Glasgow 2014 Cultural Programme Evaluation: Outputs

Creative Scotland and Glasgow Life

Final report
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BOP
CONSULTING

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1. Introduction

The Glasgow 2014 Cultural Programme

The XX Commonwealth Games in Glasgow provided Scotland with a significant opportunity to create a long-lasting, meaningful cultural legacy that reinforced the contribution a strong, vibrant cultural offer brings to our all our lives, as well as enhancing how we are perceived nationally and internationally.

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

The Commonwealth Games requires the host city to develop and present a cultural programme. In Scotland, the partnership which developed in response meant that a national programme involving many partners, thousands of artists, cultural organisations and communities across the country and beyond, was unique. The aim – to develop one coherent programme of high quality and accessible activity that framed and celebrated the Games – was also supported by organisations including BBC Scotland, British Council, Channel 4, EventScotland, Festivals Edinburgh, and Scottish Government.

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

BOP Consulting and DHA Communications were commissioned in December 2013 to undertake a data capture exercise for Glasgow 2014 Cultural Programme activity to support the overall evaluation. This report addresses the evaluation of the outputs of the Programme by gathering detailed information from projects about what happened through the Cultural Programme.

This report is designed to interpret and present the data supplied by organisations involved in the Programme. The data supplied in this report contributes to a wider overarching evaluation also being led by BOP Consulting. This wider work seeks to address the approach taken by the partners to developing and delivering the Programme while reflecting upon the outcomes, reach and quality of the work.

The primary data we collected from projects in 2014 covers the following areas:

- **The teams** - the artists, producers, organisers and volunteers involved in creating work.

- **Who was engaged** – the total number of participants and the audiences/visitors for the projects. Also, we asked for demographic information on the participants and audiences, if it was available. This data was collected by local authority area.

- **Where the work took place** – both in terms of geography across Scotland but also the kinds of venues and settings work was presented in.

- **Engagement through the web, social media and digital -** how many people digitally engaged with projects and how this engagement took place. **We** also captured how social media was used by projects in the Programme.

- **Funding sources and the partnerships** that each project achieved through their work. New partnerships and collaborations were key outcomes for the Programme.

- **The perceived benefits** of the projects to people and organisations involved

The object of study included 202 projects from across the Cultural Programme As well as directly funded projects the object of study included "brand association" projects.

The captured data represents Cultural Programme activity up until the end of October 2014. A small number of projects continued their work beyond this date.

The completed data returns represent 178 projects from the 202 in the agreed object of study, a response rate of 89%. The responses comprise:

1. An online evaluation form was completed by project leads representing 144 projects.

2. A separate data return was supplied by Get Scotland Dancing (GSD), representing 17 projects and covering headline figures for the teams and participants involved

3. A collated response from the New Music Biennale programme representing 20 commissions.

Not all respondents were able to answer every question in the evaluation form. In particular, smaller numbers were able to tell us about the demographic profile of their audiences or visitors and their participants. We have indicated the response rate to each question in the graphics accompanying our findings to highlight how many respondents contributed (e.g. n=131).

The evaluation study also draws on a baseline study undertaken by Creative Scotland to set a benchmark for what projects expected to happen. This asked delivery organisations to think about whether/how their Glasgow 2014 Cultural Programme Activity compared with their usual work. They were asked to think about the scale of work involved: the size of audience, the number of participants, their web-reach etc. BOP reflected on this and we provide some analysis in section 3.

2. Headline figures

The Reach of the Programme

- The Cultural Programme reached over 2.1m audience members or visitors.[1]

- Projects reported over 600,000 participants actively taking part, learning or being trained as part of their activity.

- A broadcast audience of at least 5.7m was reached through the programme.[2]

- 2.75 million visits were made to the websites of Cultural Programme projects and nearly 1 million people actively participated in projects online

The Artists and Teams involved

- More than 8,400 paid artists created work or performed as part of the Programme with 773 paid producers developing and overseeing creative output

- 2,520 people worked in a paid role as organisers; developing and delivering the Programme or performing a technical or administrative role.

- Nearly 4,000 more people gave their time as volunteers to the Programme

- 46% of artists involved in the Programme were new to the lead organisation they worked with.

Audiences and Participants

- Audiences were:

  - Mainly local to the projects in the Programme (62.5%), with nearly 79% from Scotland.

  - 12% from the rest of the UK and nearly 10% from beyond the UK.

  - 63% were female

  - 70% aged 24-64

  - 84% were white

  - Approximately 1.5% of audiences were disabled or had a long term health condition

- Participants were

  - Mainly local to the projects in the Programme (86%)

  - A spread of ages participated but the largest age group participating was 45-64, accounting for 41% of total participants

  - 80% of participants were white and 69% were female

  - Approximately 4% of participants were disabled or had a long term health condition

The Scale of the Programme

- The Programme included 12,343 events, which included 3, 136 individual performances

- exhibitions which ran cumulatively for 3,600 days

- over 5,600 targeted sessions offering ways for people to get more involved, including education and training sessions

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[1] This figure could be higher as not all projects in the cultural programme have reported this. See section 3 for estimate gross figures.

[2] Based on actual data provided by 14 projects with a TV, Radio or Web broadcast element.

Spread across Scotland

- Though the majority of activity was located in Glasgow, activity was spread across all of Scotland's 32 local authority areas. 45% of audiences and 21% of participants took part in activity outside Glasgow.

Headline figures

Figure 1 shows the headline figures from the data capture exercise. Detailed definitions of the terms are available at Section 10.3 of this report.

Figure 1 Headline figures (all respondents)

National figures

Number of artists	8,401
Number of producers	773
Number of organisers	2,520
Volunteers	3,926
Audiences	2,147,731
Participants	601,875
Number of sessions for education, training or taking part	5,607
Exhibition days	3,600
Performances	3,136

Source: BOP Consulting (2014) n=178[3]

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[3] This is the number of responses contributing to these figures.

3. Who got involved and how?

3.1 Audience and participant figures

The estimated, reported audience and participant figures for the Programme are:

- Audience: 2,147,731

- Participants: 601,875

These figures could rise to approximately 2,407,000 for audiences and to 636,000 for participants if they are grossed up to reflect the whole Programme.[4]

Figure 2 below sets out how specific some of the larger programme strands contributed to these figures. The high numbers relate in large part to the reach of GENERATION's exhibitions, particularly across Glasgow and Edinburgh.

Figure 2 Audience and participants by larger programme strands

	Audience	Participants
Grant Total	2,147,731	601,201
Of which:		
20 for 14	5075	636
GENERATION	953,626	65,528
Edinburgh's Festivals Commissions	87,986	681
New Music Biennale	8,576	788
Get Scotland Dancing	8,750	71,279[5]

Source: BOP Consulting (2014)

The two Glasgow 2014 Live Zones included in the evaluation reported high audience figures: Glasgow Green (384,199) and Merchant City (380,000). The Live Zones provided entertainment and cultural activity throughout the Games period from 23 July to 3 August, 2014.

3.2 Comparison with baseline

It is possible to compare forecast numbers with actual data provided to gain an indication of how the Programme has exceeded expectations in relation to audiences and participants. In the baseline study, the organisations were asked to supply either a) their usual attendance/participant numbers (if Glasgow 2014 activity was similar to their usual work) or b) a forecast or estimate of expected audience.

Based on a sample of organisations completing the baseline study and completing a data return, we can see an increase in audiences of **8%** based on the original forecast[6]. However within this sample there are large variances with some organisations reporting as much as a 20,000-50,000 increase or decrease on their original forecast. But overall this offers an interesting insight into how the Programme performed in relation to people's usual or expected audiences.

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[4] Note on grossing up of figures - It is possible for participants and audience to "gross up" based on average figure per project for each of missing projects (22 in total). These figures are presented in section 3.1. All projects had an audience and as group were seen as representative of the Programme. Only 10 of the projects appeared to have a role of participants, so an average was only applied for these projects. Due the specific nature of the projects, it was not possible to arrive at a grossing up of other variables such as exhibition days, performances or volunteers.

[5] Get Scotland Dancing count their audience members as active participants

[6] 73 organisations supplied comparable audience data in their baseline and evaluation forms

With participants, the actual figure reported was nearly double the level of participants forecast to take part. 99% more participants took part than forecast in the baseline exercise[7].

3.3 Audience profile

It is possible to dig deeper into the profile of audiences and participants. BOP has done this by analysing the data provided by some of the respondents. This was not an obligatory part of the evaluation form, recognising that not all organisations were able to collect detailed demographic data on their audiences. However, we have analysed what has been supplied to give us an insight into the profile of the people who got involved. From this data, we can see that:

- The majority of audience members resided locally[8] to where the activity was taking place (62%).

- Over 78% of audiences came from Scotland

- More than 21% came from other parts of the UK or beyond. Notably, nearly 10% of audiences came from outside the UK (See Figure 3)

- Nearly 2/3 of audiences were female (63% - see Figure 4).

- Based on a small number of respondents supplying the information, it is possible to approximate that 1.5% of audiences had a disability or long term health condition.[9]

- 14% of audiences were aged 65 or over. 70% of audiences were aged between 25-64 years. 17% were aged under 24 years (Figure 5).

- 84% of audiences were reported to be "white" with 16% coming from other ethnic groups (Figure 6).

Figure 3 Where did audience and visitors come from?

