beats per minute and lasts for 30 minutes or more is recorded to have the greatest impact on patients' mental health[30]. In older people with dementia, music can act as distracter, focusing the patient's attention away from negative stimuli to something pleasant and encouraging.

The simplicity and efficacy of delivering and engaging older people in singing and musical activities is one of the strengths of these cultural activities in helping older people. Engaging in singing activities generates feelings of joy and happiness, releasing a chemical, serotonin, which improves happiness and feelings of well-being. Both passive (audience) and active (participatory) roles have been shown to have a positive impact on both mental and physical health[31]. Compared with music, singing activities may be less appropriate for older people with dementia. Brown et al (2001)[32] report that the complexity of verbal skills required to remember and sing songs is cognitively demanding and therefore patients with dementia are less likely (through choice) to

22 Connnor, M (2000) Recreational folk dance: a multicultural exercise component in healthy ageing *Australian occupational Therapy Journal* 47 pp:69-76

[23] Kontos (2010) Using drama to improve person-centred dementia care *International Journal of Older People Nursing* 5(2) pp: 159-168

24 Hafford-Letchfield, T. Couchman, W. Webster, M. Avery, P. (2010) A drama project about older people's intimacy and sexuality *Educational Gerontology* 36(7) pp: 604–621

[25] MagicMe, McAvinchey, C. (2009) '*Our generations Report on a three year programme of intergenerational arts projects in Tower Hamlets, East London, April 2006 – June 2009*' (available at: http://www.magicme.co.uk/pdf/OG%20REPORT_images.pdf accessed: 9 April 2013)

[26] Biggs, S. Bernard, M. Kingston, P. Nettleton, K. (2000) Lifestyles of belief: narrative and culture in the retirement community Ageing and Society 20(6) pp:649-672

[27] Harper, S. Hamblim, K. (2010) 'This *is Living' Good times: art for older people at Dulwich Picture Gallery.* Oxford Institute of Ageing Report (available at:

http://www.ageing.ox.ac.uk/system/files/This%20Is%20Living-Good%20Times%20Art%20for%20Older%20People-1.pdf accessed: 4 April 2012)

28 Laukka (2007) Uses of music and psychological well-being among the elderly *Journal of Happiness Studies* 8(2) pp: 215-241

[29] Kneafsey (1997) The therapeutic use of music in a care of the elderly setting: a literature review *Journal of Clinical Nursing* 6(5) PP: 341-346

[30] Nilsson (2008) The Anxiety- and Pain-Reducing Effects of Music Interventions: A Systematic Review *AORN Journal* 87(4) pp: 780 - 807

[31] Wall and Duffy (2010) The effects of music therapy for older people with dementia literature review *British Journal of Nursing* 19(2) pp: 108 - 113

[32] Brown, S. Gotell, E. Ekman, S. (2001) Singing as a therapeutic intervention in dementia care *The Journal of Dementia Care* 9(4) pp: 33-37

take an active role, limiting the degree of positive mental and physical impacts of the activity overall.

13.1.4 Craft

Craft activities are perhaps the most popular arts activity amongst older people, particularly because they can be carried out by individuals in the home and are thus less restricted by a lack of mobility[33]. Craft activities can be used with older people with dementia to trigger memories of people and events[34]. Crafting activities which can be carried out in groups, such as knitting or quilting are well documented as decreasing older people's feelings of social isolation; in other words they improve social capital as activities which bring together groups of people in an informal relaxed setting[35]. As a relaxing activity this also has the potential to reduce chronic stress and anxiety.

13.1.5 Visual arts

Visual arts include drawing, painting and sculpture. As with other artistic and participatory activities, the evidence throughout literature on this subject reports a higher overall rating of physical health, leading to fewer doctors' visits, less medication use and fewer instances of falls[36].

More pronounced impacts of undertaking some form of visual arts activity are seen in the physical condition of older people when they take part either independently or as part of art therapy[37]. One study[38] surveyed 12 older women who take part in visual arts activities regularly

for leisure but also suffer with arthritis. The results were surprising, as the participants indicated deriving greater mental health benefits over physical benefits, in engaging with their activity (predominantly watercolour painting). In particular, participants found art-making as a means of controlling arthritic pain, encouraging sustained attention to the outside world, reducing feelings of isolation and protecting and promoting their identity.

Of particular interest, Reynolds et al (2011) found that while only a relatively low number of the participants interviewed made art in a social context (as they didn't have the mobility to attend classes), this group still found social connectedness in the limited number of times they were able to attend local exhibitions.

13.1.6 Museums and cultural heritage

Cultural heritage is a broad category that encompasses not only the historic environment, both built and natural, but also museums and galleries. While Luminate does not have a specific intention to work in the broad field of cultural heritage, the festival does include museums and galleries. Also, many of the participatory projects that cultural heritage organisations undertake use creative arts activities as the main intervention (such as developing a play based on local myths and tales or making films and websites based on oral history etc.). For both of these reasons, there is literature in the museums and cultural heritage field that is relevant to the current review.

Beyond small-scale individual project evaluations, far less research exists on museums and cultural heritage and the potential positive effects it may have on older people's health and well-being when compared with the arts.

Arguably the most sustained investigation of this has come through BOP's own work in looking at the social impacts of volunteering in museums and cultural heritage projects (BOP, 2009, 2010, 2011). Although not restricted to older people *per se*, the findings are relevant as the overall age profile of museum and cultural heritage volunteers is older (c.70% are 45+).

---

[33]Burt and Atkinson (2011) The relationship between quilting and wellbeing *Journal of Public Health* pp:1-6 (available at: http://jpubhealth.oxfordjournals.org/content/early/2011/06/05/pubmed.fdr041.abstract accessed: 9 April 2013)

[34]Hannemann (2006) Creativity with dementia patients *Gerontology* 52 pp: 59-65

[35]Piercy and Cheek (2004) Tending and befriending: the intertwined relationships of quilters *Journal of Women and Aging* 16(1-2)

36 Cohen, G. Perlstein, S. Chapline, J. Kelly, J. Firth, K. Simmens, S. (2006) The Impact of Professionally Conducted Cultural Programs on the Physical Health, Mental Health, and Social Functioning of Older Adults, *The Gerontologist* 46(6) pp: 726-734

37 Goulding (2013) Older People Learning through Contemporary Visual Art – Engagement and Barriers *The International Journal of Art & Design Education* 32(1) pp: 18-32

38 Reynolds (2011) Visual art-making as a resource for living positively with arthritis: an interpretative phenomenological analysis of older women's accounts, *Journal of Aging Studies* 25 pp: 328-337

Using items from the General Health Questionnaire (GHQ12), the research found that HLF volunteers consistently reported levels of mental health and well-being that are far higher than for the general population, or for the general volunteering population, particularly with regard to their ability to 'play a useful part in things' – an indicator that combines a measure of self-worth with social connectedness.

In the second and third years of the research, the survey also looked at further measures of psychological well-being, specifically the 'curiosity' of volunteers and how the activities engaged volunteers in terms of absorption and 'flow'[39]. As with the other measures of well-being used in the research, the results for curiosity and flow showed that the volunteers came to the projects with strong predilections towards stretching their own capabilities and embracing novel situations, ideas and new people but that the act of volunteering reinforced and maintained these dispositions. This is particularly important for retirees, as the volunteering compensated for the end of often challenging and stimulating working lives.

Importantly in the last year of the research, econometric analysis was undertaken to assess what explanatory factors were correlated with the positive health and well-being benefits. This analysis also included a control group of volunteers from Oxfam to identify if there was a specific 'cultural' dimension to the volunteering experience. The econometric analysis demonstrated that the 'time intensity' (i.e. how many hours per week) of the volunteering and whether volunteers were engaged with 'coordinating and leading activities' were the two most consistent explanatory factors. The control group analysis showed that, while the everyday experience of volunteering in museums and cultural heritage is very different from volunteering for Oxfam, there are actually very few differences in terms of social impact: both are positive, particularly regarding health and well-being.

13.1.7 Impact of non-participatory involvement in arts and culture

It is common as people get older that they go from being actively involved in certain activities (participating), to becoming an audience member. This happens for a variety of reasons. In addition to perhaps obvious constraints experienced in physical mobility, there are additional age-related concerns such as the 'appropriateness' of continued involvement and anxiety about physical and cognitive capacities (e.g. the ability to remember lines or the physical stamina associated with theatre work) (Murrary et al 2012)[40].

A study by Singh-Manoux et al (2003)[41] tested the hypothesis of positive association between leisure activities and cognitive function. They found that regardless of whether the activity was individual or social, activities more comprehensively associated with cognitive function included cultural visits, listening to music or participation in evening courses. These findings are significant as they highlight the importance of engaging in receptive roles (audience) with arts; proving that non-participatory arts have similarly beneficial effects on the mental health of older people.

Earlier studies have highlighted that involvement with social activities can prevent cognitive decline[42 43 44] but these have failed to impact on the wider debates into culture and older people or health, wellbeing and ageing. Litwin et al (2006)[45] found that even if the activity is non-participatory, the quality of developing social ties can be quite

[39] Research suggests that curiosity helps to build knowledge, skills and expertise, and that it also plays a role in developing meaning in life, building tolerance to distress and uncertainty, and contributes to satisfying and engaging social relationships. 'Flow' describes an experience where one is completely absorbed in what one is doing. If a person has the skills to meet the challenges posed by the activity in which they are deeply absorbed, this is likely to lead to a sense of personal growth and increased confidence in using these skills.

[40] Murrary, M. Bernard, M. Amigoni, D. Munro, L. Rickett, M. Rezzano, J. (2012) 'Ages and Stages: The Place of Theatre in Representations and Recollections of Ageing' (available at: http://www.britishgerontology.org/DB/gr-editions-2/generations-review/ages-and-stages-the-place-of-theatre-in-representa.html accessed: 4 September 2012)

[41] Singh-Manoux, A. Richards, M. Marmot, M. (2003) Leisure activities and cognitive function in middle age: evidence from the Whitehall II study Journal of Epidemiol Community Health 57 (9) pp: 7-913

42 Bassuk, S. Glass, T. Berkman, L. (1999) Social Disengagement and Incident Cognitive Decline in Community-Dwelling Elderly Persons Annals of Internal Medicine 13(3) pp:165-173

43 Christensen, H. Korten, A. Jorm, A.F. Henderson, A.S. Scott, R. Mackinnnon, A.J. (1996) Activity levels and cognitive functioning in an elderly community sample Age Ageing 25(1) pp: 72-80

44 Gribbin, K. Schaie, K. W. Parham, I.A. (1980) Complexity of lifestyle and maintenance of intellectual abilities Journal of Social Issues 36 pp: 47-61

45 Litwin, H. Shiovitz-Ezra, S. (2006) The association between activity and wellbeing in later life: what really matters? Ageing and Society 26(2) pp: 225-242

significant. If the activity encourages audience members to talk to one another, this improves their overall well-being.

13.1.8 Barriers to involvement with arts and cultural activities

Even though the positive impacts of engaging in cultural activities is now well evidenced, older people frequently experience social, physical and mental barriers to engaging with arts and cultural activities. In particular:

- A perceived 'lack of time'[46]
- Lack of transport to activity[47]
- Lack of awareness about local initiatives targeted at old people
- Concerns about access at facilities (such as toilets)
- The cost of entry or charges to take part[48]

The below table is a summary of the barriers presented in the MHM (2007) report and it has been added to with recent studies that identify barriers to participating not mentioned in the original MHM work.

Figure 33 Barriers to participating in arts and cultural activities for older people

Arts or cultural activity	Barriers
Visiting museums and galleries	- Poor access to activities, limited mobility[29] - Not aware of exhibitions - Perceived as uninteresting[49]
Dance	- Concerns about physical mobility - Concerns about inclusion among new people
Singing and Music	- Lack of belief in ability
Drama	- Concerns about perceptions of age and appropriateness[22]
Storytelling and Writing	- Inability to believe in own creative ability
Craft	- Unaware of local programmes - Unsure of ability
Attending the theatre or concert	- Not appropriate for them - Too expensive

Continued from previous column:
| | - Lack of someone to accompany them
- Not relevant to them |

Source: Adapted from MHM (2007)

13.1.9 Conclusion

This review has provided a short synthesis of the literature on the impacts of arts and cultural activities on the mental and physical well-being of older people. Positive physical health outcomes across a range of artforms include: improved mobility, fitness and motor control. The range of mental health and well-being benefits that accrue to older people engaging in arts and culture include: reduced risk of dementia, improved cognitive functioning, the maintenance of curiosity, reduced social isolation, personal growth and self-worth and increased confidence, happiness and overall well-being. These benefits have both specific and generic components. Positive health and well-being outcomes can be related to the inherent nature of the activity itself (e.g.

---

46 MHM (2007) 'Audience knowledge digest: Why people visit museums and galleries, and what can be done to attract them' Renaissance North East, Museums for Changing Lives
47 Johnson, V. Currie, G. Stanley, J. (2011) Exploring transport to arts and cultural activities as a facilitator of social inclusion Transport Policy 18(1) pp: 68-75
48 Age Scotland opinion poll 2012, Leisure and Creativity, Take-up and Access
49 Aldridge, F. Dutton, Y (2009) 'Building a society for all ages: Benefits for older people from learning in museums, libraries and archives' NIACE (available at: http://shop.niace.org.uk/building-a-society.html accessed: 9 April 2013)

the act of dancing or singing) but they are also derived for older people from more generic factors: principally that they embody social interaction outside the home. This is why positive health and well-being outcomes can be generated through attendance, where the literature is less developed but still positive, as well as through participation, where the bulk of research has been focused to-date.

Once older people engage with arts and cultural activities it is likely that there will be further 'ripple effects', namely improved relationships between: healthcare providers, care home residents and other people who interact with older people. The full impact of this ripple effect has been less well documented, mainly due to the lack of evaluations with the capacity and scope to measure these impacts.

The literature review therefore illustrates the importance for policymakers to include arts and cultural activities as key components in holistic health and social care policies for older people. This is the evidence base in which the ethos and practice of Luminate is rooted. The festival has the potential to act as a catalyst for changing perceptions about ageing, as an advocate for increasing the provision and support of arts and cultural activities for older people, as well as a set of enjoyable, enriching events and activities in their own right.

14. Evaluation Framework Indicator

Outcome	Indicator	Source 1	Source 2
For event organisers...			
	1. Events and activities for a diverse, broad Scottish population are programmed		
Artform and mode of interaction	Distribution of artform or cultural activity programmed for Luminate 2012	Survey of event organisers annually	
	Level of participation involved in event (attendance based to participatory activity)		
Geography	Location of Luminate events	Management data	
Age	Which age groups were a priority for event organisers	Survey of event organisers annually	
Other target groups	# of events targeted at people with dementia / risk of dementia	Survey of event organisers annually	
	# events and activities targeted to specific demographic groups		
	2. More organisations programme more events for more older people		
Programming	# of organisations who provide existing artistic or cultural events prior to Luminate	Survey of event organisers annually	Case study visits annually
	# of organisations who said Luminate stimulated their organisation to initiate events for and with older people that would not otherwise have taken place		
	# of organisers planning to increase their work for and with older people in the future		
	# of organisers planning to increase their work for and with older people in the future stimulated by Luminate		
	# of organisers inspired regarding creative possibilities of working for and with older people		
	Structure and timing of programmed events		

Attendance	# of people attending Luminate events	Survey of event organisers annually	
	Expectations of number of people attending Luminate events		
	# of organisers who report an increase in the number of people who attend their existing events for older people		
Accessibility	# of free and paid-for events during Luminate	Survey of event organisers annually	
	# of discounted events during Luminate		
Funding	Funding for arts and cultural activities during Luminate	Survey of event organisers annually	
	# of organisers inspired to try and secure funding from other sources		
3. Organisers' profile and audiences are increased, particularly re older people			
	# of organisers who report that Luminate was a platform to showcase their existing work with and for older people	Survey of event organisers annually	Case study visits annually
	# of organisers who feel that Luminate helps them target a new demographic		
	# of organisers who report that Luminate raises their profile		
	# of organisers who report that Luminate expands their existing audiences		
4. More inter organisation and inter generation work is produced			
Inter organisation	# of organisers who partner with another organisation to deliver their Luminate activities	Survey of event organisers annually	
	Sector from which partner organisations come from		
	# of organisers who report greater co-operation with other local organisations		
	#of organisers who report Luminate stimulated them to work with another organisation in a different sector		
Inter generation	# of organisers who report programming events that have an intergenerational element	Survey of event organisers annually	

66

For artists...

[Older] artists' work is supported		
Financial support	Age of artists involved in Luminate	Survey of artists annually
	# of artists Luminate helped get new work as a result of their involvement with the festival	
Networking	# of artists reporting that Luminate helped them network	Survey of artists annually
Recognition, validation and promotion	# of artists who get more commissioned work after Luminate	Survey of artists annually
	# of artists who report that Luminate helped them promote their work across Scotland	
	# of artists who report that Luminate helped them gain recognition	
	# of artists who report that Luminate helped them to encourage others to try the work they do	
	# of artists who report that who report that Luminate helped them present work that they would not otherwise have had the chance to do	
	# of artists who report that Luminate helped them feel valued as an artist	
	# of artists who report that Luminate helped them network with similar people and/or organisations	
	# of artists who report that Luminate helped them raise the profile of their work	
	# of artists who report that Luminate helped them reach new audiences	
	# of artists who report feeling supported by Luminate in their work	
Older artists' needs are better understood	# of artists' who feel they have to work harder than young artists' to gain the same recognition	Survey of artists annually
	# of artists who do not feel they experience any prejudice on their work based on their age	
	# of artists' who feel that the media pre-judge their ability / work based on age	
	# of artists' who feel that more support is given to developing the work of younger artists'	
	# of artists who feel that audiences pre-judge their ability / work based on age	
	# of artists who feel that commissioners pre-judge their ability / work based on age	

# of artists who feel enough opportunities are given to older artists'

For audiences and participants...

High quality of event   Feedback in focus groups and peer reviews around the artistic quality of events   Participant
evaluation

15. Survey of event organisers: questionnaire

Question	Response Choices
1. What is the name of your organisation?	[open]
2. What is your role within your organisation?	[open]
3. Please let us know the postcode(s) where your Luminate event(s) and activity(s) were delivered	[open]
4. How would you describe your organisation?	An arts or cultural organisation Other
5. [Only if 'arts or cultural organisation'] What kind of artform or cultural experience best describes the core business of your organisation?	Music Dance Theatre Literature / Storytelling Film Visual arts Craft Digital tech/games Gallery / museum Heritage Library Multi artform TV / Broadcasting Other (please specify)
6. [Only if 'other'] How would you classify your organisation?	Voluntary arts and culture Professional Other (please specify)
7. Is your organisation a....	Day Care Centre Private Care Home Local Authority Care Home Hospital Older people's organisation/community group Other (please give details)
8. How many full time equivalent employees does your organisation have?	[open]
9. Does your organisation use volunteers?	Yes, No
10. Did you take on extra volunteers during Luminate?	Yes No Don't know
11. In delivering your organisation's Luminate event(s) and activity(s), did you partner with another organisation?	Yes No
12. What organisational background did your Luminate partner(s) come from?	Arts and culture Social care Health School age education Higher Education Local government Retired/Older People's Organisation/Community Group Other community and voluntary sector
13. Did you receive Luminate marketing material before the event(s) / activity(s)?	Yes – logos and branding guidelines Yes – full marketing pack No Don't know
14. Was the marketing material provided	Very useful Useful

69

by Luminate useful in helping you market your event(s) / activity(s) as a 'Luminate' event

Not very useful
Not at all useful
N/A – We didn't receive a pack
N/A – We didn't market the your event(s) / activity/activities as a 'Luminate' event

15. If you used the marketing material provided by Luminate, do you think it helped you attract a bigger audience(s)?

Yes
No
Don't know

16. If you used the marketing material provided by Luminate, do you think it helped you attract a bigger audience(s)?

Yes
No
Don't know

17. For Luminate 2013, what artform or cultural activities did you programme in your event(s) and activity(s)?
Please tick all that apply

Music
Dance
Theatre
Literature/Storytelling
Film
Visual arts
Craft
Digital tech/games
Gallery/museum
Heritage
Library
TV / Broadcasting
Multi artform
Other (please specify)

18. In total, for the whole of the Luminate Festival, how many people attended/participated in your event(s) and activity(s)?

[open]

19. Is the figure for the number of people who attended/participated in your Luminate event(s) and activity(s)...

Accurate
An estimate

20. In terms of the total number of people

Exceed your expectations

who attended/participated in your Luminate event(s) and activity(s), did this...

Meet your expectations
Not meet your expectations

21. Were your Luminate event(s) and activity(s)...

Free events/activities
Paid events/activities
A mixture of both free and paid-for

22. Did you offer a special discounted ticket price for the event(s) or activity(s)

Yes
No

23. In terms of the nature of the work your organisation delivered as part of Luminate 2014, were the event(s) and activity(s)...

Participatory – based on getting people to sing, dance, write, paint, make craft, etc
A mix of participatory and attendance-based
Attendance-based – bringing audiences to see shows, events, exhibitions, installations, buildings, etc.

24. Is the/your event a specialist activity designed to engage people with dementia?

Yes
No

25. Were your organisation's Luminate event(s) and activity(s) targeted to any of the following demographic groups? Please tick all that apply

Older people
Gaelic language speakers
Specific religious groups
Black, Asian and Minority Ethnic communities
Lesbian, Gay, Bisexual or Transgender people
Disabled people
Men
Women
None of the above
Other target group (please specify)

26. Please indicate how much of a priority each of the following age groups were for your Luminate

Under 20
20-39
40-49

event(s) and activity(s), where 1 = not
a priority and 3 = high priority

50-59
60-70
70+

27. Were your organisation's Luminate
event(s) and activity(s) designed to
have an explicit intergenerational
dimension? Please bear in mind
Luminate's definition of
intergenerational: Luminate defines
intergenerational projects as "those
that bring younger and older people
together in activities that are mutually
beneficial, promoting greater
understanding and respect between
the generations, and building on all
that younger and older people have
to offer each other"

Yes
No

28. Please briefly describe the
intergenerational element or your
Luminate event(s) and activity(s)

[open]

29. How would you describe the level of
artistic quality of the Luminate
event(s) or activity(s) with which your
organisation was involved?

Very good
Good
Fair
Poor
Very poor

30. In terms of artistic quality did your
Luminate event(s) and activity(s)...

Exceed your expectations,
Meet your expectations,
Not meet your expectations

31. Did you undertake (or commission)
your own evaluation of your Luminate

Yes
No

event(s) and activity(s)?

32. Are you happy to share any
information or data from your
evaluation with the Luminate
organisers?

Yes
No

33. Did you take part in the networking
events that were set up by Luminate
for event organisers and artists?

Yes – I attended the event in Glasgow
Yes – I attended the event in
Aberdeen
Yes – I attended both the event in
Glasgow and in Aberdeen
No – I didn't know about them
No – I decided not to go / couldn't
attend

34. Please state the degree to which you
agree or disagree with the following
statements *[5-point likert scale:
Strongly Disagree, Disagree, Neither
agree nor disagree, Agree, Strongly
Agree, Don't know]*

The networking events helped me
get a better understanding and
overview of Luminate:
I made interesting new professional
contacts at the networking events,
which I hope to pursue going
forward:
I gained a better understanding and
overview of work with, by and for
older people and on themes of
ageing:
I enjoyed the networking event:

35. Did your organisation provide
artistic/cultural events and activities
for older people prior to your
involvement with Luminate?

Yes
No

36. Did you notice an increase in the
number of people attending the
event(s) and activity(s) that you
already programme for older people,

Yes
No
Unsure

71

37. Did Luminate stimulate your organisation to initiate events for and with older people that would not otherwise have taken place?

Yes
No

38. Is your organisation planning to increase its work for and with older people in general in the future?

Yes
No
Don't know

39. Is this as a direct result of your organisation's experience of participating in Luminate 2014?

Yes
No
Don't know

40. How did your organisation fund the arts events/activities that took place during Luminate? Please tick all that apply

Luminate
Creative Scotland
Age Scotland
Other lottery funding
Private sponsorship
Other public sources
Out of earned income
Other (please specify)

41. Has participating in Luminate 2014 inspired your organisation to try and secure funding for artistic/creative programmes for older people from other sources?

Yes
No
Don't know

42. We're interested in how Luminate has benefited your organisation. Please state the degree to which you agree or disagree with the following statements [5-point likert scale from strongly agree to strongly disagree]

"Being part of Luminate 2012...
...helped us to target a new demographic
...helped us to expand our existing audience(s)
...helped us showcase our artistic/creative work that we are involved in for older people outside

of the Festival
...raised the profile of our organisation
...lead to greater links/co-operation between our organisation and other local organisations
...stimulated us to work with other organisations in a different sector(s)
...has inspired us regarding the artistic and creative possibilities of working for and with older people

43. How likely is your organisation to... [5-point likert scale from very likely to very unlikely]

...participate in Luminate festival in 2015
...recommend to other similar organisations to get involved in Luminate
...produce arts/creative events and activities for older people outside of Luminate
...partner with another organisation you met through Luminate

44. In your own words, can you briefly tell us what you think you have learnt from being involved with Luminate 2014?

[open]

45. Were you involved as an Event Organiser during Luminate 2013 or 2012?

Yes – both previous years
Yes – 2012
Yes – 2013
No

46. How was your experience of Luminate 2014 different from your experience of Luminate in 2012

[open]

and/or 2013?

47. How satisfied were you with the overall organisation of Luminate 2013?

Very satisfied
Satisfied
Dissatisfied
Very dissatisfied

48. If you have any suggestions for how Luminate could be improved upon or how we could work with you differently in the coming year, please briefly tell us below

[open]

15.1 Changes to event organisers' survey between Year 1 and Year 2

Questions removed from the second year survey, as captured in management data, include:

- Please let us know the postcode(s) where your Luminate event(s) and activity(s) were delivered

- Were your Luminate event(s) and activity(s) all delivered at this same location?

- How many different events/activities did your organisation put on during Luminate 2012?

Questions added to the survey were:

- Was the / your event a specialist activity designed to engage people with dementia?

- Were you involved as an Event Organiser during Luminate 2012?

- Can you tell us how your experience of being a part of Luminate has changed in 2013 (compared to 2012)?

Questions amended were:

- Were your organisation's Luminate event(s) and activity(s) designed to have an explicit intergenerational dimension? Please bear in mind

Luminate's definition of intergenerational.

Luminate define intergenerational projects as those that bring younger and older people together in activities that are mutually beneficial, promoting greater understanding and respect between the generations, and building on all that younger and older people have to offer each other.

15.2 Changes to event organisers' survey between Year 2 and Year 3

Questions added to the third year survey were:

- Did you receive Luminate marketing material before the event(s)/activity(s)?

- Was the marketing material provided by Luminate useful in helping you market your event(s)/activity(s) as a "Luminate" event?

- Did you take part in the networking events that were set up by Luminate for event organisers and artists?

- Please state the degree to which you agree or disagree with the following statements [question 34 rating of Networking events]

16. Survey of artists: questionnaire

	Question	Response Choices
1.	For the arts event or activity that you were involved with for Luminate, were you engaged primarily...?	a. As an individual (e.g. painter, storyteller) b. As part of a larger group (e.g. dancer, member in a choir)
2.	What is the postcode of your home base? Please state country if outside UK	[open]
3.	In terms of your artistic work, what is the geographical spread over the course of an average year?	a. Exclusively Scotland-based b. Mainly Scotland-based c. Mainly based outside of Scotland
4.	Which artform best describes your core activities?	a. Music b. Dance c. Theatre d. Literature/storytelling e. Film f. Visual arts g. Craft h. Digital tech/games i. Gallery/museum j. Heritage k. Library l. TV / broadcasting m. Cross - artform n. Other
5.	How long have you been practising as an artist?	[open]
6.	How would you describe yourself? To note, voluntary arts are defined as "those arts and crafts that people undertake for self-	a. A voluntary artist b. A semi professional artist c. A professional artist

improvement, social networking and leisure, but not primarily for payment. Voluntary and amateur arts groups are governed or organised by those also participating in the activities."