Live outside the UK	9.5%
Live outside Scotland, but in the UK	12%
Does not reside in the local area, but live in Scotland	16%
Reside in the local area	62.5%

Total no. of audience and visitors: 153,698
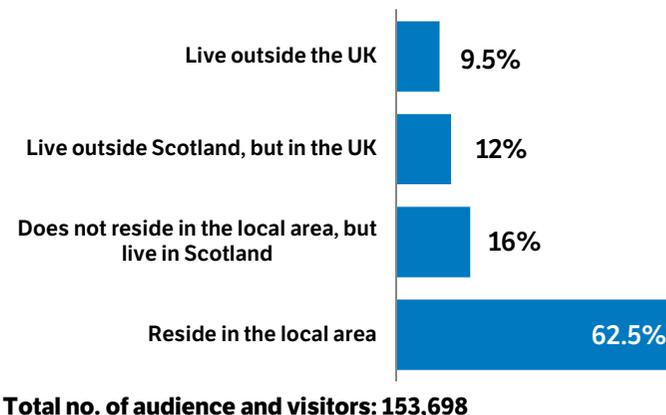
Source: Bop Consulting (2014) n=62

Figure 4 Gender of audience and visitors

Male	37%
Female	63%

Total no. of audience and visitors: 119,254
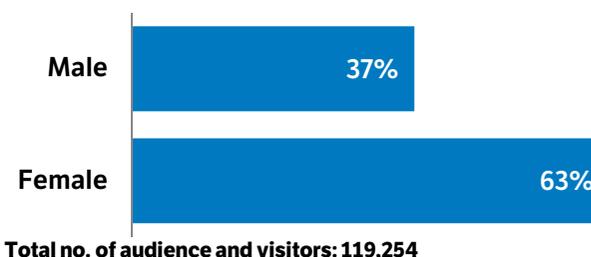
Source: BOP Consulting (2014) n= 33

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[7] 46 organisations supplied comparable participant data in their baseline and evaluation forms
[8] Reflecting the diverse geography of Scotland, we defined local residents are generally those within an approx. 30-minute drive time of the area in which the activity is taking place.

However, we encouraged projects to adapt this definition if it would be more relevant to their project.
[9] 725 reported from projects with 48575 total audience

Figure 5 Age of audience and visitors

Age	Percentage
75+	2%
65-74	12%
45-64	33%
25-44	37%
16-24	12%
0-15	5%

Total no. of audience and visitors: 119,946
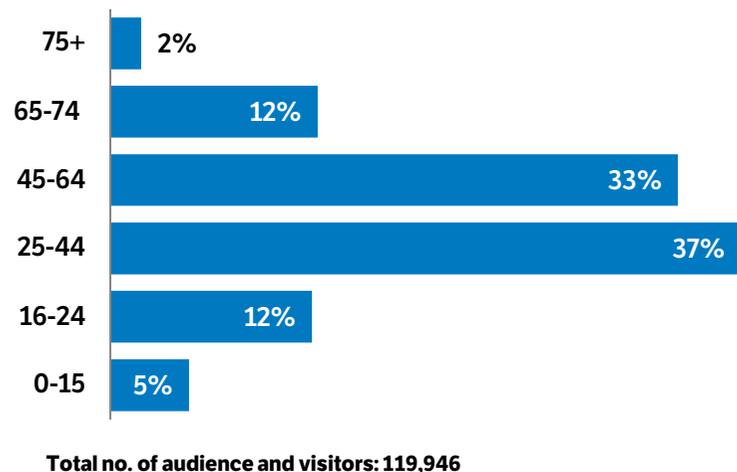
Source: BOP Consulting (2014) n=42

Figure 6 Ethnicity of visitors and audience

Ethnicity	Percentage
Asian, Asian Scottish or Asian British	4%
Other ethnic group	6%
White	84%
African, Caribbean or Black	2%
Mixed or multiple ethnic group	4%

Total no. of audience and visitors: 97,293
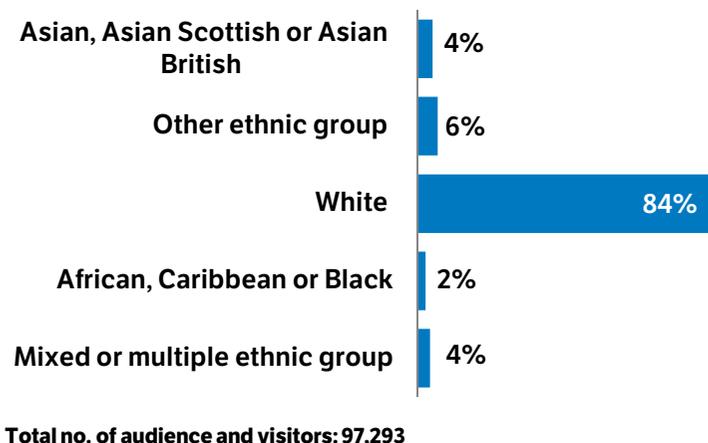
Source: BOP Consulting n= 26

3.4 Participants profile

Over 600,000 participants took part in the Programme. It is not possible to say that these are discrete individuals, as it could be that some participated more than once.

Analysis of the data illustrates the profile of the people participating;

- 86% of participants were local to the activity (see Figure 7)

- Approximately 20% of participants were under 15 years of age, the largest group of participants was 45-64 year olds with 41% (see Figure 8)

- 20% of participants described their ethnicity as other than white (see Figure 9)

- 69% of participants were female (see Figure 10)

- Approximately 4% were disabled or had a long term health condition

Figure 7 Where did participants come from?

	Percentage
Does not reside in the local area	4%
Reside in the local area	86%

total number of participants: 14,180
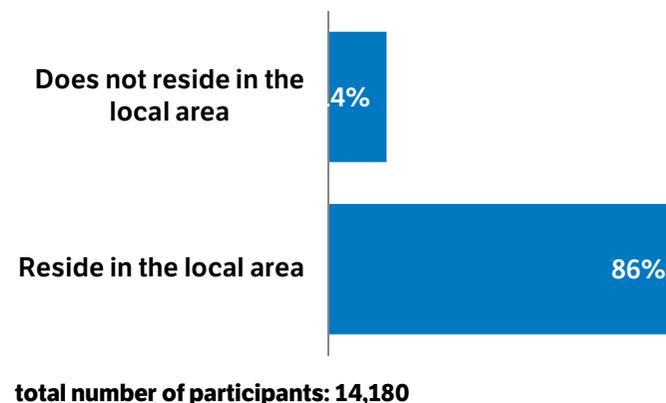
Source: BOP Consulting (2014) n=42

Figure 8 Age of participants

Age	%
75+	2%
65-74	15%
45-64	41%
25-44	18%
16-24	3%
0-15	20%
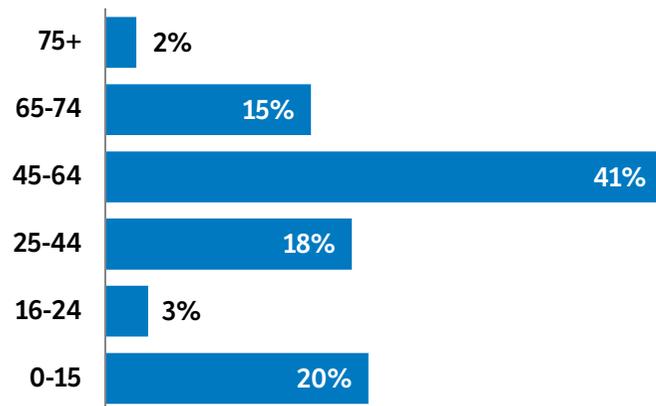
Total number of participants: 95,645

Source: BOP Consulting (2014) n=42

Figure 9 Ethnicity of participants

Ethnicity	%
Other ethnic group	3%
African, Caribbean or Black	4%
Asian, Asian Scottish or Asian British	5%
Mixed or multiple ethnic group	8%
White	80%
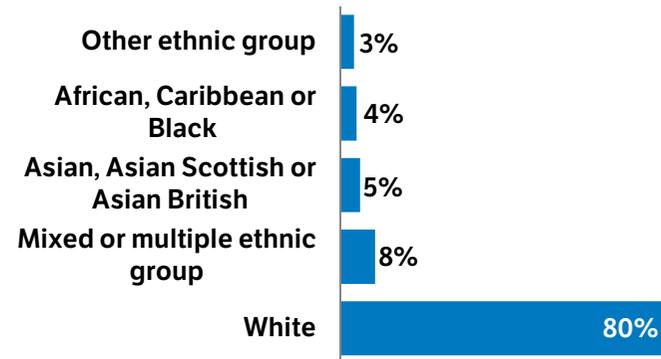
total number of participants: 6182

Source: BOP Consulting (2014) n=26

Figure 10 Gender of participants

Gender	%
Male	31%
Female	69%
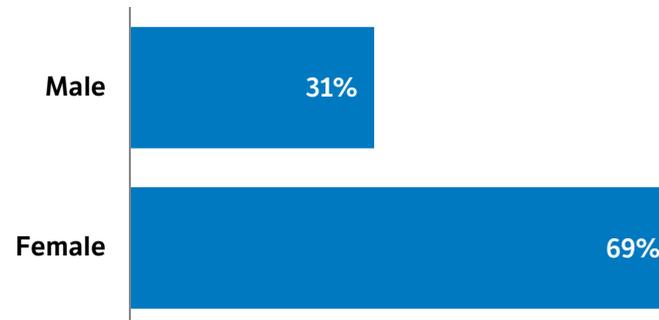
Total no of participants: 46,999

Source: BOP Consulting (2014) n=33

3.6 Activity across local authority areas

The evaluation team collected much of the headline data at a local authority level. This geographical approach allows analysis of the varied levels of activity across Scotland. Figure 11 sets out the count of projects which reported attendances and/or participants in each local authority area.

Our evaluation form also collected data on audiences and participants as well as details of performances, exhibition days and training/education sessions. Figure 12 (overleaf) summarises these key data sets by local authority areas, giving a picture of activity across Scotland's 32 local authority areas. As would be expected, the highest numbers of audiences and participants were reported in Glasgow, where a large concentration of activity took place. However, over 45% of audiences and 21% of participants were engaged outside Glasgow. Other areas such as Edinburgh, Western Isles, Dundee, East Ayrshire and Highland reported large audience numbers. Dundee, Edinburgh, Fife and Aberdeen reported relatively large participant numbers.

Figure 11 Number of reporting projects active within each area.