	Question	Response Choices
7.	How long ago did you become a voluntary artist?	a. the last 12 months b. 2-3 years ago c. 4-5 years ago d. 5-9 years ago e. 10+ years ago
8.	Have you always been a semi-professional artist?	a. Yes b. No
9.	How long ago did you become a semi-professional artist?	a. the last 12 months b. 2-3 years ago c. 4-5 years ago d. 5-9 years ago e. 10+ years ago
10.	Has this always been your chosen profession?	a. Yes b. No
11.	How long ago did you become a professional artist?	a. the last 12 months b. 2-3 years ago c. 4-5 years ago d. 5-9 years ago e. 10+ years ago
12.	Why did you take part in Luminate 2014?	a. Approached by Luminate directly b. Approached by commissioning organisation c. Other (please specify)
13.	Please rate the following statement between 1=strongly agree 5 = strongly disagree. My	a. Reach new audiences b. Raise the profile of my work c. Network with similar people and/or organisations

74

attendance at Luminate helped me...

d. Feel valued as an artist
e. Develop/present work that I would not otherwise have the chance to do
f. Encourage others to try the work I do
g. Gain recognition
h. Promote my work across Scotland
i. Get more commissioned work
j. Other (please specify)

14. Have you been offered any new work since Luminate?

a. Yes
b. No
c. N/A

15. Is this a direct result of your involvement with Luminate?

a. Yes
b. No

16. What age are you?

a. 0-20 yrs
b. 20-29 yrs
c. 30-39 yrs
d. 40-49 yrs
e. 50-59 yrs
f. 60-69 yrs
g. 70-79 yrs
h. 80+ yrs

17. To what extent do you agree or disagree with the following statements, where 1 = Strongly Disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, 5 = Strongly Agree, 6 = Don't Know

a. "Commissioners pre-judge my work/ability on my age"
b. "Audiences pre-judge my work/ability on my age"
c. "The media pre-judge my work/ability on my age"
d. "More support is given to developing younger artists"
e. "Enough opportunities are given to older artists"
f. "I do not experience any prejudice in my work as an artist on the basis of my age"
g. "I do not have to work harder than younger artists to gain the same recognition"

18. In what light does Luminate portray older artists?

a. Very positively
b. Positively
c. Neither positively nor negatively
d. Negatively
e. Very negatively

19. How well does Luminate support the work of older artists?

a. Very strongly
b. Strongly
c. Adequately
d. Poorly
e. Very poorly
f. Don't know

20. Did you take part in the networking events that were set up by Luminate for event organisers and artists?

a. No - I decided not to go
b. No – I didn't know about them
c. Yes – I attended the event in Glasgow and in Aberdeen
d. Yes – I attended the event in Aberdeen
e. Yes – I attended the event in Glasgow

21. If yes, in how far do you agree with the following statements?

a. The networking events helped me get a better understanding and overview of Luminate
b. I made interesting new professional contacts at the networking events, which I hope to pursue going forward
c. I gained a better understanding and overview of work with, by and for older people and on themes of ageing
d. I enjoyed attending the networking event

22. In your own words, can you briefly tell us what you think you have learnt from being involved in Luminate 2014

[open]

23. How satisfied were you with the overall organisation of Luminate 2014?

a. Very satisfied
b. Satisfied
c. Neither satisfied nor dissatisfied
d. Dissatisfied
e. Very dissatisfied

24. If you have any suggestions for how Luminate could be improved upon, or how we could work with you differently in the coming year, please briefly tell us how

[open]

25. Do you intend to take part in Luminate 2015

a. Yes
b. No

		c.	Don't know
26.	What are your motivations to be involved with Luminate 2015? Please tick all that apply	a.	I enjoyed the experience in 2014
		b.	It was a good networking experience
		c.	The subject of creative ageing is inspiring
		d.	It's another outlet to promote my work
		e.	I partnered with another artist / company to produce new work
		f.	Other (please specify)
27.	Could you briefly tell us why you plan not to take part in Luminate 2015		[open]

16.1 Changes to artists' survey between Year 2 and Year 3

Questions added to the third year survey were:

- Did you take part in the networking events that were set up by Luminate for event organisers and artists?

- If yes, in how far do you agree with the following statements [question 21 rating of Networking events]

17. Calculation of Attendance Figures

Not all events recorded and reported their attendance figures, therefore BOP has calculated attendance figures from data from management information and event organisers' survey responses. This methodology has been used in Year 2 and 3 of the evaluation but because of a discrepancy in data collected in Year 1, the estimated split of participatory and non-participatory events was applied to Year 1 figures using the split in Year 2.

The gross total of attendance at Luminate was derived from overall attendance/participation figures gained from the survey of event organisers for each year. The mean attendance figures were calculated for participatory and non-participatory events. These means were then multiplied by the corresponding total number of participatory and non-participatory events in each year, which were then added together to produce an estimate for the total attendance at Luminate per year.

The following caveats to the data should be noted:

- Attendee numbers reported by event organisers were a mix of 'accurate' and 'estimated' figures. In Year 1, 62% of responses were marked as accurate, which dropped to 58% in Year 2 and 48% in Year 3.

- The number of respondents to the event organisers' survey has remained fairly constant, although the number of events has increased, meaning that the overall percentage of event organisers has decreased. This will have an additional effect on the margin of error.

- 42% of events in Year 2 were classed by Luminate as participatory (this data was not recorded in Year 1) and increased to 53% in Year 3. Due to the nature of participatory events, it is likely that the numbers of attendees will be less. In order to estimate a total attendance figure for Year 1, the same proportions of participatory and non-participatory events provided for Year 2 were applied to the attendance figures.

- In Year 1 the attendees to the national 'Tell a Story Day' (estimated at approximately 13,000) were excluded from the calculation of the mean, as statistically it is an 'outlier' and would have significantly skewed the results upwards. The event was also a core part of another festival.

- In Year 2 the attendance figures exclude a figure of 48,169 provided by Artlink Central. In this case, attendance figures for a particular public art project were derived from the number of people who passed through the public space. A more reliable indication of attendance would have involved observations to see how many people actively engaged with the artworks over a given time period.

18. Year 1 Findings

18.1 Overview of Year 1

Figure 34 Overview of Luminate activity Year 1

Association with Luminate	Projects		Events / Activities	
Curated	**23**	22%	**79**	25%
Commissioned	**1**	1%	**15**	4%
Badged	**81**	77%	**227**	71%
Totals	**105**		**321**	

Source: Management Information, BOP Consulting (2013)

18.2 Outputs (Curated and Commissioned)

Figure 35 Overview of Year 1 Curated and Commissioned activity

|	Number
Number of curated projects	23
Number of events from curated projects	79
Number of event organisers for curated projects	17
Number of commissioned projects	1
Number of events from commissioned projects	15
Number of event organisers for commissioned projects	1

Source: Management Information, BOP Consulting (2013)

Figure 36 Programmed artforms for Luminate 2012

Programmed artform	Percentage
Film	27%
Dance	20%
Gallery/Museum	17%
Craft	7%
Other	7%
Storytelling	10%
Theatre	6%
Cross artform	3%
Music	3%

Source: Survey of Event Organisers, BOP Consulting (2013)

Figure 37 Distribution of curated and commissioned events for Luminate, 2012
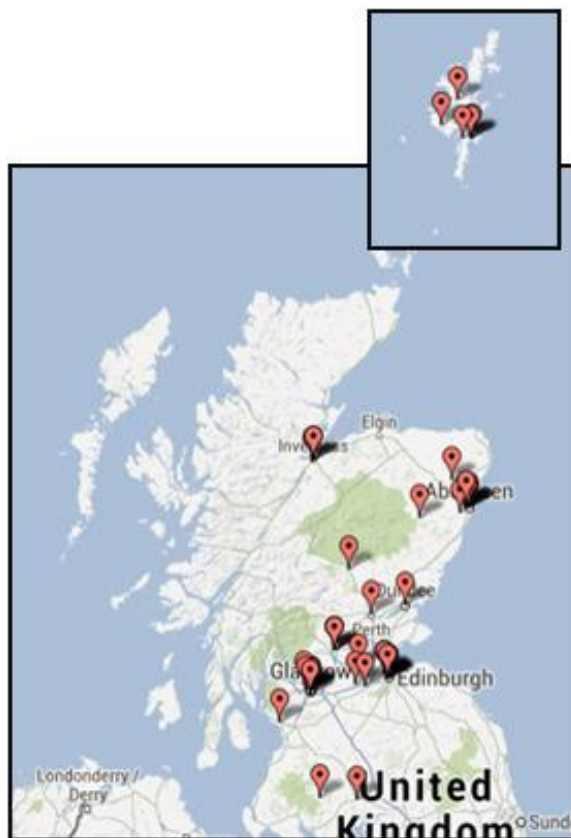
Source: Management information, BOP Consulting (2013)

18.3 Outcomes: event organisers

- **Overview of surveying**

- 44 event organisers (out of 79)

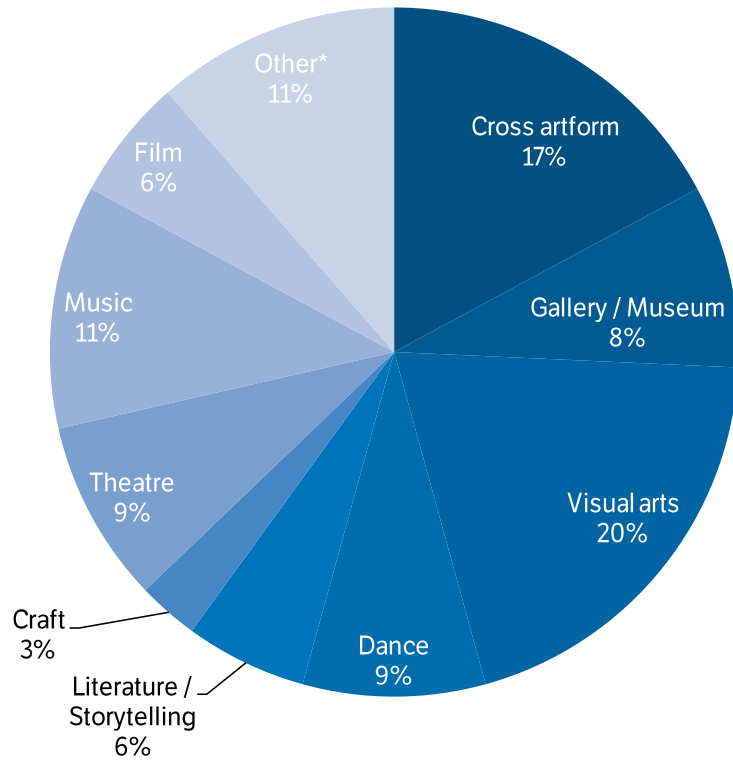Two case studies, with results from interviews and post-activity evaluation:

- Craft Café – six participants, four staff members, three volunteers and two Impact Arts staff at the Craft Café event, Bathgate

- Craft Café – responses from six participants at the Craft Café event, Irvine [devised by BOP administered by Impact Arts]

- Ultra Violet – three organisers and six dancers at the performance

- Ultra Violet – eight survey responses post performance [devised and administered by macrobert]

Results Summary – Survey of Event Organisers

In total 44 responses were collected from the online survey, which represents 58% of the total number of event organisers in Year 1. In summary, there was a positive response to the festival, with event organisers speaking highly of the organisation and outputs of the festival. Highlights from the findings include:

- **Scale**: approximately 79,706 people participated/ attended an event or activity in Luminate 2012

- **Quality**: 100% of event organisers rated the quality of their programmed event as either 'good' (27%) or 'very good' (73%)

- **Affordability**: 60% of events or activities were free – of those which were paid, 58% offered a discount during Luminate

- **Community engagement**: of the 70% of event organisers who regularly use volunteers, 20% took on more volunteers during Luminate

- **Organiser engagement**: 100% of event organisers are 'likely' or 'very likely' to participate in Luminate 2013

- **Proximity**: The majority of events and activities during Luminate took place in the urban centres of Edinburgh and Glasgow but distribution of events included the Shetland Isles and the Outer Hebrides

Figure 38 Breakdown of sample of event organisers by artform, 2012

18.3.1 Activities and events for a broad, diverse Scottish population are programmed

Artform and mode of interaction

Figure 39 Artforms programmed for Luminate, responses to survey, 2012

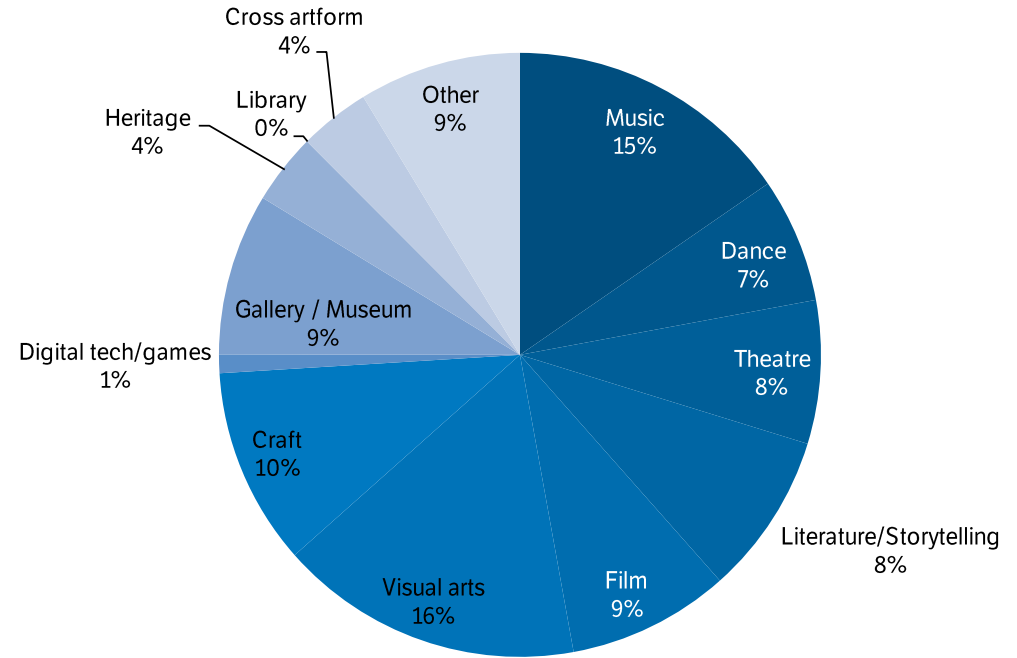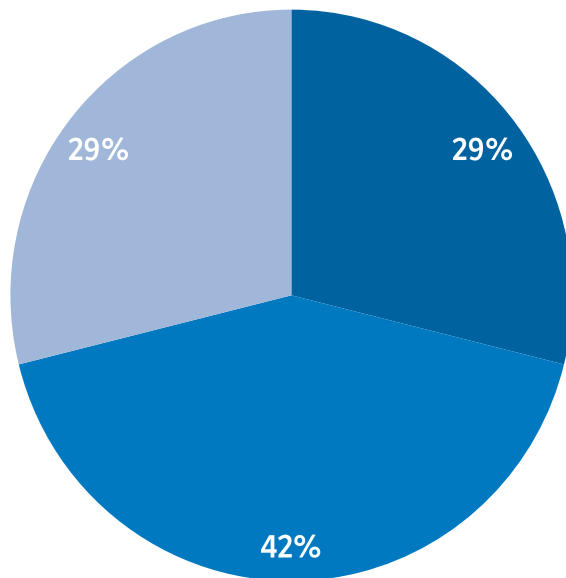Source: Survey of Event Organisers, BOP Consulting (2013)

*Other includes arts in health, performing arts and arts and heritage

Source: Survey of Event Organisers, BOP Consulting (2013)

Figure 40 Distribution of programmed events between participatory, attendance-based and mix of participatory and attendance-based, based on responses to survey, 2012

■ Participatory - based on getting people to sing, dance, write, paint, make craft, etc

■ A mix of participatory and attendance-based

■ Attendance-based - bringing audiences to see shows, events, exhibitions, installations, buildings, etc.

Source: Survey of Event Organisers, BOP Consulting (2013)

Figure 41 Distribution of all programmed Luminate events, 2012

Source: Management information, BOP Consulting (2013)

Geography

Figure 41Figure 41 shows where Luminate events took place during the first year. The central belt of Scotland accounted for the bulk of events and activities, particularly Glasgow and Edinburgh.