Local Authority	Projects with audience	Projects with participants
Aberdeen	10	17
Aberdeenshire	7	6
Angus	3	3
Argyll and Bute	9	9
Clackmannanshire	3	3
Dumfries and Galloway	8	8
Dundee	10	10
East Ayrshire	6	7
East Dunbartonshire	4	4
East Lothian	6	7
East Renfrewshire	4	4
Edinburgh	37	36
Falkirk	8	8
Fife	9	10
Glasgow	89	88
Highland	16	15
Inverclyde	3	4
Midlothian	4	4
Moray	3	3
Na' h-Eilean Siar (Western Isles)	7	8
North Ayrshire	5	4
North Lanarkshire	2	2
Orkney	3	3
Perth and Kinross	10	11
Scottish Borders	4	4
Shetland	5	6
South Ayrshire	5	5
Renfrewshire	4	4
South Lanarkshire	7	7
Stirling	7	6
West Dunbartonshire	3	3
West Lothian	7	7

Source: BOP Consulting

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Figure 12 Summary of audience, participants, exhibition days, training and events by local authority area

Local Authority	Number of audience	Number of participants	Number of exhibition days	Number of education, training or taking part sessions	Number of Performances
Aberdeen	11,796	8,267	32	456	15
Aberdeenshire	6,570	2,145	29	30	17
Angus	440	696	3	14	5
Argyll and Bute	20,929	1,897	111	58	46
Clackmannanshire	1,124	488	0	6	5
Dumfries and Galloway	15,120	1,861	43	36	25
Dundee	39,509	37,830	107	28	27
East Ayrshire	39,088	1,133	81	34	39
East Dunbartonshire	6,080	246	0	1	5
East Lothian	3,650	592	7	22	34
East Renfrewshire	714	145	0	2	13
Edinburgh	526,216	17,706	569	138	160
Falkirk	17,741	2,124	53	23	22
Fife	26,317	25,662	78	2,101	53
Glasgow	1,272,960	471,456	1,489	1,822	1,668
Highland	37,081	8,302	345	119	22
Inverclyde	227	1,112	6	6	7
Midlothian	338	660	1	4	7

Local Authority	Number of audience	Number of participants	Number of exhibition days	Number of sessions for education, training sessions or taking part	Number of Performances
Moray	7,145	1,071	0	14	11
Na' h-Eilean Siar (Western Isles)	45,485	888	69	6	10
North Ayrshire	832	721	3	6	8
North Lanarkshire	530	978	0	6	10
Orkney	12,360	327	58	19	10
Perth and Kinross	19,137	1,792	29	79	21
Scottish Borders	394	508	0	6	8
Shetland	8,346	1,608	175	8	4
South Ayrshire	2,517	1,453	2	53	20
Renfrewshire	202	403	0	0	5
South Lanarkshire	1,745	1,171	7	27	29
Stirling	9,738	2,715	150	38	18
West Dunbartonshire	220	1,658	1	8	12
West Lothian	4,430	2,509	149	12	20
Total (by geography)	2,138,981	600,124	3,597	5,182	2,356
General GSD figures	8,750	1,751	3	425	780
Grand Total	**2,147,731**	**601,875**	**3,600**	**5,607**	**3,136**

Source: BOP Consulting (2014) n=161

4. Teams involved in delivery

This section looks at the teams involved in the Cultural Programme. We look at two distinct groups: paid team members and volunteers.

4.1 Artists, producers and organisers

Figure 13 sets out the number of artists, producers and organisers who were employed in the creation of work within the Programme as a whole and within the larger Programme strands. It also looks at how many of these individuals were new to the organisation leading the project.

Analysis of the data shows that across the Programme:

- 8401 paid artists created work or performed within the Programme

- 773 paid producers developed and oversaw the output of the Programme.

- 2,520 people worked in a paid role as organisers; developing and delivering the Programme or performing a technical or administrative role.

With particular reference to artists, we are aware that the projects have included artists with differing levels of engagement. This means that the figures could include artists and performers that have worked intensively on projects for a long period alongside other artists and performers contributing to a one-off bill at, for example, a Live Zone in Glasgow.

It is notable that a large percentage of organisations were employing or working with particular artists (46%), producers (43%) and organisers (45%) for the first time. This illustrates how the Programme

has developed new working relationships between professional artists and production teams.

Figure 14 sets out the total reported employment days by respondents. This is broken down by Programme strand with a respondent count. It demonstrates the high number of employment days accrued by organisations who reported figures for each of the three professional groups of interest:

- 15,687 days were worked by artists on 106 projects

- 12,130 days were worked by producers on 96 projects

- 27,685 days were worked by organisers on 102 projects

Figure 13 How many people were professionally employed in delivering your project? Was this new employment with the lead organisation?

	Artists	New	Producers	New	Organisers	New
Grand Total	**8,401**	**3,937**	**773**	**324**	**2,520**	**1081**
Of which:						
20 for 14	106	31	28	9	22	5
GENERATION	232	134	100	35	495	102
Edinburgh's Festivals Commissions	559	335	122	80	176	48
New Music Biennale	340	-	46	-	164	-

Source: BOP Consulting (2014)

Figure 14 Employment Days within Cultural Programme (by days)

Programme	Artist employment	Project Respondents	Producers employment	Project Respondents	Organisers employment	Project Respondents
Grand Total	15,687	106	12,130	96	27,685	102
Of which:						
20 for 14	525	11	477	9	332	9
GENERATION	1,804	39	2,448	30	5,320	35
Edinburgh's Festivals Commissions	1,249	6	490	6	1,713	6

Source: BOP Consulting (2014)

4.2 Volunteers

The respondents to the evaluation form reported that 3,926 volunteers took part in the Cultural Programme.

- There was a good spread across age groups. The largest group, nearly 35%, of volunteers were aged between 16-24 years old.

- The large majority of volunteers (94%) lived locally to the activity they were involved in.

- 14% of volunteers came from ethnic groups other than white.

- The response to our question on the gender of volunteers indicates that the majority of volunteers were female (70%).

Figure 15 Volunteers by Programme strand

	Number of volunteers	Projects
Grand Total	3926	57
Of which:		
20 for 14	5	4
GENERATION	248	24
Edinburgh's Festivals Commissions	152	2
New Music Biennale	70	6

Source: BOP Consulting (2014)

Figure 16 Age groups of volunteers

total no. of volunteers: 1325

0-15	16-24	25-44	45-64	65-74
5%	34%	24%	24%	18%
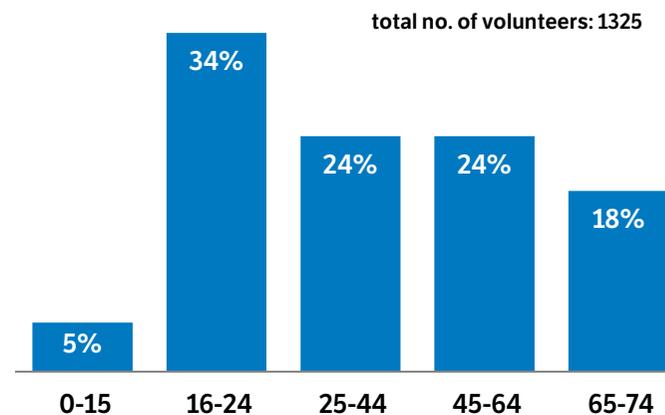
Source: BOP Consulting (2014) n=70

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Figure 17 How many of your volunteers live locally?

- Reside in the local area
- Does not reside in the local area

6%

94%
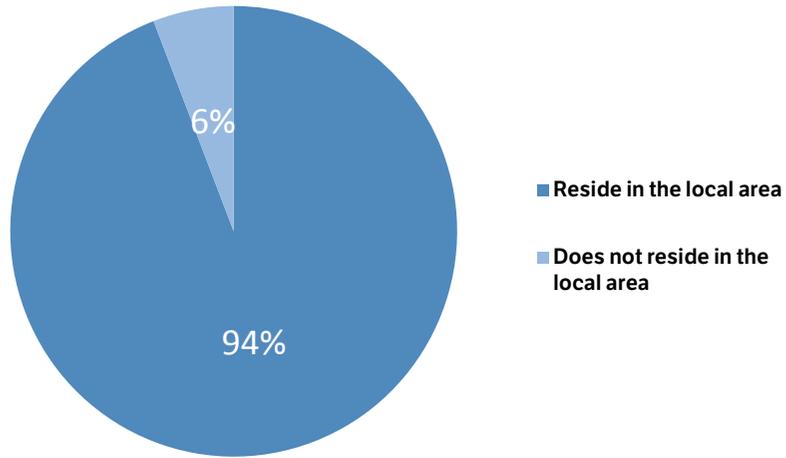
Source: BOP Consulting (2014) n = 71

Figure 19 Volunteers - Gender

- Number of Female Volunteers
- Number of Male Volunteers

30%

70%

Total no. of volunteers: 1033
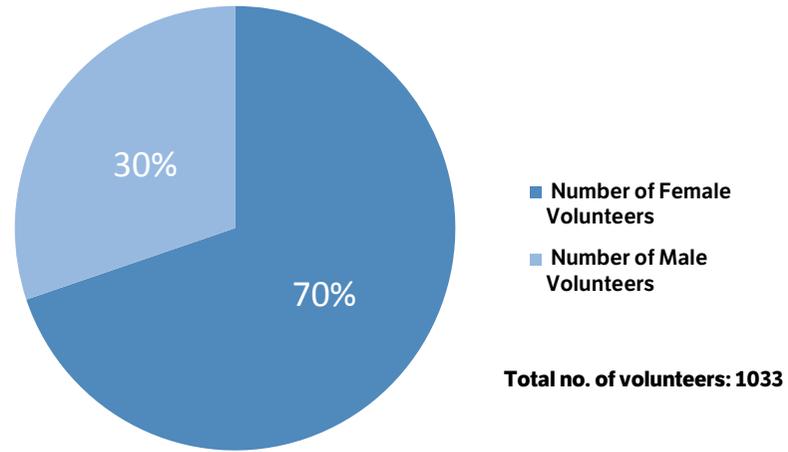
Source: BOP Consulting (2014) n=69

Figure 18 Ethnicity of volunteers

Total no. of volunteers: 953

86%	3%	4%	4%	3%
White	Mixed or multiple ethnic group	Asian, Asian Scottish or Asian British	African, Caribbean or Black	Other ethnic group
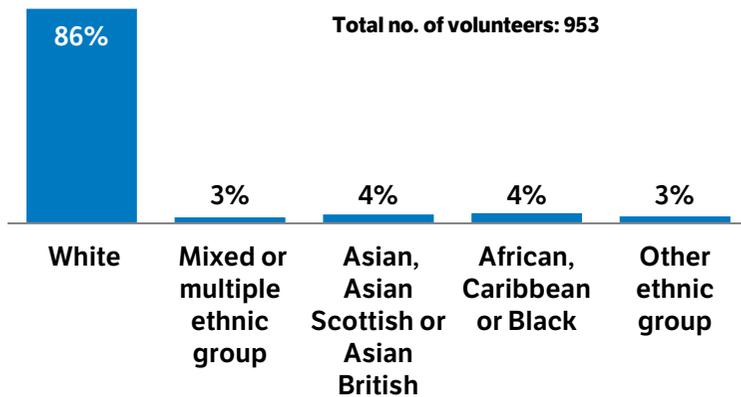
Source: BOP Consulting (2014) n=64

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5. Broadcast, web and digital engagement

In this chapter, we look at how people engaged with the work presented. We look at how people engaged through projects' websites and how digital was used in the creative process. We also look at the spread of ticketing in the Programme and the venues and different settings in which work was presented.