Age

Figure 42 Luminate organisers' priority target audiences, based on age, **responses to survey,** 2012below shows that the most commonly prioritised age groups were 50 years and upwards, with 78% of

organisers reporting that these age groups were a 'high' priority, and this was concentrated in the two oldest age categories (60-69 and 70+).
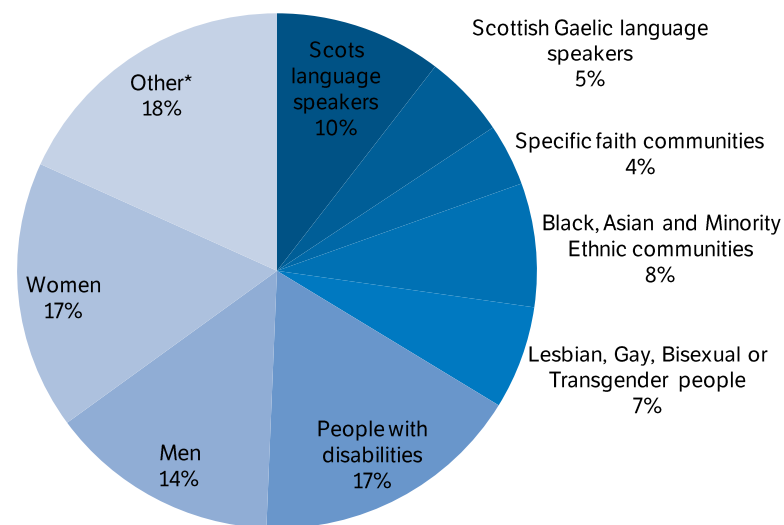
Figure 42 Luminate organisers' priority target audiences, based on age, responses to survey, 2012
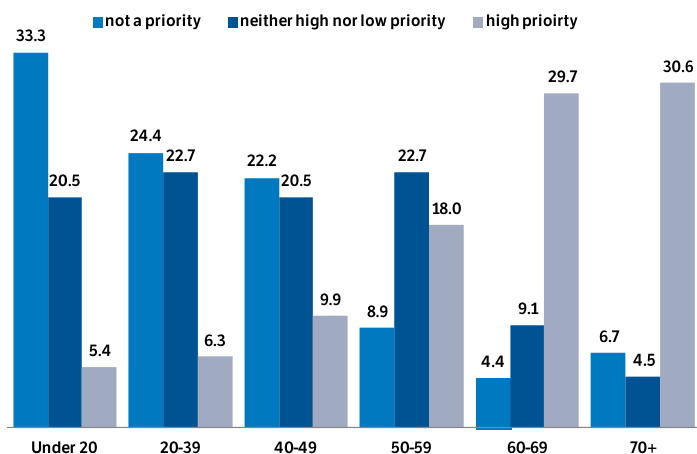
Source: Survey of Event Organisers, BOP Consulting (2013)

Other target groups

Figure 43 Other target audience/participant groups for Luminate event organisers, responses to survey, 2012

Source: Survey of Event Organisers, BOP Consulting (2013)

*Other includes: all categories, hospice patients, 50+yrs in rural Scotland, the elderly in care homes and mixed ability groups

18.3.2 More organisations programme more events, for more older people

Programming

- 87% had existing programming for older people

- 60% of those with existing programming for older people reported that Luminate had stimulated them to organise events for and with older people that they would otherwise not have programmed

- 76% of event organisers said they were planning to increase their provision of creative activities for older people in the future. 40% of these organisations reported that this had been stimulated by their involvement with Luminate

- Luminate 2012 had inspired 71% in regards to the 'artistic and creative possibilities of working for and with older people'

Benchmarks

Question	Response rate
Did Luminate stimulate your org to initiate events for and with older people that would have otherwise not taken place?	60% yes
Does your org plan to increase provision in the future?	60% yes
Is this a result of participating in Luminate?	40% yes
Did being part of Luminate inspire your org regarding the artistic possibilities of working for and with older people?	71% agree

The majority of event organisers, determined from survey responses, programmed just one event or activity (that may have been repeated); this accounted for 60% of responses. The remaining 40% were equally split between programming either two (19%) or more events (21%).

Of the surveyed event organisers, almost half (48%) had programmed an event that occurred once and lasted between one and two hours. 67% of all events that were reported in the survey lasted between one and two hours.

Figure 44 Programming and timetable of events

	<1hr	1-2hrs	2-3hrs	3-4hrs	4+hrs	Unspec ified
Once		48%	21%	4%	8%	4%
Twice	4%	4%	6%			2%
More than twice	2%	13%	6%		2%	4%
Daily		2%		4%	8%	4%
Ongoing						4%

Source: Survey of Event Organisers, BOP Consulting (2013)

The programming and timetable of events demonstrates that Luminate provided a range of events to accommodate a wide variety of interests and availabilities. The fewest events were programmed lasting less than an hour, with two events occurring once and lasting three to four hours. Of events that lasted more than four hours, half of these were visual arts based events (gallery and museum exhibitions) with training and craft activities being the remaining 50%.

Attendance

- Almost 12,000 were recorded by event organisers, 62% stating this number was an accurate count as opposed to an estimate.

- This equates to approximately 26,300 when scaled-up for the festival as a whole[50]

- For the majority this met their expectations (60%), but 27% felt this was more than they had hoped for. Only 13% were disappointed with their attendance figures

[50] This estimation is derived from overall attendance/participation figures gained from the 44 event organiser that returned data via the survey – for which the mean attendance figure was 271– and then grossing up the mean by the total number of event organisers (97). It should also be noted that the attendees to the national 'Tell a Story Day', estimated at approximately 13,000, were excluded from the calculation of the mean, as statistically it is an 'outlier' and would have significantly skewed the results upwards.

The range and scale of programmed events is evident through the number of attendees; ranging from 13,000 people taking part in events programmed by the Scottish Storytelling Centre, to 3 people at Talbot Rice Gallery. The average level of attendance (not including the 13,000 figure, as this was 4 times higher than the next biggest value) was 271 people per event.

Affordability

- 60% of activities / events were free

- From the survey responses, of the event organisers who said their event/s were paid (23%), 59% offered discounted rates during Luminate.

Funding

Figure 45 Funding sources for programmed Luminate events, responses to survey, 2012
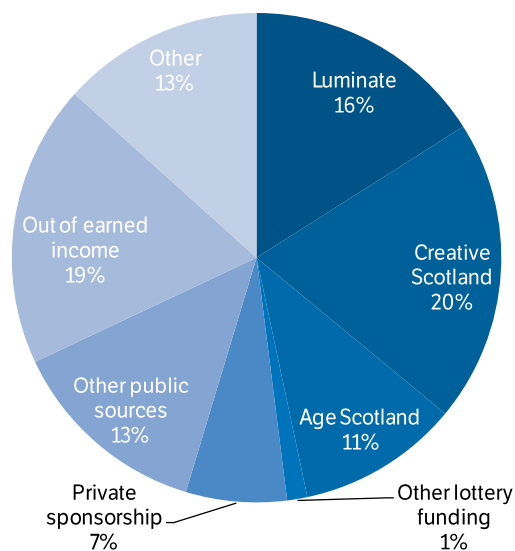
Source: Survey of Event Organisers, BOP Consulting (2013)

- 53% of event organisers surveyed reported that participating in Luminate had inspired them to try and secure funding for artistic or creative programmes for older people from other sources

18.3.3 Profile and audiences are increased, particularly regarding older people

- 87% had existing programmes outside of Luminate but the festival did help them to gain further recognition

- 85% either 'agreed' (45%) or 'strongly agreed' (40%) that Luminate was a platform to showcase this existing work

Figure 46 Targeting a new demographic and showcasing existing work, responses to survey, 2012

Source: Survey of Event Organisers, BOP Consulting (2013)

84
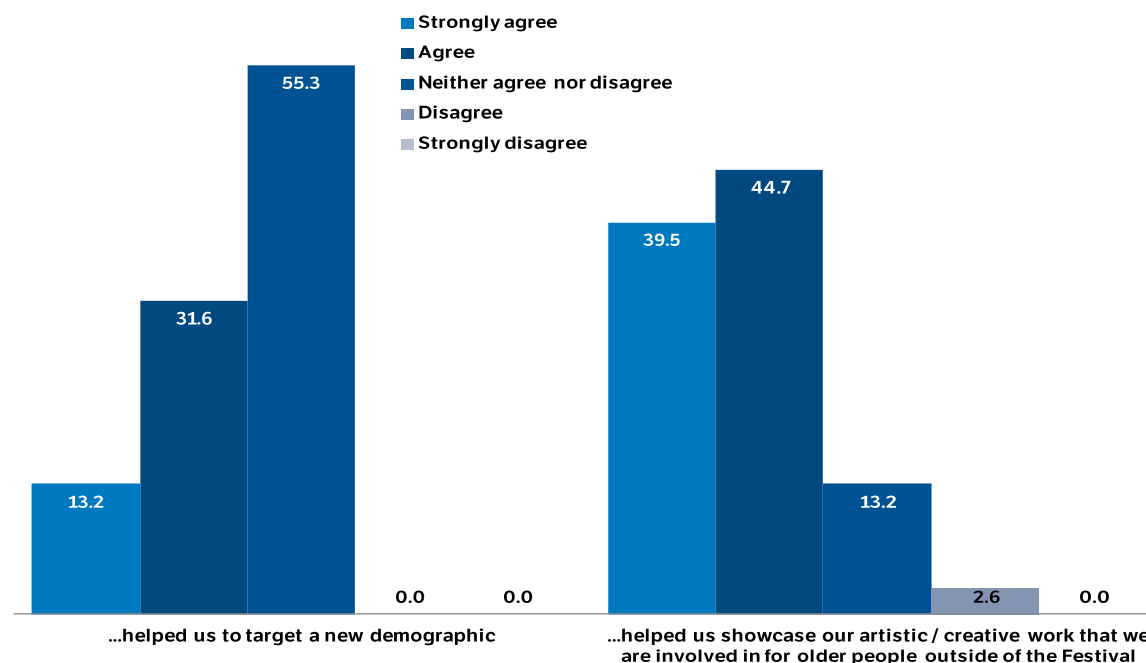
Figure 47 Raising the profile and reaching new audiences, responses to survey, 2012
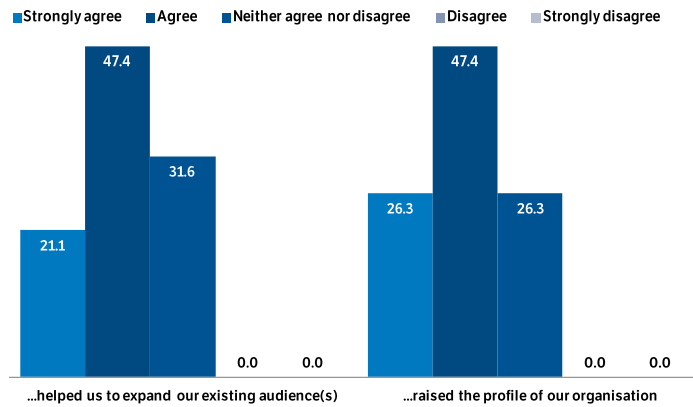
Source: Survey of Event Organisers, BOP Consulting (2013)

18.3.4 More inter organisation and inter generation work is produced

Inter organisation

- 52% of event organisers partnered with another organisation to deliver their Luminate activities

Figure 23 Organisational background of partners organisations, 2014 [base: 49]
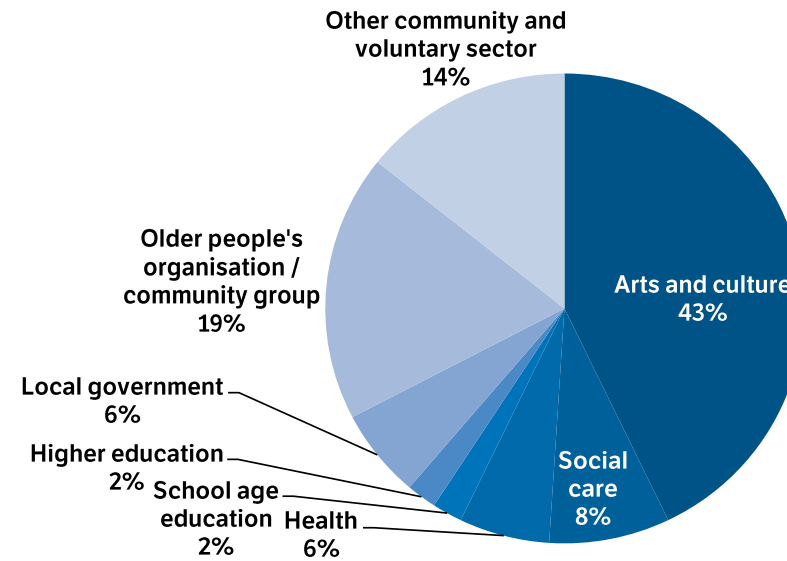
Source: Survey of Event Organisers, BOP Consulting (2014)

Figure 48 Organisational background of partners organisations, responses to survey, 2012
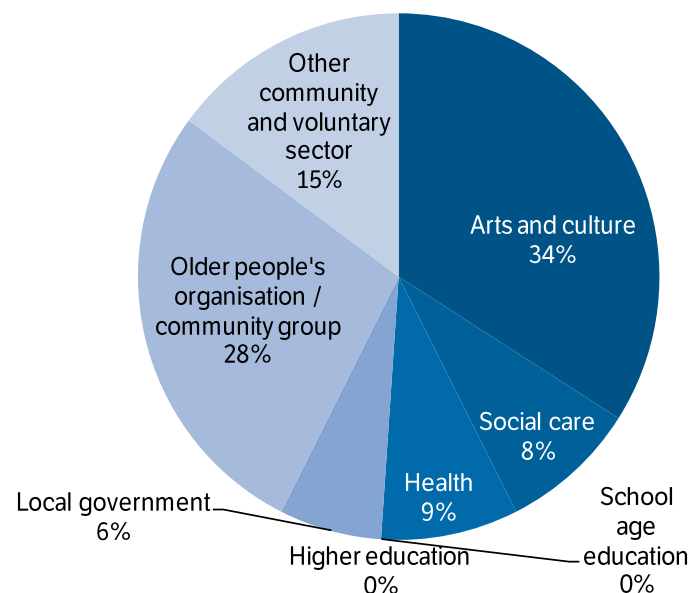
Source: Survey of Event Organisers, BOP Consulting (2013)

- 63% of event organisers 'agreed' (34%) or 'strongly agreed' (29%) that being a part of Luminate in 2012 led to greater co-operation with other local organisations.