5.1 Broadcast

Creative Scotland management information shows 41 projects with a significant film or broadcast element. These projects varied in both size of project and the role that broadcast element played. The use of broadcast in the project could include live screenings, TV or radio broadcasts, or on demand/web-based broadcasts.

Of these projects, 14 were able to identify the numbers of people engaged through this activity. This data suggests that as many as 5.7m people may have been exposed to Cultural Programme activity through broadcast activity. However, this figure should be treated with caution as it includes many different broadcast forms and sizes of work and include large reported numbers from Big Big Sing.

Here are some highlights which demonstrate importance of the reach of this element of the Programme. Of the 41 projects:

- 10 projects reported reaching over 38,000 people through screenings. This includes: early screening of *Where You're Meant to Be* by Aidan Moffat with groups amounting to 450; as well as Faction North's *From Scotland With Love* reaching 7,738 through live events.

- 3 projects (*Tin Forest, From Scotland with Love, McLaren 2014*) reported reaching 943,000 through television broadcasts.

- *Big Big Sing* reported reaching up to 4,600,000 through radio broadcasts.

- 8 projects have returned data for their "on demand" broadcasts (*The River, From Scotland with Love, Authors Live Commonwealth Storytelling Relay, On Common Ground, The Spokesmen, Sound to Sea, Jane Godley and New Music Biennale*). An audience of over 220,000 was reached by this form of broadcast.

5.2 Web engagement

Figure 20 sets out the figures for website visits alongside the levels of participation in the creative work facilitated through the web. Of the 2,745,503 visits, the largest number of visits was to the projects associated with Edinburgh Festivals. GENERATION, with high-profile national activity, was another Programme strand with a high number of web visits. However, when it came to using the web to actively engaging people in creative work, the most significant strand was "20 for 14" which had a large digital participation element.

Figure 20 Levels of web engagement in Cultural Programme

|	Number of visits to your websites (total)	How many actively participated in your art work through the website?	Other engagement
Grand Total	2,745,503	936,247	11,309
Of which			
20 for 14	302,750	300,561	403

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Edinburgh's Festivals Commissions	884,934	11,512	118
GENERATION	540,195	16,001	28,201

Source: BOP Consulting

5.3 Use of Digital

Figure 21 sets out how organisers used digital platforms within their project. A large proportion of respondents were using digital to both disseminate their activity and engage people in the work.

Figure 21 Has your project involved any form of digital activity? (actual number)

Yes, we used digital activity to disseminate our activity	69
Yes, we used digital activity to engage people	67
Yes, we used digital activity in creating our artistic programme	27
No	25
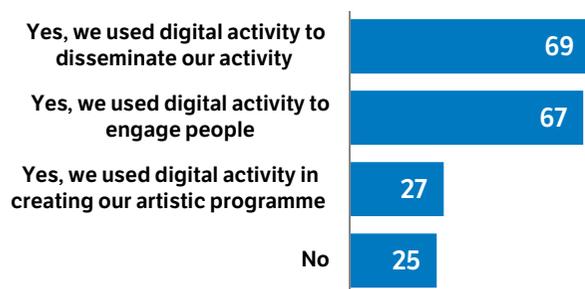
Source: BOP Consulting (2014) N=136

Aside from a large number of respondents describing how they had used a website or social media to share materials such as images and films relating to their work, there were some other interesting examples of engagement and dissemination of work through digital means.

Some used digital means to engage participants and the public more generally in their work. For example, some projects invited people to share experiences online. Others used digital as a way of promoting the approach of the project and the organisations involved. Figure 22 sets out some examples of how digital was used.

Figure 22 How did you use digital?

Use of digital	Examples of responses
Dissemination through digital	A full-length film of the performance is in production, and will be available in the coming weeks to share.
	A film illustrating the Dawn Arrival was created, allowing those that couldn't attend because of the early hour the activity took place to experience the event.
	NTS and Tin Forest DVDs created for our website which showed highlights of our work to potential participants and audience members
	Several workshops or participatory activity used digital medium as an output for work created. E.g. Commonwealth Family Album with Street level Photoworks saw participants get portraits taken that could later be viewed online alongside the wider album
	We have created online films about our participants and host them on our website and act as a legacy.
	The initial push to raise awareness of the Commonwealth Youth Dance Festival in countries out with the UK was made almost entirely through social media and via online connections.
Engagement through digital	We successfully recorded audio content for five of the six events which we've since put up on our Soundcloud account as part of the events' legacy. We are currently exploring the best avenues to advertise and engage new audiences with this material.
	We created a stand-alone website for On Common Ground which was built to aggregate all forms of media created in-house and by audiences/participants/volunteers during the rehearsal process and the performances. The website had the functionality to pose questions of visitors and encourage

online conversation and dialogue around the themes of the show.

In addition, our existing Citizens Theatre social media channels were used to share photography and video created around On Common Ground and associated events.

We engaged customers through our website and social media channels, providing event info and multimedia content such as blogs, podcasts, videos and image to inform and inspire customers to come and see the shows.

We invited people to upload or email in their stories for inclusion on the web site

As mentioned previously, digital activity was used when distributing the song resources to choir leaders and singers.

Creating through digital	Our online digital archive project was a commissioned piece of work in and of itself. As I said earlier, we didn't see it as just a marketing or engagement tool but an opportunity for another artist to respond to the themes/ideas/people the project is about.
	We documented our summer through digital photos and little films, some of which were incorporated into the show through projection and images in the quilt.
	Audiences and participants were invited to share potential content via website.
	The web was a central focus of the project and will ultimately host the film which is still to be finalised. The film is a sound slide production utilising digital recordings of interviews matched to images gathered.
	We worked with MAKlab and Podbox Laser to produce two large scale pavilions (for 14-18NOW and RCHAMS Sightlines), cafe ceiling and tables/chairs using 3-D digital fabrication.

All the films within the Commonwealth Connections short film programme were screened via digital formats

Although a theatrical product, the premise was that the event happened within a fictional news / TV studio. As a result, films were created to show during each theatrical episode. Animation and show titles were created and all of these were created in association with the music composition.

Digital technology was used in creating the film and music elements of the artwork. In particular, we made use of the way that digital technology has provided low-cost means of capturing aerial footage on camera.

A Perch Facebook group was created for the Creative team to communicate and discuss ideas, show images, listen to the Composer's mp3 files.

Source: BOP Consulting (2014)

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5.5 Organisations' use of social media

As would be expected, the majority of organisations used social media in the projects. Only 2% stated that they did not use it at all. The most popular social media platforms used in the programme were Twitter and Facebook.

Figure 23 Which Platforms did you use? (actual number)
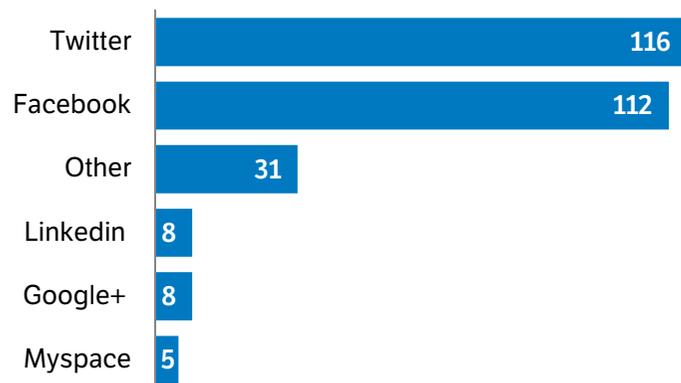
Source: BOP Consulting n=116

Figure 24 How many times did you publish on...? (actual number)
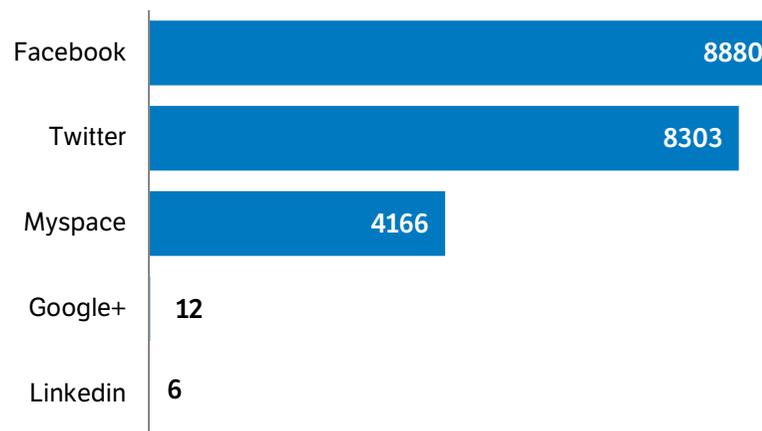
Source: BOP Consulting n= 95

Figure 25 Average posts by programme

Programme strands	LinkedIn	Twitter	Facebook	Myspace	Google+
Grand Total	**0.5**	**92.3**	**95.5**	**347.2**	**4.0**
Of which:					
20 for 14	0.3	20.6	21.8	0.0	0.0
GENERATION	0.8	62.5	23.2	0.0	0.0
Edinburgh's Festivals Commissions	0.0	33.4	31.7	0.0	4.0

Source: BOP Consulting (2014) n=95?

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5.6 Use of #Culture2014 & #Festival2014

The majority of respondents stated that they did use the official hashtags in the promotion of the work. #culture2014 related to official activity happening though out the lifetime of the Programme. #festival2014 relates to official activity that was part of the festival offer at Games Time in Glasgow. These were used by projects to link their activity to the Programme through social media.

Figure 26 Did you use the official #culture2014 or #festival2014 tags in your social media publishing?
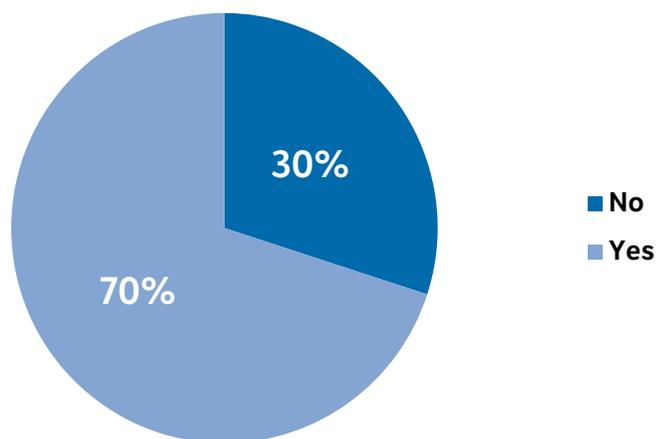
Source: BOP Consulting (2014) n=120

 The reasons for not using were mainly that those involved were not consistent in their use of the hashtags or wanted to be informal in their use of social media.

> "Not every tweet included the official hashtag - when it was more about the process - but whenever talking about the project online we referenced culture2014 and festival2014."

> "A combination of not having been aware this was a priority, and of the space constraints in social media publishing - particularly with such a long exhibition title and with so many participating

artists. We did, however, link to the exhibition homepage in the majority of posts, where Culture 2014 was fully credited in the first line of copy."

> "In some cases we didn't use the official hashtags as we made a decision not to create an official twitter handle and only use a project hashtag, allowing each team member and participant to talk about the project in their own language through their own handle. Because of this, the official hashtags were not always used. Also, restricted characters on twitter sometimes meant omitting hashtags."

6. Venues and ticketing

6.1 Venues

Figure 27 shows that a high number of respondents, 76 out of 108 (70%), felt that they had presented work in a novel and adventurous setting. This illustrates how projects within the Cultural Programme had undertaken something different as a result of their involvement.

A large range of venues were used by respondents. Figure 28 (overleaf) sets out the types of venues used. This is an interesting sample of activity. It illustrates a fairly even divide across cultural venues currently/previously used (233) and new venues (231). What is notable is the number of outdoor spaces, the largest single venue type, with 323 different venues used in the Programme.

The non-cultural, outdoor and other spaces are an interesting illustration of the types of places that were used in the Programme. Schools and parks featured prominently in the programme. Reflecting the link with sports, so did sports venues such as squash clubs, leisure centres and boxing gyms. There was also a large range of other types of venues, which included: churches, village halls, charity shops, barbers, tattoo parlours, libraries, restaurants, pubs, cafes, a science centre, a graveyard, a peace camp, a boat down the river Clyde.

Figure 27 In your view, did your project include work that was presented in a novel and adventurous setting?
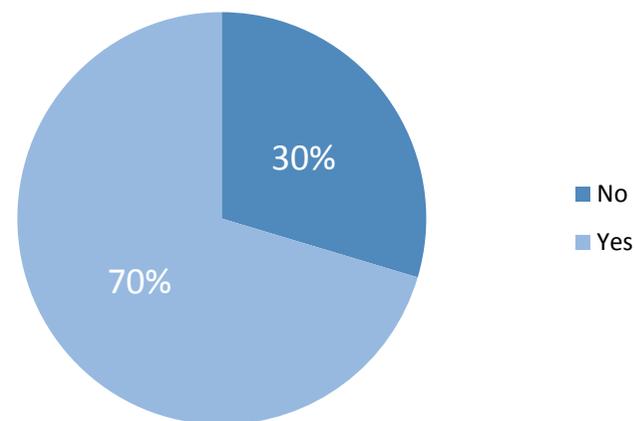
Source: BOP Consulting (2014) n=108

Figure 28 Number of venues used (by type)

Programme strands	Cultural Venues that your organisation currently or has used in the past	Cultural Venues that are new to your organisation	Non-cultural venues	Outdoor public spaces	Other venues
Grand Total	**233**	**231**	**160**	**323**	**126**
Of which:					
20 for 14	8	12	1	63	1
GENERATION	45	9	17	26	61
Edinburgh's Festivals Commissions	11	6	8	3	1
New Music Biennale	4	-	-	2	-

Source: BOP Consulting (2014) n=131

6.2 Ticketing

Figure 29 below sets out how 124 respondents reported on how they had used ticketing arrangements. The most common ticketing type was 'unticketed – free' followed by 'ticketed – paid'. Figure 30 (overleaf) summarises the type of ticketing elements of each of the respondent projects. It should be noted that projects could tick more than one category to indicate different aspects of their work. So, the figures do not add up to 100%.

Figure 29 Were your activities ticketed?

Programme	Unticketed - free	Ticketed - free	Ticketed - combination free and paid	Ticketed - paid	Unticketed - paid
Grand Total	**70**	**37**	**17**	**47**	**2**
Of which					
20 for 14	5	5	1	8	-
GENERATION	26	8	2	6	1
Edinburgh's Festivals Commissions	2	2	2	4	-
New Music Biennale	1	4	1	6	-

Source: BOP Consulting (2014) n=124

Figure 30 Were any of your activities ticketed?

Category	Percentage
Unticketed - paid	2%
Ticketed - paid	34%
Ticketed - combination free and paid	14%
Ticketed - free	30%
Unticketed - free	57%
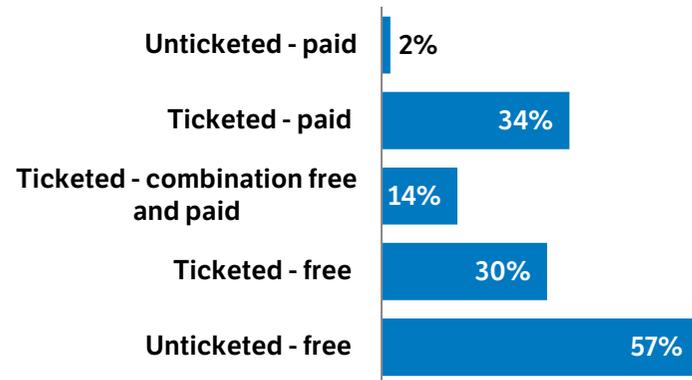
Source: BOP Consulting (2014) n=124

7. Funding

Figure 31 sets out breakdown of funding leverage achieved by type and source within the Programme, as reported by respondents. This is based on the 123 respondents supplying the data for their funding profile and is presented to illustrate the breakdown of funding achieved by type. It is not intended to be representative of the programme as whole.

Figure 31 Funding type (% across the programme)
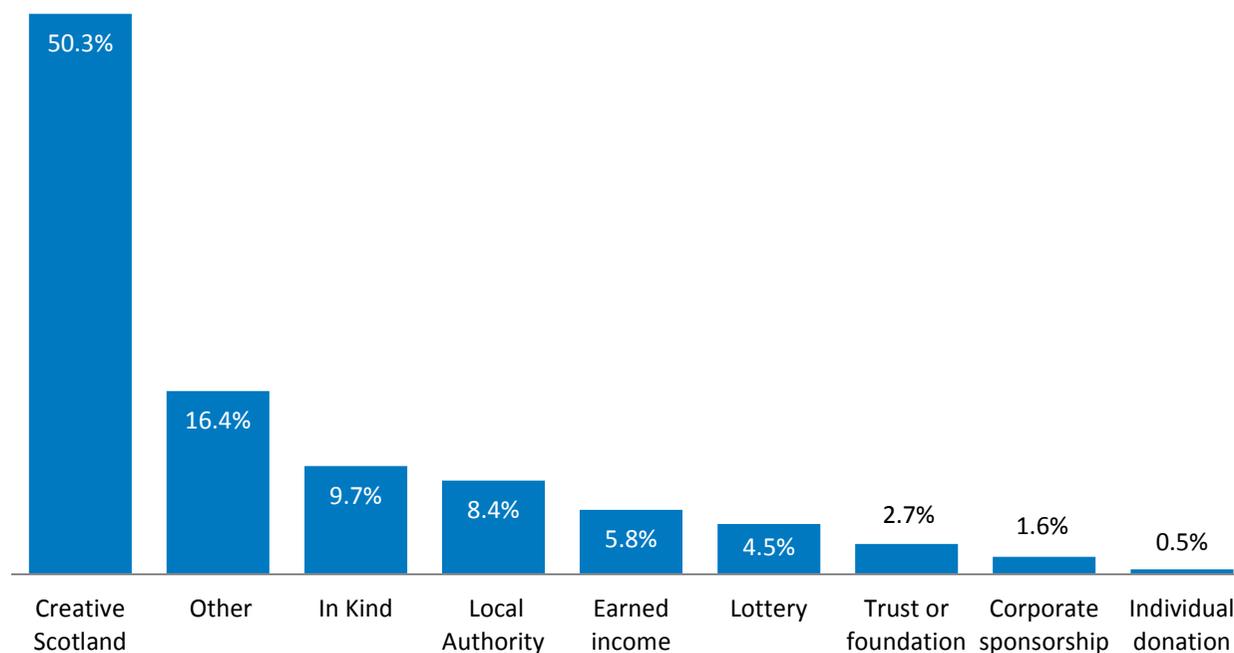
Source: BOP Consulting (2014) n=123

8. New and Different

8.1 New Products

There was a notably high response to the question of whether new products and commissions were created within the Programme. Based on the response to the survey, on average, projects created more than 3 new products or commissions per project.

Figure 32 Total new products or commissions developed within the Cultural Programme

Programme strand	Number of new products or commissions
Grand Total	**555**
Of which:	
20 for 14	51
GENERATION	162
Edinburgh's Festivals Commissions	35

Source: BOP Consulting (n=144)

8.2 New Partners

8.2.1 New partners by sector

Partnership was at the heart of the Cultural Programme. There was a high number of new partnerships reported within the Programme; 1,600 new partnerships were developed across a variety of sectors.