- 55% of organisations who agreed that involvement stimulated their organisations to work with another sector may be a reflection on the diverse range of arts, cultural and other sector organisations represented who programmed events

Inter-generational

- 40% of the event organisers reported having programmed work that had a particular intergenerational element (although few of these actually fit the definition provided by Luminate)

18.4 Outcomes: artists

18.4.1 (Older) artists work is better supported

Financial support
- 48% of artists who completed the survey were 50+

- 15% reported getting new work as a result of being involved in Luminate

Networking
- 56% either agreed or strongly agreed that Luminate had helped them network

Recognition, validation and promotion
- See Figure 49 Benefits gained by artists through being involved in Luminate*, responses to survey, 2012

Figure 49 Benefits gained by artists through being involved in Luminate*, responses to survey, 2012

Legend: Strongly disagree ▪ Disagree ▪ Neither agree nor disagree ▪ Agree ▪ Strongly agree

Get more commissioned work: 6, 3, 10, 3, 4
Promote my work across Scotland: 5, 2, 8, 5, 6
Gain recognition: 3, 1, 10, 6, 6
Encourage others to try the work I do: 3, 1, 5, 5, 12
Develop/present work that I would not otherwise have the chance to do: 2, 4, 9, 5, 6
Feel valued as an artist: 2, 2, 6, 9, 7
Network with similar people and/or organisations: 4, 7, 7, 7
Raise the profile of my work: 3, 3, 3, 7, 10
Reach new audiences: 2, 1, 4, 7, 12
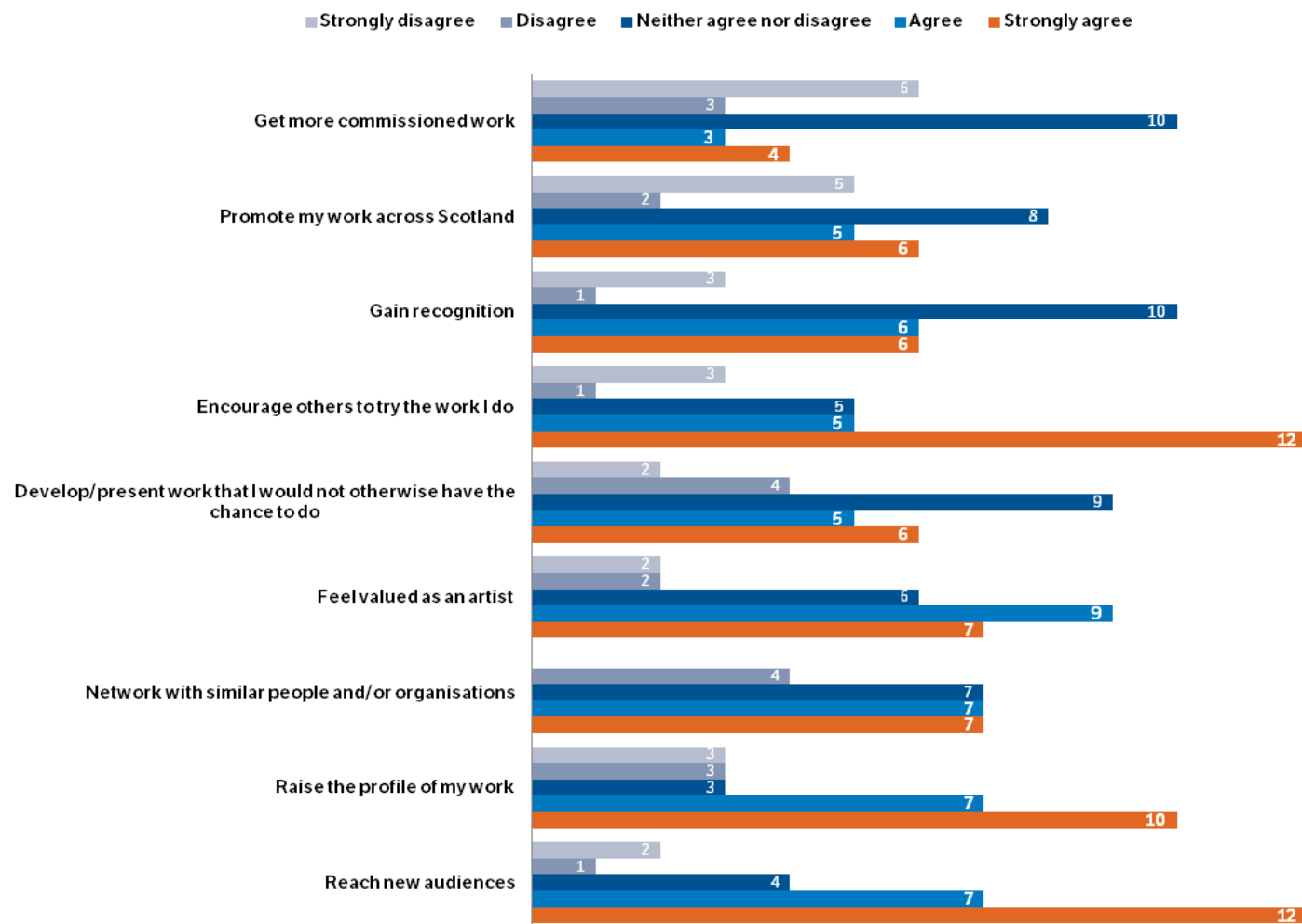
Source: Survey of Artists, BOP Consulting (2013)

* Question format: 'My attendance at Luminate helped me…'

18.4.2 Older artists' needs are better understood

- See Figure 50 Older artists' perceptions of their reception and standing, responses to survey, 2012

Figure 50 Older artists' perceptions of their reception and standing, responses to survey, 2012

■ Strongly agree   ■ Agree   ■ Neither agree nor disagree   ■ Disagree   ■ Strongly disagree

I do not have to work harder than younger artists to gain the same recognition
- 0
- 2
- 6
- 4

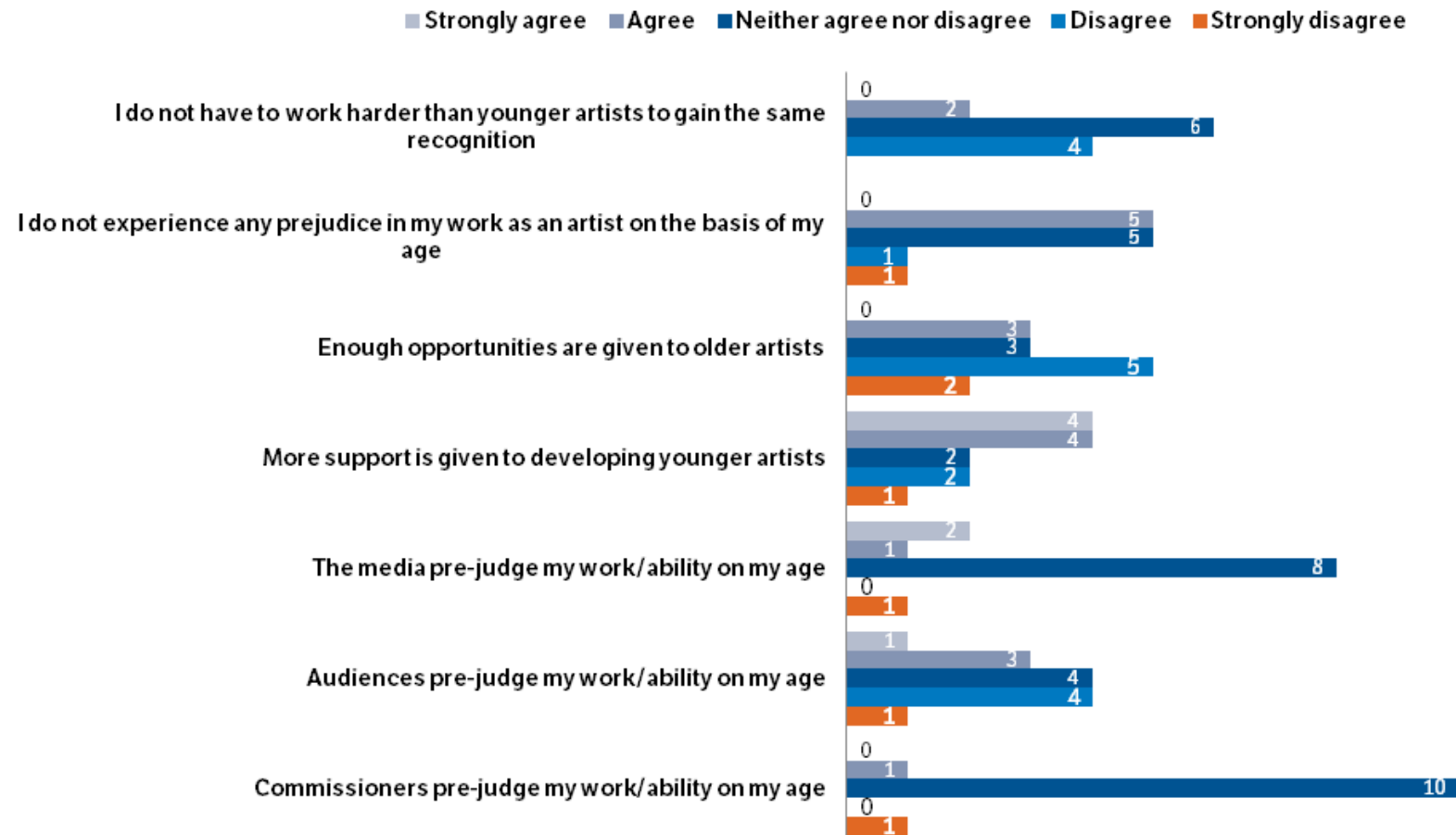I do not experience any prejudice in my work as an artist on the basis of my age
- 0
- 5
- 5
- 1
- 1

Enough opportunities are given to older artists
- 0
- 3
- 3
- 5
- 2

More support is given to developing younger artists
- 4
- 4
- 2
- 2
- 1

The media pre-judge my work/ability on my age
- 2
- 1
- 8
- 0
- 1

Audiences pre-judge my work/ability on my age
- 1
- 3
- 4
- 4
- 1

Commissioners pre-judge my work/ability on my age
- 0
- 1
- 10
- 0
- 1

Source: Survey of Artists, BOP Consulting (2013)

89

18.5 Feedback on the running of Luminate

Overall there was a very high level of satisfaction for how Luminate was organised in the first year. The concept of a festival for, and with, older people was praised and overall 98% of event organisers reported being 'very satisfied' or 'satisfied' with the organisation of Luminate (Figure 51).

Figure 51 Satisfaction with the organisation of Luminate, by event organisers, 2012
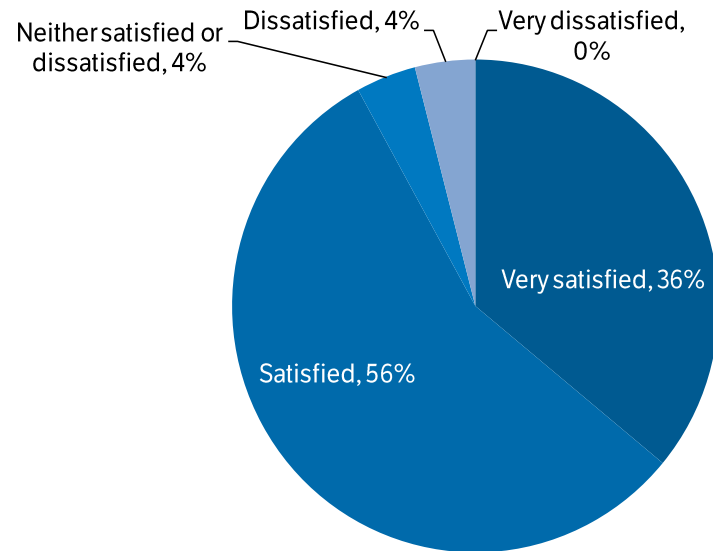
Neither satisifed or dissatisfied, 2% Dissatisfied, 0% Very dissatified, 0%

Satisfied, 39%

Very satisfied, 59%
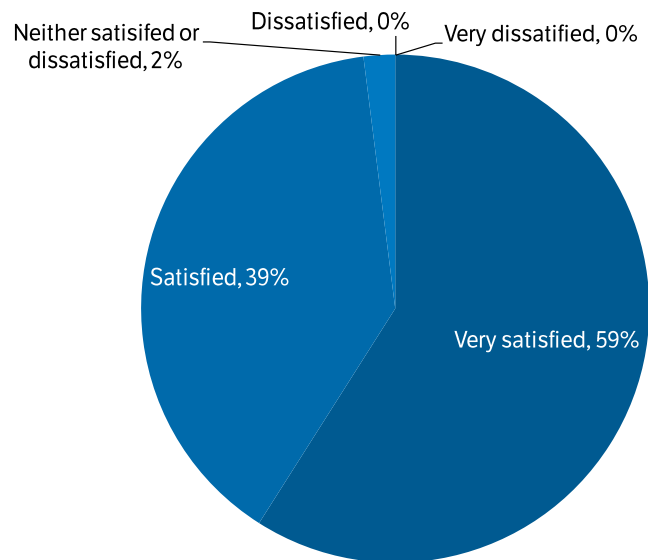
Source: Survey of Event Organisers, BOP Consulting (2013)

This was generally mirrored by the artists, as shown in Figure 52.

Figure 52 Satisfaction with the organisation of Luminate, by artists, 2012

Neither satisfied or dissatisfied, 4% Dissatisfied, 4% Very dissatisfied, 0%

Very satisfied, 36%

Satisfied, 56%

Source: Survey of Event Organisers, BOP Consulting (2013)

General feedback for improvements to Luminate 2013

Although satisfaction with the organisation of the festival was very high, event organisers and artists provided useful comments on how the festival could be improved in the coming year. These are intended to provide constructive criticism to how the festival is run.

1. Planning and programming

Both artists and event organisers found some problems with programming for the event. First and foremost, the festival runs at the same time of year as Scottish Mental Health Month. This makes it particularly busy for them and they suggested it would be good to have slightly more time to organise their events for Luminate (more forewarning). Others asked if there was any flexibility to hold events in

September or November as October is the busiest month of the year for cultural events.

2. Promotion and marketing

There was a strong feeling that in the coming year promotion and marketing could be improved. This includes the provision of a wider range of marketing materials, such as A5 handouts with regional events (the same information that was included in the brochure but provided on handouts). These could be easily supplied to local stores or as a template poster for event organisers and artists to promote their own event under the Luminate brand. Alternatively, a double page summary of all activities in the first few pages of the brochure for quick reference would also be useful.

3. Branding

Event organisers and artists felt the branding of Luminate could go further in terms of communicating what the festival was about, commenting that whilst the name 'Luminate' was good, the logo did not invigorate interest. They felt that the current logo does not capture what a 'visual feast' the festival is and could come across as a little dull and uninspiring.

There was also some concern that the tagline 'celebrating our creative lives as we age' was misleading and that Luminate needed to make it clearer that the festival included work by older people, not just for older people.

4. Funding and commissioning new work

There were very positive reports for how Luminate funded events during Luminate 2012. There was strong support to see this continue in the coming year, as well as an increase in commissioned work by Luminate. There was a call for more funding to support either existing or newly commissioned arts and cultural events in rural areas, with some event organisers expressing an interest in being supported to go to rural areas for Luminate 2013.

Specific Artists' feedback

Satisfaction was extremely high with the organisation of the festival. Artists were energised by the show of support for older artists and felt this was previously an under-represented area. For some artists it reinforced that what they were doing had value and they saw it as an opportunity to reach more people.