What is interesting about the new partnerships is the fact that majority were outside the cultural and arts sectors. Figure 34 summarises the new partnerships by organisation type. It illustrates how

the new partnerships formed, with 931 partners coming from outside the cultural and creative industries sector. Aside from organisations in the cultural and creative industries sectors, the second most commonly reported sector was education (278 partners), followed by the community (201) and sports (198) sectors.

Respondents were asked to consider if they would repeat their partnership and work again with their new collaborators. 99% stated that they would work with these partners in future.

8.2.2 New partners by location

The majority of partnerships were within Scotland (88%) (See Figure 33). Most of the partners were local to the lead partner, with 49% coming from the immediate area. With a further 23% coming from the region that the lead organisation worked in. 12% of partners (approx. 100in total) came from outside Scotland (6% in the UK, 6% outside the UK).

Figure 33 Location of new partners

Outside the UK — 6%
Elsewhere in the UK — 6%
National — 15%
Regional — 23%
Local — 49%
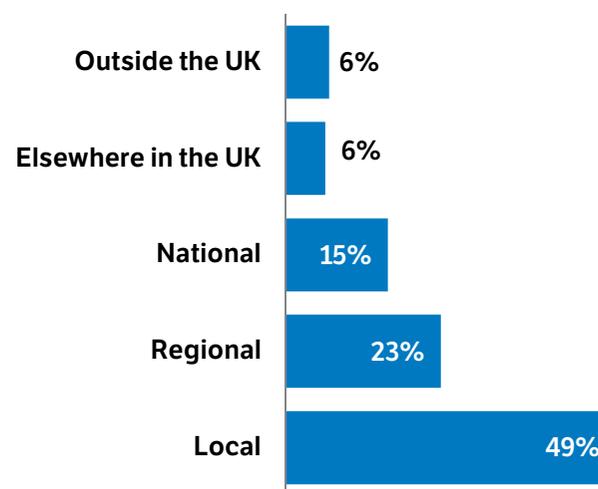
Source: BOP Consulting (2014) n=71

Figure 34 Breakdown of partner organisations (actual number, by type/sector)
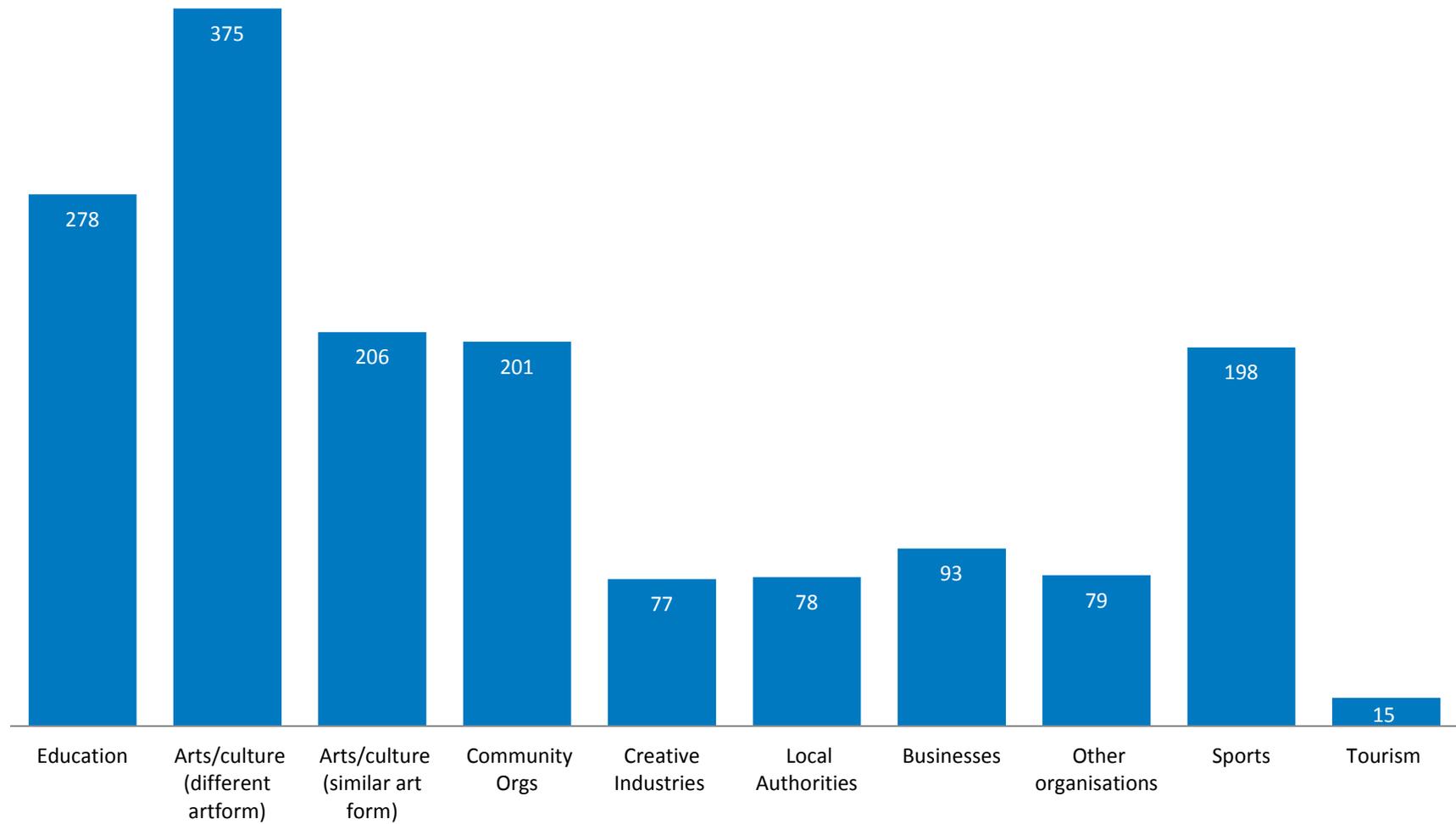
Source: BOP Consulting (2014) n=98

8.3 What was different about the Glasgow 2014 projects

Respondents were asked to consider what was different about their Cultural Programme work and how it challenged them as an artist or organisation. The majority of respondents cited positive outcomes and changes for their organisation. Notably 86% thought their project had increased the scale and scope of their work, with 69% stating that the work meant they took greater artistic risks than usual. Figure 35 summarises these responses below.

Figure 35 What is different about your Cultural Programme 2014 activity?
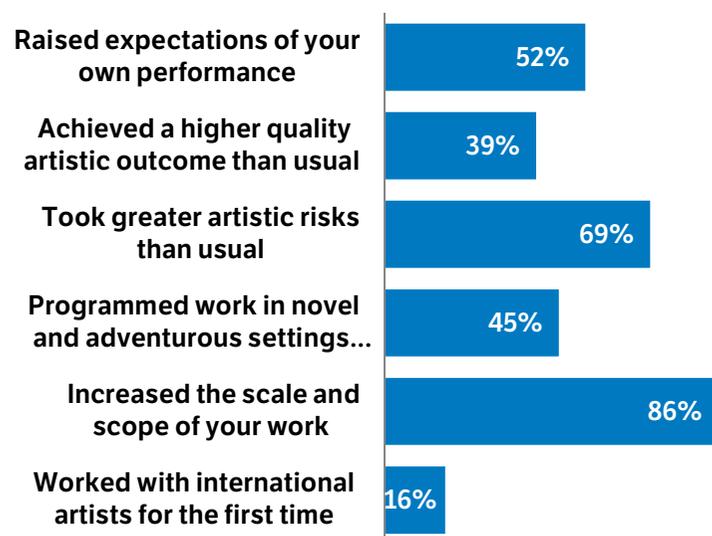
Source: BOP Consulting (2014) n=88

9. Benefits, experience and expectations

9.1 Benefits of projects to audiences, visitors, participants and volunteers

Respondents were asked to consider the benefits of their project to audiences, visitors, participants and volunteers. These are summarised below.

Figure 36 What do you think have been the benefits of this project to audiences/visitors/participants/ volunteers?

Engagement in arts/cultural activity for the first time	49%
Training and skills development	28%
Positive engagement of young people	32%
Inclusion, awareness and understanding of diverse groups	38%
Increasing awareness / understanding of Commonwealth...	31%
Other	18%
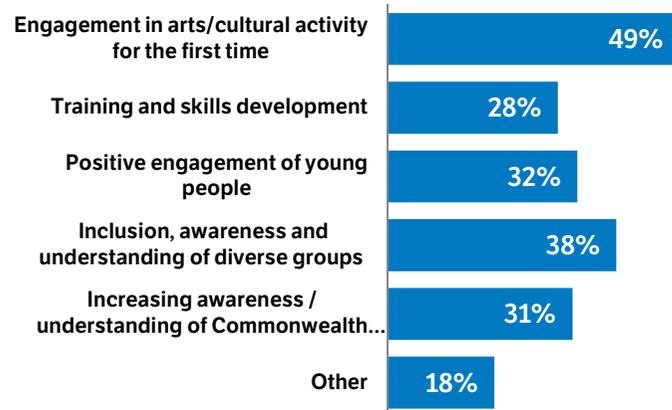
Source: BOP Consulting (2014) n= 123

9.2 Benefits to delivery organisations, artists and partners

Respondents were also asked to consider the benefits of their 2014 projects to their organisation, the artists involved and other organisations who were partners in the work. These are summarised below.

Figure 37 What do you think have been the benefits of this project to your organisation, artists you have worked with and your partners?

Opportunities for new/different/more...	80%
Training and skills development	45%
Organisational development	41%
Increased profile for our work	76%
New kind of collaboration for us	63%
Other	11%
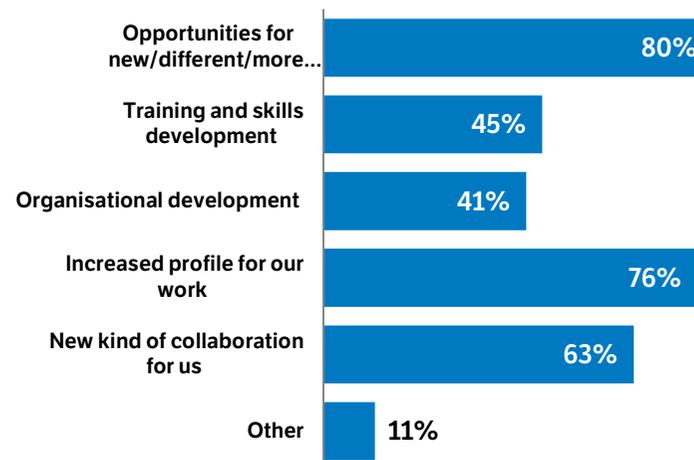
Source: BOP Consulting (2014) n=123

9.3 Priorities and Expectations

In the baseline survey, organisations participating in the programme were asked to rate the level of priority they would ascribe to a number of different possible outcomes for their work (Figure 38). Respondents were also asked in the evaluation form to consider how the Programme had met their expectations (see Figure 39). A comparison of these sources suggests that the Programme unanimously met or exceeded the

expectations of respondents. This was true across the board, even though there were high levels of priority around some areas.

Some notable areas which exceeded expectations were related to developing new partnerships (see section 9), new and different products, and improving profile.

What is even more interesting to note, is that when many organisations put a high priority on an aspect of their work, it is likely that, their expectations were exceeded. For example, 99% of respondents in the baseline, thought that widening their audience was a high or some priority for their organisation. Despite this being a priority for their work, a third of organisation reported that their expectations had been exceeded on this aspect. Similarly, 92% of organisations saw increasing audience as a high or some priority at baseline stage. When asked about their expectations, over 35% felt it had exceeded their expectations. However, this was one example, were 12.5% had felt that their expectations for increasing audience had not been realised.

Some of these findings highlight how many organisations hoped for, and for some realised, a unique opportunity in the Programme to present their work. It also demonstrates their hopes to lift their organisational profile, engage new audiences, and develop new products and to innovate and improve artistic quality.

Figure 38 Priority rating at baseline stage

	High priority	Some priority	Not a priority
Increase income generation	13.5%	36.5%	49.0%
Widen your audience	67.7%	31.3%	2.1%
Increase the depth of engagement of audiences	61.5%	35.4%	4.2%
Increase audience numbers	50.0%	42.7%	9.4%
Improve your profile	59.4%	36.5%	4.2%
Develop lasting links with international artists	42.7%	28.1%	30.2%
Improve the artistic quality	59.4%	31.3%	9.4%
Capacity for innovation	47.9%	33.3%	18.8%
New skills and knowledge	39.6%	49.0%	12.5%
Develop new partnerships	60.4%	37.5%	4.2%
Develop new work and product	68.8%	25.0%	6.3%

■ High priority ■ Some priority ■ Not a priority

Source: BOP Consulting (2014) n=127

Figure 39 How work undertaken related to expectations

	Exceeded expectations	Met expectations	Did not meet expectations
Increase income generation from non-grant sources	12.1%	56.1%	31.8%
Widen your audience (new audiences, more diverse)	33.7%	59.6%	6.7%
Increase the depth of engagement of audiences	33.7%	60.6%	3.8%
Increase audience numbers	35.6%	51.5%	12.9%
Improve your profile	43.1%	55.0%	1.8%
Develop lasting links with international artists/organisations	41.4%	54.3%	4.3%
Improve the artistic quality of your work	29.7%	69.3%	1.0%
Improve your capacity for innovation	38.2%	57.8%	2.9%
Learn new skills and knowledge	39.4%	59.6%	1.0%
Develop new partnerships that last beyond the end of the project	46.4%	51.5%	1.0%
Develop new work and product	49.0%	49.0%	1.0%

■ Exceeded expectations ■ Met expectations ■ Did not meet expectations

Source: BOP Consulting (2014) n=112

9.4 Project continuation

Respondents were asked to consider whether their work would continue in the future. Half of respondents were positive that the work would continue in a similar form, with just over a third stating that they would like to but only in certain circumstances.

Figure 40   Will you continue with this project, or use some of the content in the future?
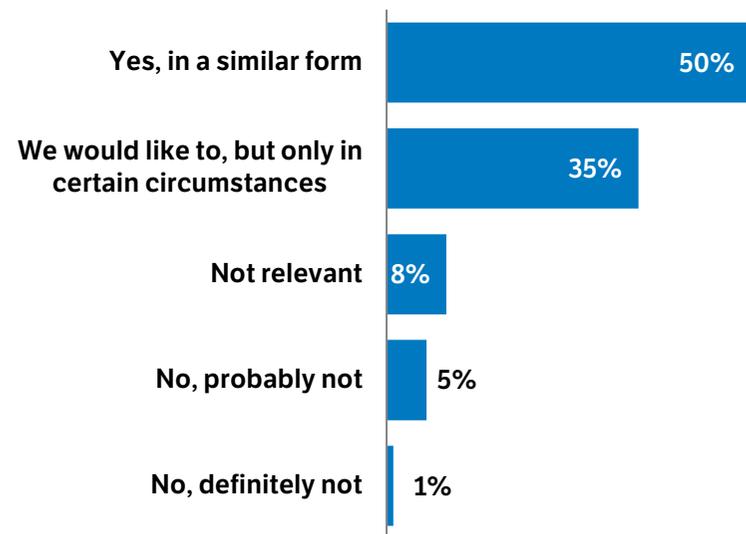
Source: BOP Consulting (2014) n= 110

10. Appendix A: Projects involved

The following projects were considered in the object of study for the Glasgow 2014 Cultural Programme and were approached to complete an evaluation form. Data was not available/returned for projects marked with a *

Figure 41 The object of study

Lead Organisation	Project
A Moment's Peace Theatre Company	Endurance
Aberdeen Art Gallery	Play Time/Place Time
Aberdeen International Youth Festival / Royston Maldoom & Tamara McLorg	The Four Seasons
Active Events	Boomerang
Africa in Motion (AiM) Film Festival	Sports Stories from around the African Commonwealth
*African Children's Choir	Concert Tour
Aidan Moffat and Paul Fegan	Where You're Meant To Be
Aidan O'Rourke	Year X
Alastair Anderson (commissioned by Sage)	Panning for Gold
*An Lanntair	Tumadh : Immersion
Annie George	The Bridge
Andy Scott and Lemn Sissay commissioned by Foden's Brass Band	A Child Like You
Arlene Sierra commissioned by INTER/actions Festival of Interactive Electronic Music	Urban Birds
Arpita Shah	'Portrait of Home'
ATLAS Arts	An experience being an experience like an experience you just had
Barrowland Ballet	The River
BBC	BBC Young Musician of the Year
BBC	Radio 1 Big Weekend
Big Dance (Foundation for Community Dance)	The Big Dance Pledge
Bright Night International	Commonwealth Youth Circus
Caithness Horizon	ARTIST ROOMS: Douglas Gordon
CCA	Happy & Glorious
Centre for Moving Image	McLaren 2014
Chemikal Underground	The East End Social'
Children's Classic Concerts, NYCOS, RSNO	Going for Gold
Chunk Films	9.88
Citizens Theatre	On Common Ground
City Art Centre	Urban/Suburban

Citymoves	Citymoves (GSD Hub)
Claire Cunningham	Guide Gods
Clare McGarry	The Pokey Hat
Club Noir	Commonwealth Carnival
Collective Architecture / Louise Welsh	The Empire Cafe
Collective Gallery	The All Sided Games
Collective Gallery	Ross Sinclair / Memorialmania
Comar	Learning To Read Rocks
Conflux	Perch
Cooper Gallery	Studio Jamming
Cove Park	The Patrons
Create London	Baltic Street Adventure Playground
Cryptic	Sound to Sea
Dance Base	Dance Base (GSD Hub)
Dance House	Dancing City
Dance House	Dance House (GSD Hub)
David Dale Gallery & Studios	International Artist Initiated
*DCA	Continue Without Losing Consciousness
*Deirdre Nelson	The Kildas
*Dick Institute	GENERATION - SXSW 2014

Dick Lee	The Games
Dovecot	Tumadh : Immersion
Drew Taylor	44 Stories
Duff House	Katy Dove
Dundee Dance Partnership	Dundee Dance Partnership (GSD Hub)
Dundee Rep	In My Father's Words
Eden Court	Eden Court (GSD Hub)
Edinburgh Art Festival	Where do I end and you begin
Edinburgh Festival Fringe Society	World Fringe Conference
Edinburgh International Book Festival	Letters Home
Edinburgh International Fashion Festival	Edinburgh International Fashion Festival
Edinburgh International Festival	South African Season
Edinburgh International Film Festival	Animated in 2014
Edinburgh International Science Festival	GastroFest – Feast of the Commonwealth
Edinburgh Jazz & Blues Festival	Edinburgh Jazz & Blues Festival 2014 Programme
Edinburgh Mela	The King of Ghosts
Eilidh MacAskill	The Conference Call Of The Birds
Edinburgh Sculpture Workshop	Icaro Menippus [x2]
Faction North Ltd	From Scotland With Love

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Falkirk community Trust	The Falkirk Pot
Fife Contemporary Art & Craft (on behalf of the Scottish Touring Exhibitions Consurtium)	Toby Paterson
Forestry Commission	'A breath of fresh AIR.'
Cuningar Artist In Residence (A.I.R.)	
Fruitmarket Gallery	Jim Lambie
Gabriel Jackson commissioned by Mr McFall's Chamber	On the Shore of the Mind
Glasgow East Arts Company Ltd	Cross Block Split
Glasgow Film	Cargo, Camera, Action!
*Glasgow International Comedy Festival	The Commonwealth Stands Up
Glasgow Life	International Mandela Day
*Glasgow Life	Classics Marathon Day
*Glasgow Life	Future News 2014
Glasgow Life	Hot: New Dance and Performance from Australia
Glasgow Life	Emancipation Day - Freedom Walk
Glasgow Life	Glasgow East End Legacy and Engagement Events
*Glasgow Life	Hogmanayday
*Glasgow Life	Wee Write
*Glasgow Life	Aye Write
Glasgow Life	Glasgow International Festival of Visual Arts
*Glasgow Life	Celtic Connections
*Glasgow Life	Glasgow Mela
Glasgow Life	Live Site: Merchant City Festival
Glasgow Life	Live Site: Glasgow Green
Glasgow Life	Live Site: Kelvingrove Bandstand
Glasgow Life	Hotspots
Glasgow Life	Glasgow QBR
*Glasgow Life/ Glasgow Arts	Ceilidh Comhla
Glasgow Music	Music in the University
Glasgow Print Studios	Meaning, Inc
Glasgow School of Art	Cabbages in an Orchard; The formers and forms of Charles Rennie Mackintosh and Graham Fagen
Glasgow Sculpture Studios	Mood is Made / Temperature is Taken
Glasgow UNESCO City of Music	Big Big Sing
Glasgow Women's Library	HOUSE WORK CASTLE MILK WOMAN HOUSE
Gracefield / Dumfries & Galloway Council	GENERATION – SXSW 2014
Get Scotland Dancing	The Big Commonwealth Dance