> 66 [Luminate made me feel]...that my work was valued, what I was doing was worthwhile.

In particular, artists felt that Luminate reinforced that having a creative voice should not be age specific; age not being the most important factor in creativity. Artists were pleased by the way Luminate encourages older people to try new arts activities:

> 66 Older people are as prepared as younger people to take risks and get out of their comfort zones.

Specific Event organisers' feedback

The main call by event organisers was to have more opportunities to exploit the benefits of being part of the Luminate network.

> 66 It would be helpful to have more opportunities to liaise and consult other groups nationwide and have opportunities to network, explore future collaborations etc...

Overall the event organisers were extremely enthusiastic to see Luminate grow in the coming years with two organisations offering to become part of the Strategy Group for the festival (Glasgow Life and Glasgow East Arts Company).

18.6 Conclusions

In its first year, Luminate would seem to have passed the 'proof of concept' stage. The idea of a festival for, and with, older people was praised. Similarly the model of not being the major funder of activity but instead being the creator of a national 'window', showcase and brand to be used by third party event organisers has also met with success. In the first year, Luminate has brought onboard organisations that have an existing commitment to older audiences. The survey results show that there was already a 'rising tide' across these organisations to programme work for older people, but that nevertheless Luminate has still been a catalyst for increasing this provision for many organisations. There is also a thirst from the organisations to do more, from wanting greater opportunities to meet one another, to requesting to join the Strategy Group for the project. This is all evidence that Luminate is stimulating genuinely additional activity, over and above what would have taken place in the absence of the festival.

Importantly, the festival also seems to have found its desired audience. While the thematic focus on 'creative ageing' does not automatically exclude any one age group, it does have greater salience and importance for older people. Although the overall attendance figures are not large when compared against many established festivals, this is to be expected in the first year. Proof of this realism comes from the event organisers, who were largely happy with the numbers they attracted or, in fact, felt that they had exceeded their expectations.

The early signs from the artists involved in Luminate are also positive, although this must be tempered with the caveat that the sample size achieved in this year's evaluation is small. It will be important to review the initial findings in a year's time, after a hopefully much larger number of Luminate artists' complete the survey in year two.

The running of the festival has also been highly rated, which is always most difficult in the first year given the speed with which the programme has to be put together and the unknown quantity of the product that is being developed.

18.7 Recommendations for Year 2

There are some areas that Luminate may consider in developing the programme for Year 2. In terms of coverage, the festival achieved a good geographical distribution in its first year. However, there are still 'cold spots' of activity, specifically on the west coast and in some rural areas.

Secondly, although by no means the dominant theme of the festival, improving access to the arts and culture in care homes and influencing the care system to better appreciate the value and importance of arts and culture in the well-being of older care residents (the vast majority of whom suffer from dementia) is one of the long term impacts that Luminate hopes to achieve. While the numbers of event organisers targeting people with dementia/at risk of dementia is a positive sign of how the festival may be addressing this need, the Strategy Group may wish to consider whether the relative lack of engagement by institutions in the care sector is an issue. If the intention through Luminate is to 'mainstream' arts and culture into more care homes, then only having outside organisations coming into homes to deliver work may not be sufficient to affect the necessary change in the culture and mindset of managers in care homes. It could be that the issue is less one of two separate worlds (arts versus care homes), and more a simpler, practical issue of how to identify the right partner to work with.

Thirdly, the findings related to intergenerational work prove unexpectedly interesting as they suggest that there is still a knowledge gap across arts and culture organisations in Scotland as to what actually constitutes intergenerational practice. This is not just an issue of nomenclature. It is important as the significant body of research evidence that has been assembled on the positive benefits of intergenerational work – both in and outside of the cultural sector – is based overwhelmingly on participatory practice. If some of the work described as intergenerational within the Luminate programme lacks this participatory dimension, then there is a strong likelihood that it will have fewer benefits.

As Luminate intends to undertake more curation in Year 2, it may be useful to address at least the first two of these issues through some of

the curated programme. The issue regarding intergenerational work suggests that maybe there is a role for Luminate to promote and signpost event organisers to existing online good practice resources.

19. Year 2 Findings

19.1 Overview of Year 2

Figure 53 Overview of Luminate activity Year 2

Association with Luminate	Projects		Events / Activities	
Curated	**16**	12%	**83**	21%
Commissioned	**3**	2%	**42**	10%
Badged	**113**	86%	**275**	69%
Totals	**132**		**400**	

Source: Management Information, BOP Consulting (2014)

19.2 Outputs (Curated and Commissioned)

Figure 54 Overview of Year 2 Curated and Commissioned activity

|	Number
Number of curated projects	16
Number of events from curated projects	83
Number of event organisers for curated projects	17
Number of commissioned projects	3
Number of events from commissioned projects	42
Number of event organisers for commissioned projects	1

Source: Management Information, BOP Consulting (2014)

Figure 55 Programmed artforms for Luminate 2012

Programmed artform	Percentage
Music	29%
Visual Arts	22%
Film	21%
Theatre	13%
Multi Artform	4%
Dance	3%
Literature/Publishing	2%
Other	2%

Source: Survey of Event Organisers, BOP Consulting (2014)

Figure 56 Distribution of curated and commissioned events for Luminate, 2013
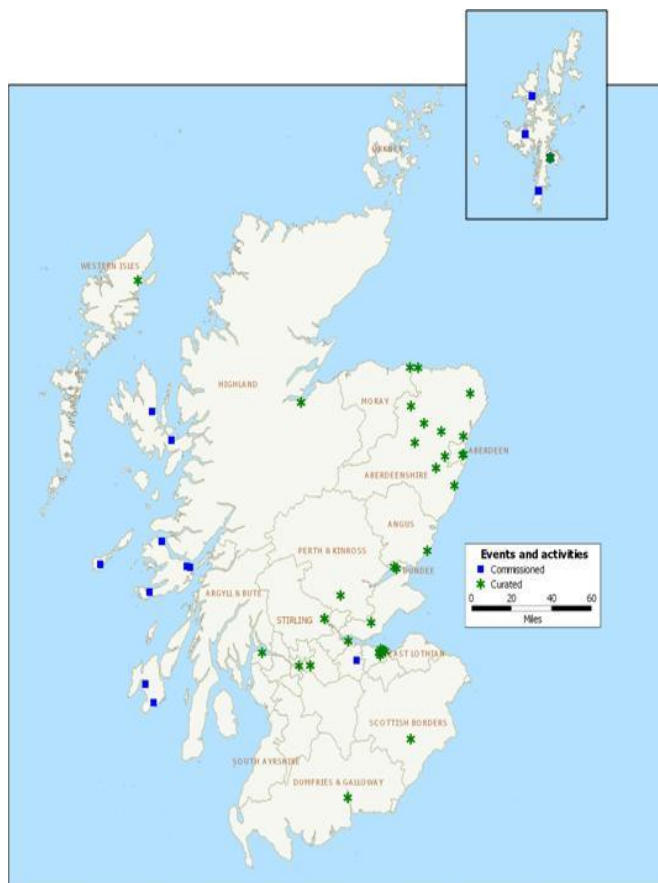
Source: Management information, BOP Consulting (2014)

19.3 Outcomes: event organisers

Overview of surveying

- 60 event organisers (out of 88)

Two case studies, with results from interviews and post-activity evaluation:

- Still Painting, Kelvingrove Art Gallery and Museum, Glasgow Life (badged project) – ten participants

- Care: Create: Connect at Edenholme Care Home, Stonehaven (curated project) – nine participants

Results Summary – Overview for Event Organisers

In total, 60 responses were collected from the online survey; this represents 68% of the total number of unique event organisers in year 2. Using these results in conjunction with the management data, in total there were over 300 pieces of data regarding the event organisers involved in Luminate 2013. In summary, there was a positive response to the festival, with event organisers speaking highly of the organisation and outputs of the festival. Highlights from the Year 2 findings are:

- **Scale**: Approximately 67,256 people participated in or attended an event or activity in Luminate 2013 compared with approximately 79,706 in Luminate 2012. This is an apparent decrease of 15% from the first year of Luminate, though it is important to take into account the increased reach of the festival presented in section 9.2.1. In addition, more activities took place in specialist settings (e.g. care homes), where group numbers tend to be smaller.

- **Quality**: As previously described, programmed events for the festival are badged, curated or commissioned by Luminate. As the majority are badged events, Luminate has little control over

95

the quality of events that take place. One indicator of the quality of events is reported by event organisers. 97% of respondents rated the artistic quality of the events they were involved with as either 'good' or 'very good'. One respondent (1%) rated it as 'fair'; another single respondent rated it as 'very poor'. The feedback relating to the level of artistic quality of events has remained overwhelmingly positive over both years of the festival, yet 15% more respondents in 2012 rated it as 'very good' (73%) than in 2013 (58%).

- **Affordability**: 64% of the respondents ran free events or activities[51] – according to the survey responses, of those that ran paid-for events or activities, 54% offered a discount during Luminate. Of those surveyed, 9% more event organisers ran events or activities that were free in year 2 than in year 1 but 8% fewer organisers offered a discount for paid-for events.

- **Engaging volunteers**: Of the 79% of event organisers who regularly use volunteers, 11% took on more volunteers during Luminate. The proportion of respondents who regularly engage volunteers has increased from 70% in 2012. Fewer organisations increased their volunteering capacity during Luminate 2013 as 20% did so in 2012.

- **Organiser engagement**: 93% of respondents said that they were 'likely' or 'very likely' to participate in Luminate 2014. This compares to 100% of 2012 respondents who said they were 'likely' or 'very likely' to participate in 2013. Analysis of the management data shows that 43% of 2012 organisations actually participated in 2013. This falls slightly to 36% for 2012 badged-only event organisers.

- **Proximity**: Comparing the distribution of curated and commissioned events in 2013 to 2012, the numbers of events in North-East has increased whilst several Luminate events took

place in the Hebrides. In the first year of the festival the majority of events and activities during Luminate took place in the urban centres of Edinburgh and Glasgow with fewer events taking place in Shetland and the Outer Hebrides.

Figure 57 Breakdown of sample of event organisers by artform, 2013
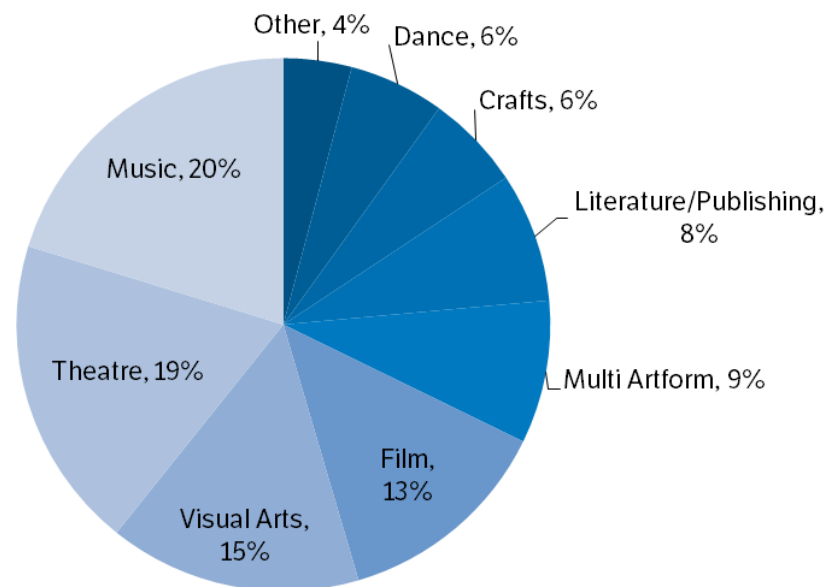
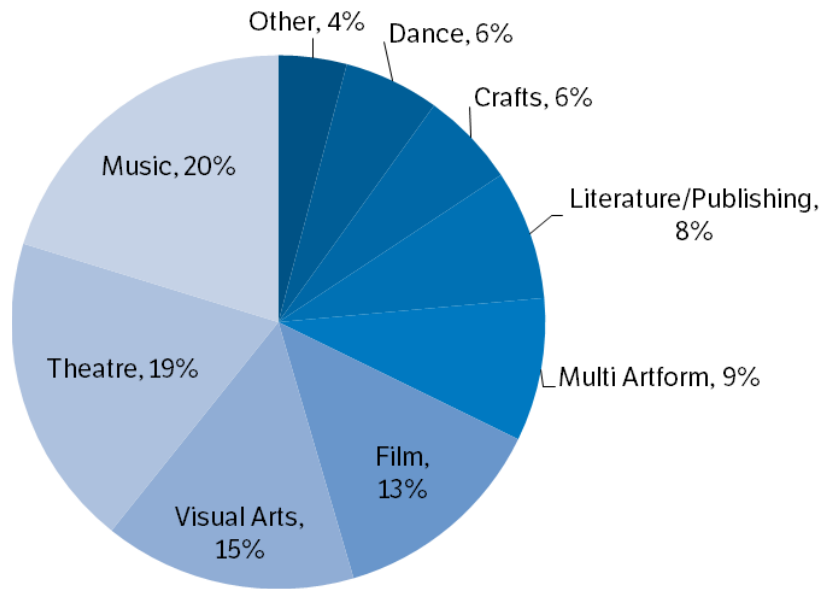Source: Survey of Event Organisers, BOP Consulting (2013)

19.3.1 Activities and events for a broad, diverse Scottish population are programmed

Artform and mode of interaction
Figure 58 Artforms programmed for Luminate, 2013 shows that a wide range of artforms were programmed as part of Luminate 2013, with music and theatre the most common.
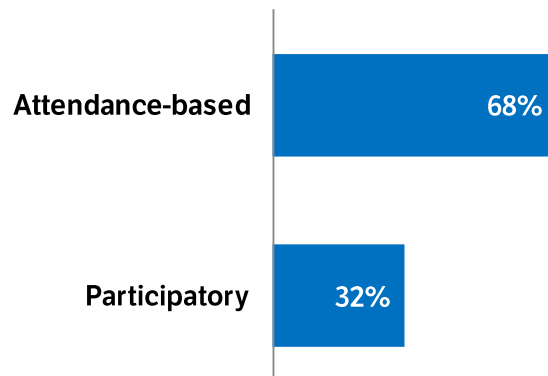
---

[51] According to the survey responses, 53% of event organisers ran exclusively free events or activities, 18% ran a mix of free and paid-for events or activities.

Figure 58 Artforms programmed for Luminate, 2013

Other, 4% Dance, 6%
Crafts, 6%
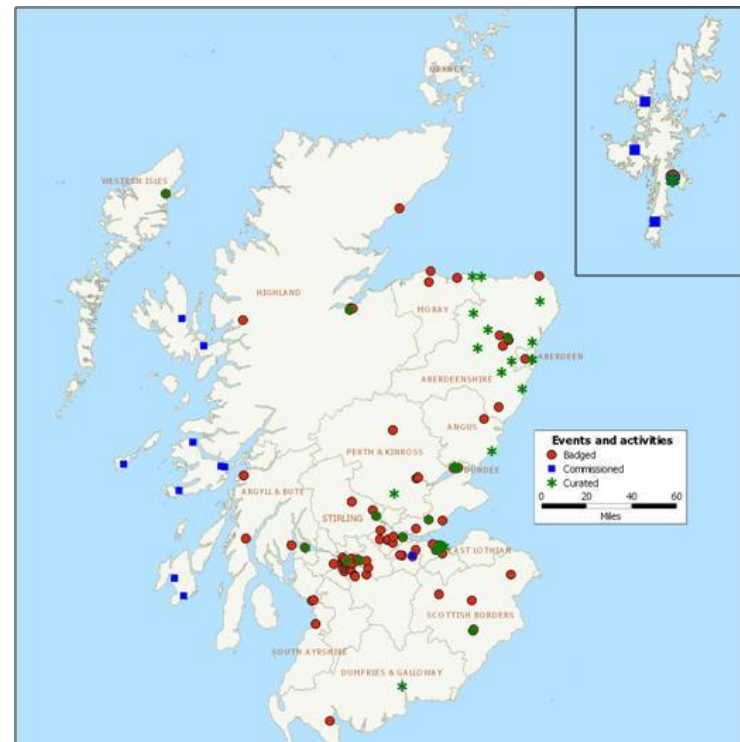Music, 20%
Literature/Publishing, 8%
Theatre, 19%
Multi Artform, 9%
Visual Arts, 15%
Film, 13%

Figure 59 Distribution of programmed events between participatory and attendance-based


Attendance-based 68%

Participatory 32%

GeographyError! Reference source not found.Figure 60 below shows where Luminate events took place in 2013. Luminate organisers successfully responded to the lack of events taking place in Western Scotland, with a similar increase in the number of events planned along the East coast and in Shetland. Many of the events in the Hebrides and North-East can be attributed to the curated and commissioned programme. As with the first year, the central belt of Scotland accounted for the bulk of events and activities, particularly Glasgow (Figure 61) and Edinburgh (Figure 62), though this is only to be expected given it is the most populous area. Luminate has done well to address the 'cold spots' on the map from Year 1, particularly in rural areas.

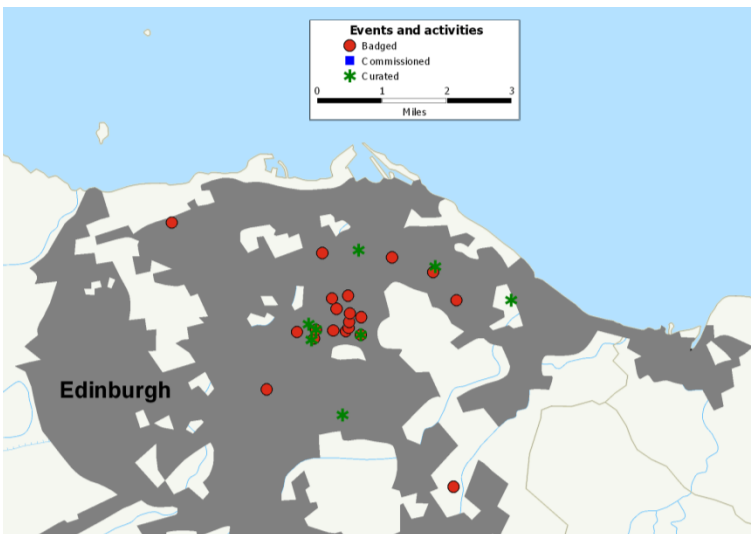**Figure 60 Distribution of all programmed Luminate events, 2013**

Figure 61 Distribution of programmed events in Glasgow, 2013
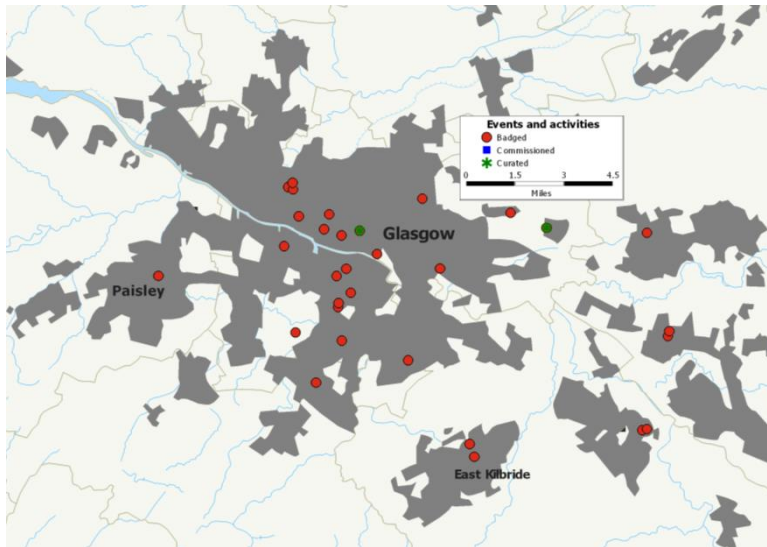
Source: Management information, BOP Consulting (2013)

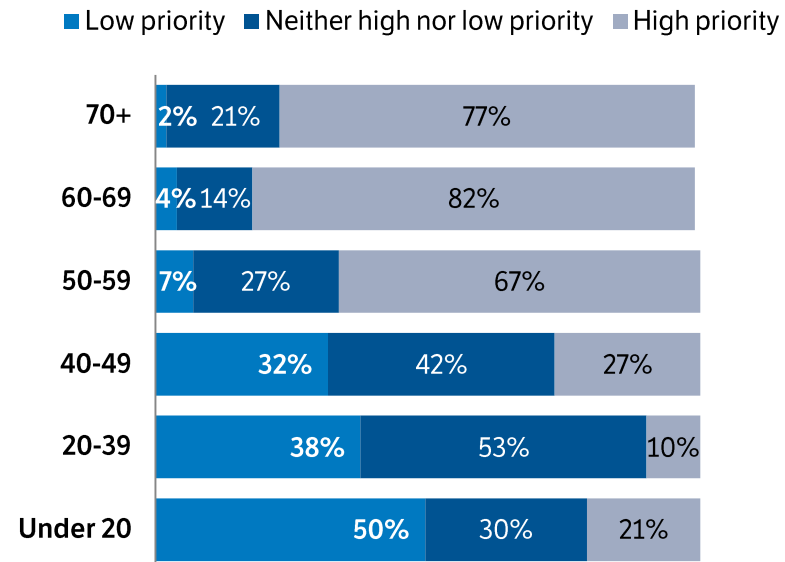**Figure 62 Distribution of programmed events in Edinburgh, 2013**

Source: Management information, BOP Consulting (2013)

Age

Figure 63 Luminate organisers' priority target audiences, based on age, **responses to survey,** 2013 shows that the most commonly prioritised age groups were 50 years and upwards, with 78% of organisers reporting that these age groups were a 'high' priority, and this was concentrated in the two oldest age categories (60-69 and 70+).

Figure 63 Luminate organisers' priority target audiences, based on age, responses to survey, 2013

■ Low priority ■ Neither high nor low priority ■ High priority

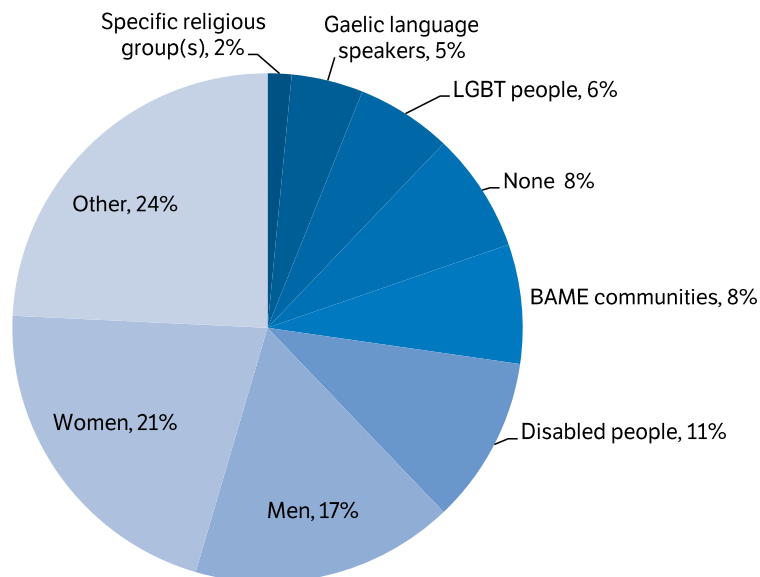|	Low priority	Neither high nor low priority	High priority
70+	2%	21%	77%
60-69	4%	14%	82%
50-59	7%	27%	67%
40-49	32%	42%	27%
20-39	38%	53%	10%
Under 20	50%	30%	21%

Source: Survey of Event Organisers, BOP Consulting (2013)

Other target groups

Figure 64 Other target audience/participant groups for Luminate event organisers, responses to survey, 2013

Source: Survey of Event Organisers, BOP Consulting (2013) [Note: 90% of event organisers also reported that their events were targeted at older people, but this result has not been included in the graph as it is assumed that a majority of organisers events would be targeted at this group]

19.3.2 More organisations programme more events, for more older people

Programming

- 75% had existing programming for older people

- 68% of those with existing programming for older people reported that Luminate had stimulated them to organise events for and with older people that they would otherwise not have programmed

- 64% of event organisers said they were planning to increase their provision of creative activities for older people in the future. 26% of these organisations reported that this had been stimulated by their involvement with Luminate

- Luminate 2012 had inspired 77% in regards to the 'artistic and creative possibilities of working for and with older people'

Benchmarks

Question	Response rate	
	Yr 1 (2012)	Yr 2 (2013)
Did Luminate stimulate your organisation to initiate events for and with older people that would have otherwise not taken place?	60% yes	73% yes
Does your organisation plan to increase provision in the future?	60% yes	64% yes
Is this a result of participating in Luminate?	40% yes	26% yes
Did being part of Luminate inspire your organisation regarding the artistic possibilities of working for and with older people?	71% agree	77% agree

Attendance

- Results from the survey of event organisers in Year 2 show that 8,098[52] attended their events, with 58% reporting that this figure was an accurate representation of attendance.

- When scaled up to produce a figure for the whole of Luminate 2013, the result is an attendance figure of 67,259.

- For the majority this met their expectations (59%), but compared to the first year, 25% were disappointed with their attendance numbers (13% in Year 1).

Although this would show a decrease in attendance in the second year, it is important to consider the much greater geographic reach of Luminate in Year 2, with an increase in the number of curated, commissioned and badged events. Participation at more remote (particularly non city-based locations) may generate lower attendance levels, yet will be reaching audiences who may have previously had much less exposure to such events and opportunities.

In addition to this, more events were programmed in specialist settings (e.g. care homes); these are environments where large numbers are discouraged as the focus is on one-to-one interaction and a more hands-on approach for fewer people. Luminate is striving to balance its aims of reaching more people geographically and a more diverse population.

Affordability

- 64% of activities/events were free

- From the survey responses, of the event organisers who said their event/s were paid (26%), 54% offered discounted rates during Luminate

[52] This figure excludes a figure of 48,169 provided by Artlink Central as this is a statistical outlier and would have skewed the resulting gross total calculation. In this case attendance figures for a particular public art project were derived from the number of people who passed through the public space. A more reliable indication of attendance would have involved observations to see how many people actively engaged with the artworks over a given time period.

Funding

Figure 65 Funding sources for programmed Luminate events, responses to survey, 2013
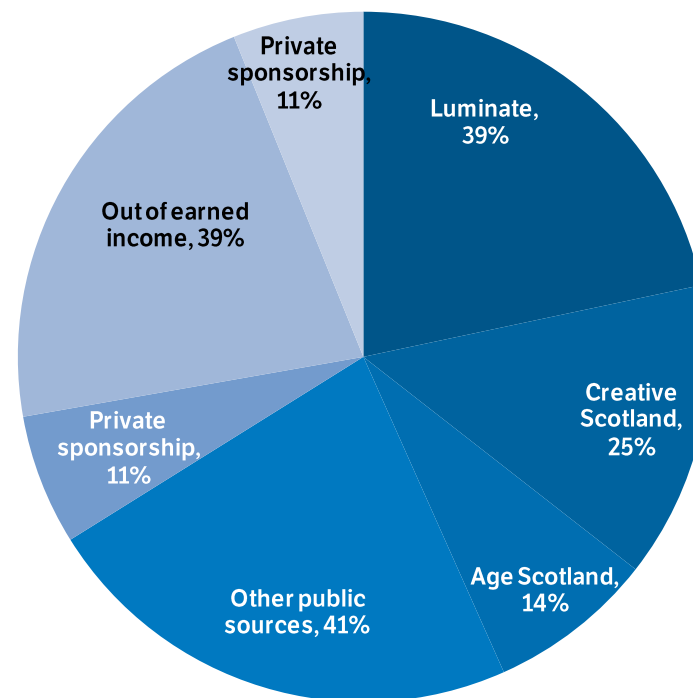
Source: Survey of Event Organisers, BOP Consulting (2013)

- A significant proportion of event organisers reported that participating in Luminate had inspired them to try and secure funding for artistic or creative programmes for older people from other sources (36%, 'yes', 26% 'no', with 38% unsure).

19.3.3 Profile and audiences are increased, particularly regarding older people

- In Year 2, 75% of event organisers already provided artistic or cultural events for older people

100

- Of event organisers already programming events for older people, 27% saw an increase in the attendance of their existing events.

- Among all event organisers, 73% reported that Luminate stimulated them to initiate events that would not otherwise have taken place.

- 63% agreed or strongly agreed that Luminate was a platform to showcase this existing work

- Regardless of whether they had programmed events for older people in the past, 73% felt being a part of Luminate had raised the profile of their organisation with a further 65% agreeing it had expanded their existing audiences.

Figure 66 Targeting a new demographic and showcasing existing work, responses to survey, 2013
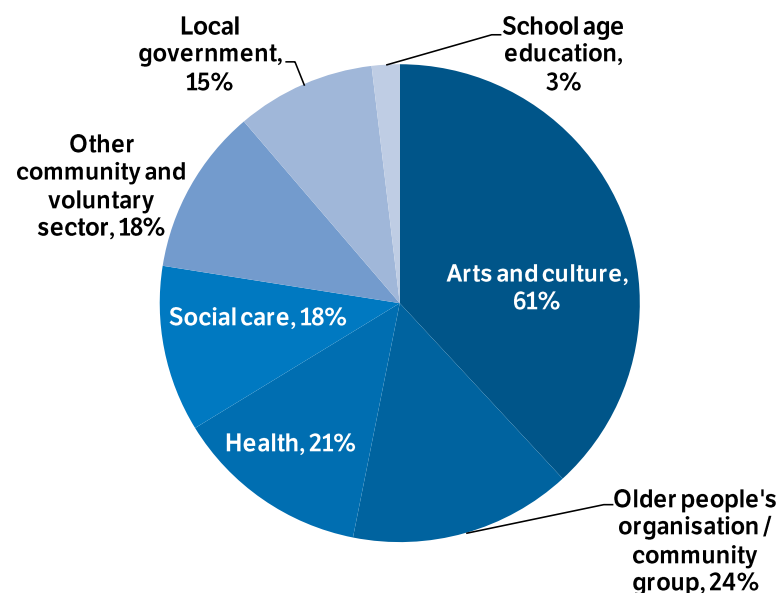

Source: Survey of Event Organisers, BOP Consulting (2013)

19.3.4 More inter organisation and inter generation work is produced

Inter organisation

- 82% of event organisers partnered with another organisation to deliver their Luminate activities

Figure 67 Organisational background of partners organisations, responses to survey, 2013

Source: Survey of Event Organisers, BOP Consulting (2013)

- 63% of event organisers 'agreed' or 'strongly agreed' that being a part of Luminate in 2013 led to greater co-operation with other local organisations.