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Get Scotland Dancing	Dance-along movies
Get Scotland Dancing	Dance Trails
Gwilym Simcock commissioned by City of London Sinfonia	Natural Supernatural
Hands up for Trad	The Big Song Relay
Hospitalfield	Let the Day Perish
House for an Art Lover	Kontrapunkt
Hunterian Museum and art Gallery	Lucy Skaer
Imaginate	The Adventures of Alvin Sputnik: Deep Sea Explorer
Imaginate	Saltbush - Children's Cheering Carpet
Indepen-dance	Gathered Together 2014
Ingleby Gallery	IDEAS
*Inverleith House	You, Me and the Plants
Iron-Oxide	White Gold
*Jacqueline Donachie	Glasgow Slow Down
Jamie Munn	The Scokendia Ensemble
Janey Godley	Journeys to Glasgow
Janice Parker	Glory
Jazz re:freshed	The Dynamics of Perception
Jez Colborne commissioned by Mind the Gap	Gift
Jupiter Artland	Tessa Lynch
Jupiter Artland	Earth---Moon---Earth (Moonlight Sonata Reflected from the Surface of the Moon)
Jupiter Artland	Mick Peter
Kate V Robertson	converse
Lau commissioned by Celtic Connections	The Bell That Never Rang
Laura Macdonald	International Sextet
Linlithgow Burgh Halls	Louise Hopkins
Lou Prendergast	Blood Lines
Luke Daniels and Matheu Watson commissioned by Gael Music	New World Drovers
Luke Styles commissioned by Juice Vocal Ensemble	The Girls Who Wished to Marry Stars
*Maclaurin Gallery	GENERATION – SXSW 2014
macrobert	macrobert (GSD Hub)
Marc Brew	(i)land
*Market Gallery	Time After Time
Mary Ann Kennedy commissioned by Watercolour Music	Aiseag
Matthew Herbert (commissioned by Third Ear)	20 Pianos
*Modern Institute	Scott Myles
Mount Stuart Trust	Lorna MacIntyre - Mount Stuart 2014

National Galleries Scotland / Glasgow Life	GENERATION
National Theatre of Scotland	The Tin Forest
*National Theatre of Scotland	Glasgow Girls
Nirja Chag commissioned by Artsdepot	You run on tracks, not roads
Onyx Brass	Bronze and Iron
Pachamama Productions	GRIT - The Martyn Bennett Story
*Paisley Art Gallery	Information
Pan African Arts	The HA Orchestra
Panel	Scotland Can Make It!
Park Gallery	Refractory and Refrigeration
Patricia Fleming Projects	DISCORDIA
Paul Towndrow	PRO-AM
Paxton House	The Singing of the Swans
Perth Museum & Art Gallery	Alison Watt
Pier Art Centre	Orcadia & Other Stories – Walker & Bromwich
Piers Hellawell with Bourne Davis Kane commissioned by Moving on Music	Sound Carvings, Strange Tryst
Project Ability	Cameron's Way: Coast Open Studio
Rachel Barron	Assemble: An International Print Workshop
Random Accomplice	News Just In
RCAHMS & SCDI	Sightlines
Robert Softley Gale	Tell Me What Giving Up Looks Like
Roger Palmer	Commonwealth Games Visiting Artist: Nauru.
Room 2 Manoeuvre	Squish Squared
Rosana Cade	Lady Finger and Empire Biscuits
Royal Botanic Garden Edinburgh	Corroboree
Royal Philharmonic Society	PULSE
Royal Scottish Country Dance Society;	Commonwealth Ceilidh
*Royal Yachting Association	Commonwealth Flotilla
RSA	Open Dialogues
Samuel Bordoli commissioned by Tête à Tête	Grind
Sarah Longfield	3, 6 and 36
Scottish Association of Flower Arrangement Societies (SAFAS)	Roots, Shoots and Fruits
Scottish Book Trust	Authors Live - Commonwealth
Scottish Dance Theatre	Scale

Scottish Opera	Anamchara - Songs of Friendship
Scottish PEN	Scottish PEN Literary Events
Scottish Poetry Library	Commonwealth Poets United
Scottish Printmaking Network / DCA	Below Another Sky
Scottish Refugee Council	Welcome: Common Ground
Serious	Stars Align
Shetland Moving Image Archive	Ebb Tide
Skye Loneragan	Q Poetics
Sophie Cooke & Anne Milne	The Clyde and the Commonwealth Film-Poem
Starcatchers	Blue Block Studio
Stephen Hodsden Murray	Stephen Hodsden Murray
Stephen Montague commissioned by Sound Festival	Tales from the Commonwealth
*Steven Blake	Steven Blake
stillmotion	Scotch Hoppers
Stills	The King's Peace: Realism and War
Street Level Photoworks	Digita Play --- Wendy McMurdo, Collected Works (1995---2012)
Superact	Our Big Gig Scotland

Hanna Tuulikki	Air falbh leis na h-eòin / Away with the Birds
Talbot Rice Gallery	Counterpoint
Tam Dean Burn	The Marathon Storytelling Cycle Challenge
The Common Guild	Hayley Tompkins / Corin Sworn / Duncan Campbel
The Common Guild	Tomorrow is always too long
The McManus	The White Whale
Timespan	North Sea Hitch
*Toby Paterson	Ludic Motift
Travelling Gallery	GENERATION - TG
Tron Theatre	Home Nations Programme
Visible Fictions	The Spokesmen
WASPS Network	2014 Open Studios Event
Y Dance	Commonwealth Youth Dance Festival
Yann Seznec commissioned by Edinburgh Art Festival	Currents
Ydance	Message Unknown
Young Scot	Young Scot Rewards

Source: BOP Consulting

11. Appendix B: Methodology, response and team

11.1 Evaluation Methodology

The Lot 1 evaluation project has taken place over three key stages.

1. Design of data capture and baseline capture
BOP/DHA worked with Glasgow Life (GL) and Creative Scotland (CS) to identify existing data being collected from projects/commissions. BOP/DHA then designed an online evaluation form to capture the data. This form was designed to allow projects to submit their data once their work had completed.

A baseline data capture process was conducted in partnership with Creative Scotland and Glasgow Life, where projects were invited to submit a set of data in which they reported what they expected to happen in terms of their project. This included predicted numbers for important indicators such as number of participants and audiences, which they were also invited to compare with their non-Cultural Programme work.

An evaluation workshop was held in March 2014 to support the involvement of projects in the process. As a result of this workshop, some audience survey materials were created as templates to help organisations to collect more detailed audience data themselves, including demographics about who attended.

2. Data capture
The online form was sent to organisations in August for projects to complete once their work was finished. BOP supported organisations to complete the form, fielding enquiries and assisting with interpretation. The data response was kept open till November 2014 to capture the maximum number of projects.

The captured data represents activity up until the end of October.

3. Data analysis
The large majority of organisations involved in the Cultural Programme reported some project data. The analysis of the data was delayed due to delays in the data return. Collating and clarifying data took place in December 2014. The analysis took place between January and March 2015.

11.2 Response

The completed data return analysed represents 178 projects from the 202 that formed the agreed scope of the project, which is a very high response rate. The responses comprised:

1. An online evaluation form response was completed by project leads representing 141 projects.

2. A separate data return was supplied by Get Scotland Dancing (GSD), representing 17 projects.

3. A collated response, representing 20 commissions, from New Music Biennale.

Note on the Get Scotland Dancing Response
GSD's evaluation team, Catch the Light, supplied some high level data about what happened within the programme e.g. total number of artists and producers, participants numbers by geography and total audience numbers. This did not include any detailed information on areas such as volunteers, types of audience or how events were ticketed etc. Hence, GSD is not included in the subsequent analysis in sections 4 and onwards.

GSD's response was unique within the Cultural Programme as it did not differentiate between audience members or participants for the

majority of projects, stating that they could be "passive or active at different times". For this reason we have decided to include these figures as "participants" in headline figures (in section 2).

Note on partial responses

Many respondents only supplied partial information in the evaluation form which means we do not have a totally consistent set of information to analyse. Where this is the case, we have taken this information and presented it in either a table (with respondent count) or a pie/column chart (with n=respondent number).

Some parts of the information supplied at local authority level were very patchy in terms of content. For example, audience ages or participant ethnicity were only supplied by a small number of organisations. Hence, we cannot analyse this at the Programme level.

11.3 Definitions used in this project

We defined these groups of people in the following way:

- **Artists** refers to paid, professional artists.

- **Producers** refers to paid professionals individuals who are involved in the artistic production.

- **Organisers** refers to those involved in developing and delivering activity who are not artists or producers. This might involve technical staff, venue management, administration and other important back of house functions. These should be giving specific time to the project in question.

- **Audiences/visitors** - those engaging with activity, but more passively than participants. So, audiences for a performance or visitors to an installation perhaps.

- **Participants** - actively learning, being trained or taking part in the activity.

11.4 The Team

The team involved in the research has been:

Tamsin Cox, Project Director (DHA Communications).
Tamsin has led on the design of project, looking at the data required and the process for its collection.

Gregg Hutchings, Project Manager (BOP Consulting)
Gregg managed the project, setting up and implementing the online collection system, overseeing the analysis and has written this final report.

Caterina Branzanti, Researcher/Consultant (BOP Consulting)
Caterina has been responsible for collating, cleaning and analysing the data.