- 46% of organisations who agreed that involvement stimulated their organisations to work with another sector may be a reflection on the diverse range of arts, cultural and other sector organisations represented who programmed events

Inter-generational

- 40% of the event organisers reported having programmed work that had a particular intergenerational element

19.4 Outcomes: artists

19.4.1 (Older) artists work is better supported

Financial support

- 53% of artists who completed the survey were 50+

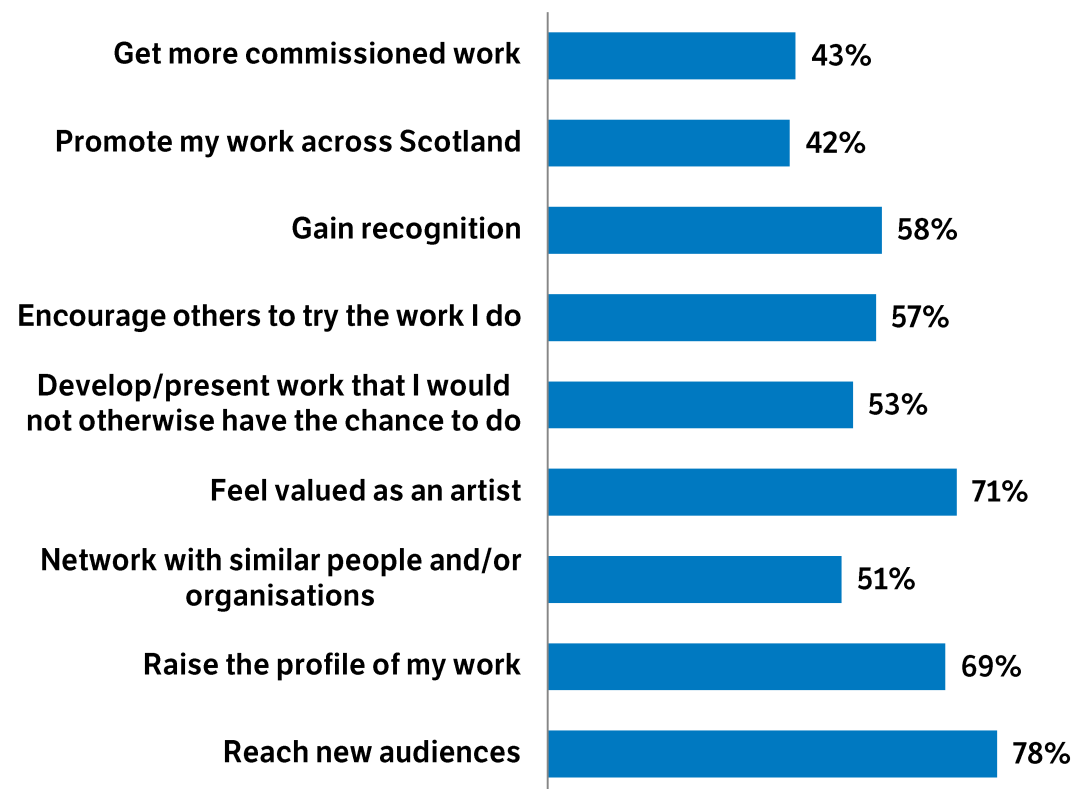- 42% reported getting new work as a result of being involved in Luminate

Networking

- 51% either agreed or strongly agreed that Luminate had helped them network

Recognition, validation and promotion

Figure 68 Benefits gained by artists through being involved in Luminate*, responses to survey, 2013

www.bop.co.uk

Get more commissioned work — 43%
Promote my work across Scotland — 42%
Gain recognition — 58%
Encourage others to try the work I do — 57%
Develop/present work that I would not otherwise have the chance to do — 53%
Feel valued as an artist — 71%
Network with similar people and/or organisations — 51%
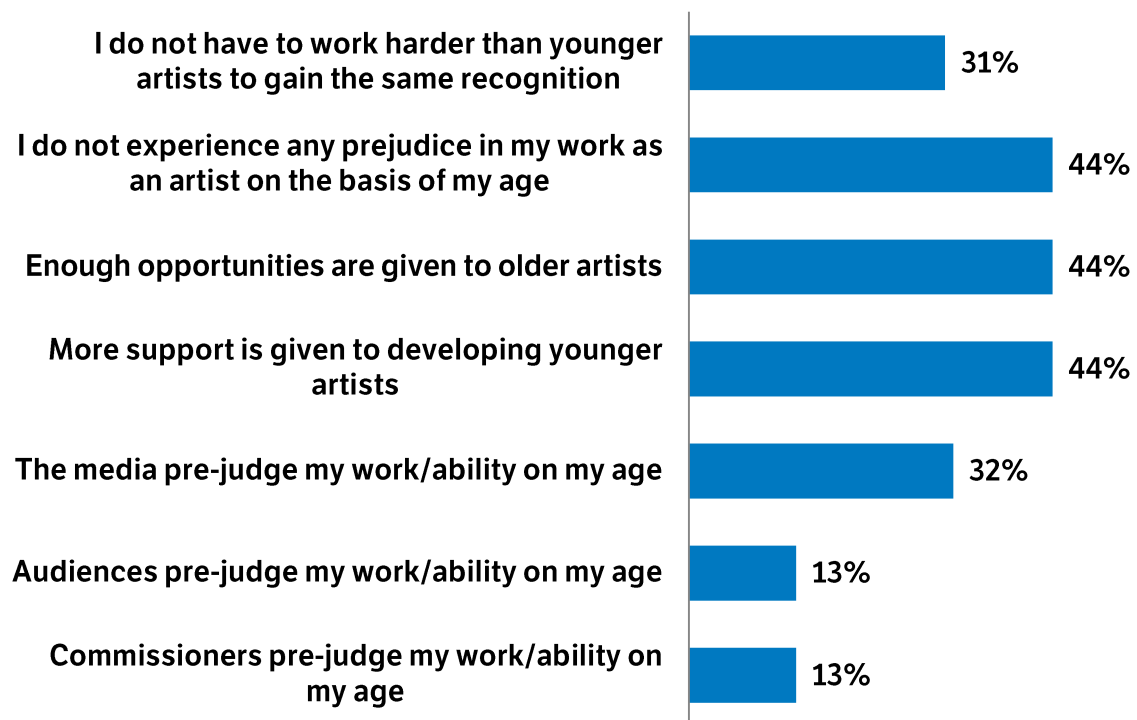Raise the profile of my work — 69%
Reach new audiences — 78%

Source: Survey of Artists, BOP Consulting (2013)

* Question format: 'My attendance at Luminate helped me...'

19.4.2 Older artists' needs are better understood

Figure 69 Older artists' perceptions of their reception and standing, responses to survey, 2013

| Statement	%
I do not have to work harder than younger artists to gain the same recognition	31%
I do not experience any prejudice in my work as an artist on the basis of my age	44%
Enough opportunities are given to older artists	44%
More support is given to developing younger artists	44%
The media pre-judge my work/ability on my age	32%
Audiences pre-judge my work/ability on my age	13%
Commissioners pre-judge my work/ability on my age	13%

Source: Survey of Artists, BOP Consulting (2013)

19.5 Feedback on the running of Luminate

Overall there was a very high level of satisfaction for how Luminate was organised in Year 2. 98% of event organisers reported being 'very satisfied' or 'satisfied' with the organisation of Luminate (Figure 70).
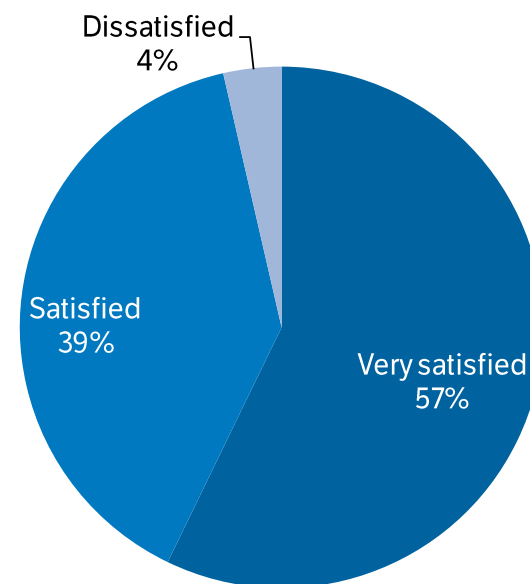
Figure 70 Satisfaction with the organisation of Luminate, by event organisers, 2013
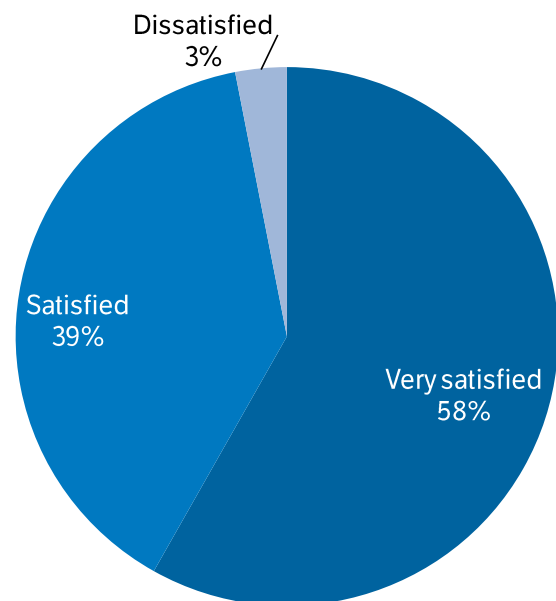
Source: Survey of Event Organisers, BOP Consulting (2013)

This was mirrored by the artists, as shown in Figure 71.

Figure 71 Satisfaction with the organisation of Luminate, by artists, 2013

Source: Survey of Event Organisers, BOP Consulting (2013)

General feedback for improvements to Luminate 2013

Although satisfaction with the organisation of the festival was very high, event organisers and artists provided useful comments on how the festival could be improved in the coming year. These are intended to provide constructive criticism to how the festival is run.

1. Promotion and marketing

Responses to the survey suggest that event organisers and artists alike are still hoping for further promotion and marketing from Luminate. A couple of event organisers noted that they did not receive any press coverage this year. Others noted that they relied on their existing networks to raise awareness of their events.

2. Building meaningful partnerships

For both event organisers and artists, building partnerships is something which Luminate is seen to be fostering. One respondent noted the benefit of close partnership working with Luminate. Others noted that in the coming year they are already planning on partnering with another organisation in their local area to produce work.

3. Funding and commissioning new work

There were very positive reports for how Luminate funded events during Luminate 2013. There was strong support to see this continue in the coming year, as well as to see an increase in commissioned work by Luminate.

4. Other activities

It is positive that those involved in Luminate can see the value of the festival, but over the coming year Luminate needs to take care to clarify its role as a festival organiser. Reiterating that whilst it supports the activities and events that it is able to programme, other support it can offer is limited i.e. being a platform to facilitate further integration and infrastructure between healthcare providers, arts and cultural organisations and other organisations working with older people.

19.6 Conclusions

Luminate has succeeded in 'selling' the vision, aims and objectives of a festival for, and with, older people. The concept has been universally praised in the festival feedback. Luminate has also successfully created a national window, based on being both a showcase and brand for third-party event organisers rather than being the major funder of festival activity.

The Year 1 and Year 2 survey results show that there was already a 'rising tide' across event organisers to programme work for older people, but that Luminate has been an effective catalyst to increasing this provision, particularly in Year 2. The event organisers want to do more, from wanting greater opportunities to meet one another, to suggesting that the Dementia-friendly Arts Symposium, which took place in Year 1 is developed further to help expand the festival's national standing and connectivity. Luminate is stimulating additional activity,

over and above what would have taken place in the absence of the festival. In Year 2, Luminate significantly increased the number of organisations outside the arts sector who actively participated in the festival.

Importantly, the festival has found its desired audience. While the thematic focus on 'creative ageing' does not automatically exclude any one age group, it does have greater resonance for older people. Further, although the overall attendance figures are not large when compared with many established festivals (for example, Bealtaine has approximately 120,000 people taking part[53]), this is to be expected for a new, niche festival and taking in to account the smaller potential audience of some of the rural venues. Event organisers were largely happy with the numbers they attracted or felt that they had exceeded their expectations over both years.

The artists involved in Luminate also responded positively to the festival and there was a slight increase in the proportion of artists who responded to the survey in Year 2. There was a notable increase in the number of older artists reporting that they were gaining more work.

The running of the festival has also been highly rated, which should be particularly noted for Year 1 given the speed with which the programme was put together and the unknown quantity of the product that was to be developed. Luminate has also taken on board recommendations for Year 2 and has been particularly successful in extending the geographical reach of projects as well as the diversity of event organisers.

19.7 Recommendations for Year 3

- Manage expectations of all event organisers, particularly those who run badged events. This would enhance the positioning and role of the festival.

[53] Taken from http://bealtaine.com/what-bealtaine, accessed: 10/03/14

- To create or compile a more detailed briefing pack to clarify the definition of intergenerational working to issue to prospective event organisers.

- To increase post-festival engagement with Year 1 and Year 2 event organisers in order to translate more of those that said they would participate in next year's festival into actual repeat organisers. This could be managed through the pre-festival briefing, establishing an online forum 'owned' by the event organisers and website information.

- To establish a support network of past event organisers to support new organisers and encourage organisers to repeat their involvement. Luminate can encourage others to champion the benefits of participating in the festival and create a self-supporting network. This could be managed through the pre-festival briefing or an online forum and signposting website information.

- To increase promotion and marketing of Luminate 2014 and assist event organisers to improve the promotion and marketing of their own events.

- To continue to utilise the curated and commissioned programme to 'plug' gaps in the diversity and geographic spread of the festival, building on the success of 2013.

- To build upon the 2013 programme of events organised by, or in collaboration with, the care sector to deliver benefits to more target groups and for those that may have less independent access to the arts.

Creative Scotland is committed to offering clear and accessible application processes and programmes that are open to everyone.

On request this information is available in alternative formats including translations.

Email:
enquiries@creativescotland.com
Telephone: 0845 603 6000
(10am-12pm & 2-4pm, Mon – Fri)